

**DISCOURSE OF PUBLICNESS
IN THE DISCUSSIONS OF ART MUSEUMS
SINCE THE 1990S**

**A Thesis Submitted to
the Graduate School of Engineering and Sciences of
İzmir Institute of Technology
in Partial Fulfillment of the Requirements for the Degree of**

DOCTOR OF PHILOSOPHY

in Architecture

**by
Pınar KILIÇ**

**December 2019
İZMİR**

We approve the thesis of Pınar KILIÇ

Examining Committee Members:



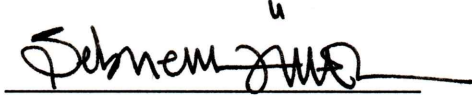
Assoc. Prof. Dr. Ela ÇİL
Department of Architecture, İzmir Institute of Technology



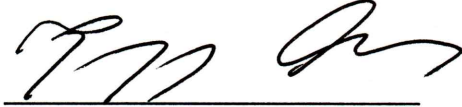
Prof. Dr. Erdem ERTEN
Department of Architecture, İzmir Institute of Technology



Prof. Dr. Deniz GÜNER
Department of Architecture, Dokuz Eylül University



Prof. Dr. Şebnem YÜCEL
Department of Architecture, MEF University



Assoc. Prof. Dr. Tonguç AKIŞ
Department of Architecture, İzmir Institute of Technology

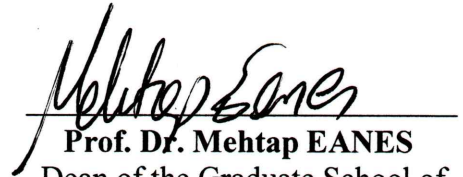
2 December 2019



Assoc. Prof. Dr. Ela ÇİL
Supervisor, Department of Architecture,
İzmir Institute of Technology



Prof. Dr. Koray KORKMAZ
Head of the Department of Architecture



Prof. Dr. Mehtap EANES
Dean of the Graduate School of
Engineering and Sciences

ACKNOWLEDGMENTS

This thesis would not have been possible without the guidance, support, strength, love and joy of many people. First of all, I would like to offer my sincerest gratitude to Assoc. Prof. Dr. Ela il for her guidance, valuable instructions and for her experiences that she shared throughout the period of my research. She has always motivated me with her knowledge and optimism and give precious advices that I will always consider throughout my journey at the academia.

I would like to thank to Prof. Annette Baldauf for inviting me to the *Akademie der bildenden Künste Wien* during the research process of this dissertation. I am indebted to Prof. Annette Baldauf for her supports on broadening my perspective on the issues that I was studying in my research. I would also like to thank Prof. Noit Banai in the Department of Art history in the *Universität Wien* for providing me the opportunity to join her classes about the contemporary art theory and practices. I would like to thank TUBITAK for supporting me with the scholarship of 2214-A International Research Fellowship Program and made the research process possible in the abroad.

I would like to express my sincerest thanks to the committee members Prof. Dr. Deniz Güner, Prof. Dr. Erdem Erten, Prof. Dr. Şebnem Yücel and Assoc. Prof. Dr. Tonguç Akış, for their valuable comments, guidance and support. I would also like to thank Assoc. Prof. Dr. Adile Aslan Avar for sharing her knowledge, instructions and time with me about conducting the discourse analysis.

I would like to thank my colleagues and friends that I have met in Izmir Institute of Technology. I especially would like to thank Berna Yaylalı Yıldız, İpek Ek, Işın Can Tranmuller, Ayşe Nur Şenel Fidangenç, Müge Sever and Tuba Doğu for their suggestions, encouragement, support, and joy that they brought in my life. I would also thank to my friends from *Akademie der bildenden Künste Wien*, Fernanda Nogueira, Hong-Kai Wang, Christian Teckert, Christina Nägele, Sandra Monterroso and Lisa Nyberg for their valuable suggestions, support and friendship during my research process in Vienna.

I am sincerely grateful to my mother Nihal Pehlivan, my sister Merve Kılıç and my friends, for their life support, encouragement and patience. They all made the processes of this thesis not only tolerable but also achievable with their endless support.

My friend Assoc. Prof. Dr. Altuđ Hasözbek deserves my special thanks for not only sharing his experiences with me as an academician, but also for supporting me in my most difficult times during my research process. I would like thank my dearest friends Ufuk Tan Altunkaya, Setenay Özaydemir Akın, Özge Dokudur, Eylem Selen, Ahmet Özer, Gül Selen, Maria Del Mar Jorge Hasözbek, Yalçın Akın, Barış Dokudur, Özgür Özakin, Emre Yıldız and Çiçek Tezer for supporting me by sharing their friendship, positive energy, joy and happiness with me.

Finally, I am indebted to my beloved partner Gürkan Özkan, who gave me all the motivation, love and joy to complete my thesis.

ABSTRACT

DISCOURSE OF PUBLICNESS IN THE DISCUSSIONS OF ART MUSEUMS SINCE THE 1990S

The 1990s was an important scene for art museums. Such that, not only an increase in art museums' construction numbers began, but also their publicness occurred as an issue in the discourse. From the 1960s and onwards critics including artists and curators had been criticizing art museums' institutional and operational strategies and they had been demanding a democratized art museum institution that could foster a strong and comprehensive publicness for multiple publics in society. It is interesting that since the 1990s publicness has also demanded by art museum institutions as well. As a result of the foundation of art museums' publicness as an issue in the discourse, today we are witnessing that discussions on art museums' publicness are high on the agenda of the art world.

This dissertation aims to understand what the publicness of art museums could tell us. By considering this aim, this research is focusing on the questions, why publicness has been an issue in the discourse on art museums since the 1990s, and how and which aspects of publicness have been discussed in relation to art museums since the 1990s in the discourse.

ÖZET

1990 YILINDAN İTİBAREN SANAT MÜZESİ TARTIŞMALARINDA KAMUSALLIK SÖYLEMİ

1990'lar sanat müzeleri için önemli bir sahneydi. Öyle ki, sadece sanat müzelerinin inşa sayısındaki artış değil, aynı zamanda onların kamusallıkları da söylemde bir mesele olarak ortaya çıktı. Aslında, 1960'lı yıllardan itibaren çeşitli sanatçılar ve küratörleri içeren eleştirilenler, sanat müzelerinin kurumsal ve işletimsel stratejilerini eleştiriyorlardı ve toplumdaki farklı kamular için güçlü ve kapsamlı bir kamusallık sunabilecek demokratikleşmiş bir sanat müzesi kurumunu talep ediyorlardı. 1990'lı yıllardan itibaren ise kamusallığın çeşitli sanat müzesi kurumları tarafından da talep edilmesi ilginçtir. Sanat müzelerinin, söylemde bir mesele olmasının bir sonucu olarak, bugün sanat müzelerinin kamusallığı ile ilgili tartışmaların sanat dünyasının gündeminde olduğuna tanık olmaktadır.

Bu tezin amacı, sanat müzeleri kamusallığının bize neler söyleyebileceğini anlamaktır. Bu amaç göz önünde bulundurularak, bu araştırma, 1990'lı yıllardan beri kamusallığın sanat müzeleri söyleminde neden bir mesele haline geldiği ve 1990'lı yıllardan beri kamusallığın sanat müzelerinde nasıl ve hangi veçhelerde tartışıldığı üzerine odaklanmaktadır.

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LIST OF ABBREVIATIONS

ICOFOM	International Committee for Museology
ICOM	International Council of Museums
MAXXI	Museo Nazionale delle Arti del XXI Secolo
MINOM	International Movement for a New Museology
MoMA	Museum of Modern Art

CHAPTER 1

INTRODUCTION

In the end of the 2018, the International Directory of Art stated that 8454 art museums exists throughout the world.¹ In addition to this huge number, almost every day we heard news about the construction of a new one. It is seen in the discourse that this increase began in the 1990s.² Hence, the 1990s was an important scene for art museums. Such that, not only an increase in art museums' construction numbers began, but also their publicness occurred as an issue in the discourse. Between the 1960s and the 1970s critics including artists and curators had been criticizing art museums' institutional and operational strategies and they had been demanding a democratized art museum institution that could foster a strong and comprehensive publicness for multiple publics in society. It is interesting that since the 1990s publicness has also been demanded by art museum institutions as well. During the 1990s, criticism of art museums has been intensified to point out concerns about art museums' publicness. Critics including art museum professionals have been addressing the reluctance of art museums to voluntarily review their relations with diverse publics. Since the foundation of art museums' publicness is an issue in the discourse, today we are witnessing discussions on art museums' publicness are high on the agenda of the art world.

Actually, in 2019, publicness is not just discussed in terms of art museums, yet museums in general are considering how to foster publicness. For instance, by means of recent discussions in the International Council of Museums (ICOM), we saw that

¹ Saur de Gruyter, *International Directory of Art, 2018*. (Berlin: Walter de Gruyter & Co-Birkhauser, 2018).

² Pedro J. Lorente, *The Museums of Contemporary Art: Notion and Development* (Farnham: Ashgate Publishing, 2011)., 259. ; Victoria Newhouse, *Towards a New Museum* (New York: The Monacelli Press, 2007)., 272; Gail Anderson, "Introduction: Reinventing The Museum," in *Reinventing the Museum: Historical and Contemporary Perspectives on the Paradigm Shift*, ed. Gail Anderson (Oxford: AltaMira Press, 2004), 9.; Harold Skramstad, "An Agenda for American Museums in the Twenty-First Century," *Daedalus* 128, no. 3 (1999): 118.; Eileen Kinsella, "Number of US Museums Has Doubled Since the 1990s," *Artnet News*, May 22, 2014, accessed August 10, 2017, <https://news.artnet.com/exhibitions/number-of-us-museums-has-doubled-since-the-1990s-25451>; "Museum Data Files," *Institute of Museum and Library Services*, April 05, 2017, accessed June 21, 2017, <https://www.imls.gov/research-evaluation/data-collection/museum-data-files>.

reconsideration of the museums' relationships with public is important for museologists. The quotations below belong to ICOM's proposed 2019 and the existing 2007 definitions for museums in general.

Museums are democratising, inclusive and polyphonic **spaces for critical dialogue** about the pasts and the futures. Acknowledging and addressing the conflicts and challenges of the present, they hold artefacts and specimens in trust for society, safeguard diverse memories for future generations and guarantee equal rights and equal access to heritage for all people. Museums are not for profit. They are participatory and transparent, and work in active partnership with and for diverse communities to collect, preserve, research, interpret, exhibit, and enhance understandings of the world, aiming to contribute to human dignity and social justice, global equality and planetary wellbeing.³

A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.⁴

The first quotation above was the proposal by ICOM's Committee for Museum Definition, for reaching a new, shared and more adequate museum definition for the challenges of the 21st century such as inequality, poverty or environment crisis. In the Extraordinary General Assembly, which was held in 25th ICOM General Conference on 7 September 2019 in Kyoto-Japan, ICOM proposed to re-write its existing museum definition that was adopted in 2007. Actually, the existing museum definition has been used by ICOM since 1989, with minor changes in its structure.⁵ According to Jette Sandahl, who chaired the committee, the 2007 definition was not adequate for the 21st century, where we have been witnessing "societal inequalities and asymmetries of

³ "Creating A New Museum Definition The Backbone of ICOM: The Need of A New Museum Definition," ICOM, July 22, 2019, accessed August 2, 2019, <https://icom.museum/en/activities/standardsguidelines/museumdefinition/?fbclid=IwAR3wKKGNsI3WAKTe820ITq-WqigGKCWo6r4m1TdTCSA6n5rhB4NKxQ7SOxU>. Emphasis is mine.

⁴ "Development of the Museum Definition According to ICOM Statutes (2007-1946)," ICOM, August 24, 2007, accessed August 2, 2019, http://archives.icom.museum/hist_def_eng.html.

⁵ According to ICOM's 1989 definition "A museum is a non-profit making, permanent institution in the service of society and its development, and open to the public which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment."
"Development of the Museum Definition According to ICOM Statutes (2007-1946)," ICOM, August 24, 2007, accessed August 2, 2019, http://archives.icom.museum/hist_def_eng.html.

power and wealth—across the globe.”⁶ As Sandahl stated in committee’s latest report that was published in the *Museum International Journal*, the committee criticized firstly the phrasing of museum as a “permanent institution in the service of society.”⁷ According to Sandahl, museums should not be defined with the term permanence, since the societies, which museums serve, are changing constantly. Secondly, as Sandahl reported, the committee was also critical of the term “non-profit”, which they found insincere and not transparent enough as museums have strong economic intentions “in regional and municipal revitalization, regeneration, urban renewal—and of course, these days, significantly in the tourism market.”⁸ Thirdly, according to Sandahl, purposes and functions of museums in the current definition should be extended to stress other potentials of museums, which are:

bringing people together in purposeful convening, to exchange ideas, to create a sense of belonging and identity, to build empathy, understanding and sensitivity towards differences, to promote reflection and critical thinking, and to create spaces for reconciliation.⁹

Fourthly, as Sandahl stated, the statement of “open to the public” was problematic, because in practice there has been no equal and real access for the general public. According to her, museums are still ignoring the uneducated groups in public and mainly serving the privileged, well-educated visitors.¹⁰ Finally, Sandahl concluded as follows: “The museum definition should express the commitment of museums to be meaningful meeting places and open and diverse platforms for learning and exchange.”¹¹ Similarly, in the 25th ICOM General Conference, president of ICOM Costa Rica Prof. Lauran Bonilla-Merchav, who led roundtables of the Committee for Museum Definition, explained the need behind their offer as follows:

⁶ Jette Sandahl, “The Museum Definition as the Backbone of ICOM,” *Museum International* 71, no. 1–2 (July 2019): vi–9.; ICOM, “Ep. 1 Seeking Change: A New Museum Definition, Jette Sandahl, Chair of ICOM MDPP,” published on March 25, 2019, accessed September 13, 2019, YouTube video, 02:41, <https://www.youtube.com/watch?v=dzIY8BDnE-0>.

⁷ Sandahl, “The Museum Definition as the Backbone of ICOM.”, 5.

⁸ Sandahl., 5.

⁹ *Ibid.*, 5.

¹⁰ *Ibid.*, 8.

¹¹ *Ibid.*, 2.

We must seek to be spaces for **critical dialogue**. Overwhelmingly in the roundtable sessions, museum professionals around the world concurred that museums must be gathering spaces for diverse communities to converge for learning and exchange of ideas and principles... The proposed museum definition calls upon a gathering a distinct voice to forge a better world. The alternative definition helps museums to orient their actions toward this end.¹²

Thus, according to the committee, the latest museum definition should be revised radically by re-thinking publicness of museums' and placing the relations with public in the center, being more transparent and taking a stance on political and societal issues.

Although, ICOM's Committee for Museum Definition stressed the need for a new shared definition, another group of ICOM members in the 25th ICOM General Conference were critical to the proposal. According to Vincent Noce, critical members of ICOM, were disapproving the proposal's political tone aimed at being more inclusive.¹³ For instance, Juliette Raoul-Duval, who is chairing ICOM France, stated that the definition proposal was "ideological" and "too political".¹⁴ According to François Mairesse, who is in ICOM's Museology Committee, this proposal was a "statement of fashionable values... It would be hard for most French museums—starting with the Louvre—to correspond to this definition, considering themselves as polyphonic spaces."¹⁵ As Geraldine Kendall Adams stated, according to Klaus Staubermann, who is the president of ICOM Germany, the proposal should had contained keywords of "education" and "institution".¹⁶ Thus, due to these rejections in

¹² Luran Bonilla-Merchav, "Plenary Session: The Museum Definition, The backbone of ICOM," published on September 5, 2019, accessed September 13, 2019, YouTube video, 1:34:32, <https://www.youtube.com/watch?v=fSDP8DXdwrA&feature=youtu.be&fbclid=IwAR2ff2pkjs97Hhl-yI2kp6tfaaQxpjo8w4v-s6rn1VQNqohOIxfT0QvM08>. Emphasis is mine.

¹³ Vincent Noce, "What Exactly Is a Museum? ICOM Comes to Blows Over New Definition," *The Art Newspaper*, August 19, 2019, accessed August 23, 2019, <https://www.theartnewspaper.com/news/what-exactly-is-a-museum-icom-comes-to-blows-over-new-definition>.

¹⁴ Zachary Small, "A New Definition of Museum Sparks International Debate," *Hyperallergic*, August 19, 2019, accessed September 12, 2019, <https://hyperallergic.com/513858/icom-museum-definition/>.

¹⁵ Noce, "What Exactly Is a Museum? ICOM Comes to Blows Over New Definition."

¹⁶ Geraldine Kendall Adams, "Rift Emerges Over ICOM's Proposed Museum Definition," *Museums Association*, August 22, 2019, accessed August 29, 2019, <https://www.museumsassociation.org/museums-journal/news/22082019-rift-over-icom-definition>.

the 25th ICOM General Conference on 7 September 2019, the vote for changing the latest definition was postponed in order to deliver a new proposal.¹⁷

These disagreements on ICOM's new definition, which are also indicating disagreements of publicness of museums in general, surprised me as a researcher. Since, they showed that the criticism of art museums' publicness when they had first opened to public, is mainly relevant and has been evolving with various contemporary issues. For instance, Carol Duncan and Alan Wallach studied the meaning of opening art museums to public in the 18th and its extension in the 19th century by several important publications between 1980s and 1990s.¹⁸ Based on these studies they concluded that, since their emergence in the 18th century, art museums have never been neutral. In other words, they argue that art museums had always subtly conveyed ideological messages to the society. Moreover, in reference to Duncan's study about the politics of art museums, it is possible to state that, the conception of art museums' publicness was emerged to foster "political passivity" by encouraging an affirmative visitor experience of states' power and practices.¹⁹ Although the relation between state, public and museums have been altering throughout the past two centuries, recently we are witnessing a similar criticism of museums of the 21st century regarding their maintenance of political passivity and exclusionary practices.

For instance, "Museums Are Not Neutral" is an online campaign of a non-institutional collective that refuses the illusion of a neutral society in art museums.²⁰ The campaign has been continued since 2017, aiming at an online and real-life community, by selling t-shirts printed with their motto, arranging museum protests and public talks. With these practices, the collective is criticizing art museums' exclusionary practices on people of color and aim at raising an awareness for un-neutralizing these

¹⁷ "The Extraordinary General Conference Postpones the Vote on a New Museum Definition", ICOM, September 7, 2019, accessed September 9, 2019, <https://icom.museum/en/news/the-extraordinary-general-conference-postpones-the-vote-on-a-new-museum-definition/>

¹⁸ Carol Duncan and Alan Wallach, "The Universal Survey Museum," *Art History* 3, no. 4 (December 1980): 448–69.; Carol Duncan, "Art Museum and Ritual of Citizenship," in *Exhibiting Cultures: The Poetics and Politics of Museum Display*, ed. Ivan Karp and Steven D. Lavine (Washington: Smithsonian Institution Press, 1991), 88–104.; Carol Duncan, *Civilizing Rituals: Inside Public Art Museums* (New York: Routledge, 1995), 7-48.

¹⁹ Duncan, "Art Museum and Ritual of Citizenship.", 94.

²⁰ La Tanya Autry, Teresa Raiford, and Mike Murawski, "Museums Are Not Neutral", *Artstuffmatters*, August 1, 2017, accessed August 23, 2019, <https://artstuffmatters.wordpress.com/museums-are-not-neutral/>

practices. La Tanya Autry, Teresa Raiford, Mike Murawski, who are the founders of the collective, state as follows:

(Museums) are political constructs. Their ongoing practices also are rooted in power. The very fact that this field has a long history of excluding and marginalizing people of color in terms of selection, interpretation, and care of art and other objects, jobs, visitor services, board representation, and more indicates that museums are political spaces. Everything in them and about them involves decisions.²¹

In the context of art museums, there are number of initiatives similar to the “Museums Are Not Neutral” online campaign, which questions art museums’ relationship with public.²² These initiatives are dealing with how art museums can function as public spaces that can provide strong publicness for various publics. Among these organizations “*L’internationale*” is interesting as being comprised of seven contemporary and modern art museums and institutions including SALT from İstanbul, Turkey. As it is declared in their website:

The ethics of *L’Internationale* are based on the values of **difference and antagonism, solidarity and commonality**. *L’Internationale* also serves as an apparatus for making visible the standardisation of individual and collective beings, and defends the critical imagination of art as a catalyst for concepts of the civic institution, citizenship and **democracy**.²³

Not only in conceptualizations, but also it is possible to see a currency for enhancing publicness in art museums’ spatial practices. As museologists André Desvallées and François Mairesse indicate, contemporary art museums spend huge amounts of money in order to create strong bonds with public by arranging events and gatherings.²⁴ Not only these space bounded activities in their actual spaces, but also they

²¹ Autry, Raiford, and Murawski, “Museums Are Not Neutral.”

²² L’Internationale, “About”, *L’Internationale*, February 15, 2017, accessed January 9, 2018, <https://www.internationaleonline.org/about#about>; Our Museum, “About the Initiative”, *Our Museum: Communities and Museums as Active Partners*, September 1, 2014, accessed August 23, 2019, <http://ourmuseum.org.uk/about/>; The Happy Museum, “Home: The Happy Museum Project”, *The Happy Museum*, September 9, 2015, accessed January 2, 2018, <http://happymuseumproject.org/>; Inquiry into The Civic Role of Arts Organisations, “About the Inquiry”, *The Civic Role of Arts Organisations*, March 1, 2016, accessed January 2, 2018, <http://civicroleartsinquiry.gulbenkian.org.uk/about>

²³ L’Internationale, “About.”

²⁴ André Desvallées and François Mairesse, *Key Concepts of Museology* (Paris: ICOFOM International Committee for Museology, 2010), 30.

are creating virtual spaces to be used “as an inclusive, discursive forum” in order to attract a broader public with diverse voices, as critic Hanna Wilmoth denotes.²⁵

Therefore, it is obvious that publicness is an important issue for museums in the 21st century, not only for museologists or critics but also for museum institutions. This dissertation concentrates on the issue of publicness by reading the discourse on art museums’ publicness particularly focusing on the period since the 1990s. Yet, it is important to explain why to study particularly art museums’ publicness and what is the importance of the historical period of the 1990s.

1.1. Why Another Research On Art Museums’ Publicness

The literature on public space and the history of art museums show that art museums appeared in the 18th century simultaneously with the emergence of the notions of public and public sphere.²⁶ As will be discussed in the Chapters 2, since their predecessors in the 18th and 19th centuries, art museums have extended their place in the architectural history and theory with their cultural, social, political and economic effects. For instance, in 1991 Carol Duncan claimed that constructing a modern art museum in a developing country, can be accepted as a sign for the country’s statement of being a political and economic ally of the West.²⁷ Moreover, by reviewing various arguments, statements and declarations in the discourse on art museums, I claim that, today constructing an art museum building is different form constructing other types of museums. The reason of this differentiation is depending on the fact that, art museums are easily commodified in the contemporary society.

²⁵ Hanna Wilmoth, *Tate Exchange Evaluation Report 2016–17* (London: Tate, 2017), 6, accessed November 2, 2019 www.tate.org.uk/download/file/fid/115531.

²⁶ According to Jurgen Habermas, between the 17th and the 18th century bourgeoisie were gathered for discussion in cultural and social spaces such as salons and coffee houses. Salons were spaces of academic exhibitions for courtiers and academy, in where the art criticism took place. On the other hand, coffee houses were the places for bourgeoisie, in which they were discussing literature, social issues, practices of state and politics. Habermas conceptualizes all of these spaces as public spaces, in where public opinion and cultural critique had been occurred, and he defines public space as where public discourse occurs. Chapter 4 elaborates this discussion through public space literature. Moreover, according to group of researchers, which are all reviewed and discussed in the Chapter 2, Louvre is the first art museum in the history, which opened to public in 1793 during the French Revolution.

²⁷ Duncan, “Art Museum and Ritual of Citizenship.”, 88-89.

In terms of commodification of art museums, Andreas Huyssen states that “the original artwork” that exhibited in art museums “has become a device to sell its multiply-reproduced derivatives.”²⁸ Besides, it is possible to state that, visiting an art museum and buying merchandise from the museum shop, such as a T-shirt printed with art museum’s logo, a book related with the latest blockbuster exhibition of the museum, or posters of artworks in the collection, is still indicating a sign for possessing cultural capital today, as Bourdieu indicated in the 1986.²⁹ Since, as Bourdieu denoted “cultural goods can be appropriated both materially—which presupposes economic capital—and symbolically—which presupposes cultural capital.”³⁰ In this regard, the following comment of a Tate’s visitor is an important example for showing the relevancy of Bourdieu’s critique in 2019. According to visitor, “(Tate Modern is) an amazing space... (I) sometime come here just to walk through to get a coffee and buy a bag to take home.”³¹ Moreover, in 2019 art museums are not only important prestige assets for individuals in the society, but they are also important in terms of their global effects to cities and states’ economic reputation in the global scale. Thus, I consider it is important to focus on the discourse on art museums’ publicness. In here publicness of art museums is discussed beyond art museums’ ownerships, in which most of them are privately owned institutions and public funded institutions such as Tate Modern.

According to Duncan, undermining the significance of the public realm over private as Hannah Arendt denoted, revealed itself in the art museum context after the 19th century.³² In parallel with this shift of public life within the enrichment of the private realm, during the 20th century, rather than being the realm of a group of politically and economically constituted subjects with shared values, art museums put

²⁸ Andreas Huyssen, “Escape from Amnesia: The Museum as Mass Medium,” in *Twilight Memories: Marking Time in a Culture of Amnesia*, ed. Andreas Huyssen (New York: Routledge, 1995), 24.

²⁹ Pierre Bourdieu, “The Forms of Capital,” in *Handbook of Theory and Research for the Sociology of Education*, ed. John G. Richardson (New York: Greenwood Press, 1986), 241–58.

³⁰ Bourdieu., 247.

³¹ One reviewer posted on Tate’s Facebook account. “Tate Reviews”, Facebook, August 4, 2019, accessed November 1, 2019. <https://www.facebook.com/pg/tategallery/reviews/>

³² Duncan, *Civilizing Ritual. Insid. Public Art Museums.*, 128-129.; Hannah Arendt, *Human Condition* (Chicago: University of Chicago Press, 1958)., 38.

the emphasis on individual experience of diverse subjects in private realm.³³ Although they have been always implementing some exclusionary practices to diverse publics, they opened themselves more to public in the 20th century. Hence, in the 21st century, art museums are important institutions in which public life takes place. In this regard, this dissertation argues that, art museums are important institutions in which public life takes place and they have potential to offer strong publicness, where diverse people congregate and debate or get involved in an action about various issues of their interests.

In the 1990s art museums' publicness occurred as an issue in the discourse. As we have seen, the publicness of art museum has become one of the most important debates for the future of art museums. In the literature, studies on art museums publicness are also growing since the 1990s. Especially, after the 1990s, by means of globalization and various social inequalities publicness has been discussed in parallel with discussions on democracy. And within these discussions art museums have an important place. Art museums have been discussed in literature since the 1990s in various disciplines such as architecture, museology, history, political theory art theory and art history. In these growing studies on art museums' publicness, majority of the studies normatively discuss the role of art museums in terms of production of publicness.³⁴ Among these studies, art museums are also largely discussed in terms of how they provide an enhanced publicness.³⁵

³³ Carol Duncan and Alan Wallach, "The Museum of Modern Art As Late Capitalist Ritual: An Iconographic Analysis," *Marxist Perspectives* 1, no. 4 (1978): 28–51; Carol Duncan, "The Modern Art Museum: It's a Man's World," in *Civilizing Rituals: Inside Public Art Museums* (New York: Routledge, 1995), 111.

³⁴ Robert Habib Abou, "Architecture and The Art Museum in Search of a Significance" (Master Thesis, Montreal: McGill University, 1990).; Jiyeon Yang, "The Public Educational Role of the National Gallery of Art: A Case Study with Implications for Korean Museum Education" (PhD Thesis, Florida: Florida State University, 1990).; Nancy Einreinhofer, "The Paradox of the American Art Museum" (PhD Thesis, Leicester: University of Leicester, 1994).; Ceyda Çakmak, "The Role of Museums in Formal Art Education, in Today's Turkey" (Master Thesis, İzmir: Dokuz Eylül Üniversitesi, 2002).; Cheryl Ann Meszaros, "Between Authority and Autonomy: Critically Engaged Interpretation in the Art Museum" (PhD Thesis, Vancouver: The University Of British Columbia, 2004).; Nergiz Gün İsmailioğlu, "Modern Sanat Müzesi Ve Toplum İlişkisi" (Master Thesis, İstanbul: Yeditepe Üniversitesi, 2007).; Başak Leman Umut, "Sanatta Karşı Kamusal ve Yeni Form Stratejileri" (Master Thesis, İstanbul: Marmara Üniversitesi, 2011).; Ayşe Hazar Köksal Bingöl, "Sanatın Kurumsallaşma Sürecinde İstanbul Resim ve Heykel Müzesi" (PhD Thesis, İstanbul: İstanbul Teknik Üniversitesi, 2011).; Jennifer Barrett, *Museums and the Public Sphere* (West Sussex: John Wiley & Sons, 2012).; Katherine Murphy, "Curation Experimentation: The Blurring of Art and Life Along Portland's North Park Blocks" (Master Thesis, Washington: University of Washington, 2013).; Alkisti Efthymiou, "Art Museums and Publicness: The Pursuit of Democratisation from the 1960s to the Present Day" (Master Thesis, London: University College London, 2014).; Hanna Ohtonen, "The World Between Us- Contemporary Museums as Public Spaces, Case Study: EMMA" (PhD Thesis, Helsinki: University of the Arts Helsinki, 2014).; Dominic

However, these studies did not question the reason for demanding publicness from art museums, and the meaning of this demand since the 1990s. Especially, in the recent studies, while the role of art museums in production of publicness in general is being largely discussed, the discussions leave out the question on the aspects of publicness specific to art museums and how these aspects of publicness revealed themselves in art museums. Therefore, this study will contribute to these growing discussions on art museums with a lens of publicness by focusing on reasons of the demand of art museums' publicness, and by questioning on what publicness in relation to art museums could tell us with its aspects specific to art museums.

1.2. Research Questions

The aim of this dissertation is to understand what the publicness of art museums could tell us. By considering this aim, the research questions of this dissertation are as follows:

1. Why publicness has been an issue in the discourse on art museums since the 1990s?
2. How and which aspects of publicness have been discussed in relation to art museums since the 1990s in the discourse?

Walker, "Towards the Collaborative Museum?: Social Media, Participation, Disciplinary Experts and the Public in Contemporary Museum" (PhD Thesis, Cambridge: University of Cambridge, 2016).

³⁵ Victoria Dean Alexander, "From Philanthropy To Funding: The Effects Of Corporate And Public Support On Art Museums" (PhD Thesis, Standford: Standford University, 1990).; Nur Nirven, "Halkla İlişkiler Kuramlarının Türkiye'deki Sanat Müzelerinde Uygulanabilirliği" (Master Thesis, İstanbul: Yıldız Teknik Üniversitesi, 1991).; Ceyda Başak Tan, "Educational Function of Art Museums: Two Case Studies From Turkey" (Master Thesis, Ankara: Middle East Technical University, 2007).; Erica M. Pastore, "Access to the Archives? Art Museum Websites and Online Archives in the Public Domain" (Master Thesis, Buffalo: State University of New York, 2008).; Catherine Feehan, "A Study on Contemporary Art Museums as Activist Agents for Social Change" (PhD Thesis, Houston: University of Houston, 2010).; Susan L. Ashley, "Museum Renaissance? Revisioning 'Publicness' at the Royal Ontario Museum, Toronto" (PhD Thesis, Ontario: York University, 2010).; Jennifer A. Gardiner, "A Study of the Effectiveness of Community Outreach and Public Accessibility in Art Museums" (Master Thesis, Long Beach: California State University, 2011).; Wendy Quinlan Gagnon, "Communication and the Changing Roles of Public Art Museums: Lessons For Museum Professionals" (PhD Thesis, Ontario: Carleton University, 2011).; Bo Zheng, "The Pursuit of Publicness: A Study of Four Chinese Contemporary Art Projects" (PhD Thesis, Rochester: University of Rochester, 2012).; Renae Ashley Williams, "Dialogue at the Threshold: The Artist Between Museum and Community" (Master Thesis, Missouri: University of Missouri, 2015).; Alexandra Jane Hodby, "Learning After 'New Institutionalism': Democracy and Tate Modern Public Programme" (PhD Thesis, London: University of London, 2018).

As mentioned previously, the time limit for this research is the 1990s. Since, publicness has been an issue in the discourse on art museums during the 1990s. It is based on three group of reasons, which will be explained in detail, in the Chapter 3.

Moreover, there has been some contradictions as stated in the discussions of publicness in the practice and the discourse since the 1990s. For instance, the criticism of art museums since the 1990s pointed out that art museums have limited publicness.³⁶ On the other hand, the recent reports about museums indicated that since the 1990s, especially after the practices of new museology and the economic success of the Guggenheim Bilbao, art museums in global have strong relationships with public.³⁷ For instance, in the special report of *The Economist*, which is published in 2018, it is stated that art museums are doing this by various ways such as arranging public events and inviting public to the sleepover art explorations.³⁸ By giving the statistics about the increase in the visitor numbers, the report concluded that “these new-look museums are doing something right”. By the same token, writers in the architectural discourse on art museums since the 1990s have affirmative statements about publicness of art museums. Writers agree on that, new art museums since the 1990s offer new types of publicness by being not only an art museum but also a “demotic meeting space”, “extension of vivid public space”, and “a public forum”.³⁹ In the architectural discourse, writers also agree on the fact that these art museums are open for everyone.⁴⁰

³⁶ Claire Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship* (London: Verso, 2012), 2; Claire Bishop, “The Social Turn: Collaboration and Its Discontents,” *Artforum International* 44, no. 6 (2006): 178–83., 179. Claire Bishop, “Antagonism and Relational Aesthetics,” *October* 110, no. Fall (2004): 51–79., 77-78.; Grant H. Kester, *The One and the Many: Contemporary Collaborative Art in a Global Context* (London: Duke University Press, 2011), 8.

³⁷ Forum d’Avignon. *Culture: A Symbolic or Economic Success Factor for Urban Development Planning*. (Paris: Ineum Consulting, 2009), 13, accessed November 2, 2019. https://www.forum-avignon.org/sites/default/files/editeur/Etude_Forum_d%27Avignon_INEUM_ENG.pdf;
John Micklethwait, “Special Report: Museums-Temples of Delight”, *The Economist*, December 21, 2013, accessed November 2, 2019, <https://www.economist.com/news/special-report/21591707-museums-world-over-are-doing-amazingly-well-says-fiammetta-rocco-can-they-keep>; “New National Data Reveals the Economic Impact of Museums Is More than Double Previous Estimates”, American Alliance of Museums, February 13, 2019, accessed August 2, 2019, <https://www.aam-us.org/2018/02/13/new-national-data-reveals-the-economic-impact-of-museums-is-more-than-double-previous-estimates/>

³⁸ Micklethwait, “Special Report: Museums-Temples of Delight.”

³⁹ Please see Appendix B for texts no. 8, 208, 263, 261, 246.

⁴⁰ Please see Appendix B for texts no. 91, 124, 222.

From the literature on architecture of art museums, we have already know that there have been transformations in art museums since the 1990s in terms of architectural program, architectural space and displaying practices. Moreover, the literature on architectural theory, architectural history and museology, indicate that the way museums' interactions with the public and their role in the society are also diversified.

Therefore, I believe it is essential to focus on publicness of art museums since the 1990s. The above mentioned research questions are going to be answered in order to understand the broader picture of the publicness of art museums. Based on these research questions, this dissertation is putting forward a wider picture to understand the scattering under the discourse and the theory that are focused on publicness of art museums. I believe that, this dissertation is going to make an important contribution to the literature by revealing the interfaces among the discussions and the critiques of architects, critical theorists, artists, art historians, curators and public on publicness of art museums.

1.3. Theoretical and Methodological Framework: Discourse Analysis and Critical Theory

As an institution, the (art) museum is multifaceted and can be critiqued from number of different standpoints.⁴¹

This research focuses on the ways in which the publicness of art museums is discussed in discourse on art museums since the 1990s. In order to understand the broader picture of the discourse that is focussed on publicness of art museums since the 1990s, the research method of this dissertation is discourse analysis.

Although this research is not completely a Foucauldian discourse analysis, I consider that is important to consult what Michel Foucault has taught us for the conception of discourses, as the prominent theorist in the development of the discourse analysis. Foucault conceptualizes discourse as follows:

⁴¹ Alexander Alberro, "Institutions, Critique, and Institutional Critique," in *Institutional Critique: An Anthology of Artists' Writings*, ed. Alexander Alberro and Blake Stimson (Cambridge, Massachusetts: MIT Press, 2011), 5.

We shall call discourse a group of statements in so far as they belong to the same discursive formation ... it is made up of a limited number of statements for which a group of conditions of existence can be defined. Discourse in this sense is not an ideal, timeless form that also possesses a history; the problem is not therefore to ask oneself how and why it was able to emerge and become embodied at this point in time; it is, from beginning to end, historical - a fragment of history... posing the problem of its own limits, its divisions, its transformations, the specific modes of its temporality.⁴²

In this regard, Foucault defined discursive practices as: “a body of anonymous, historical rules, always determined in the time and space that have defined a given period, and for a given social, economic, geographical, or linguistic area.”⁴³ Foucault argued that in order to understand the relations of discursive practices, and to discover the relations between them, it is important to study archeologically and ask three questions. Firstly, it is important to ask “**who is speaking?**.”⁴⁴ Secondly, what are the “**institutional sites from which the (subjects) make (their) discourse.**”⁴⁵ Then, what are “**positions of the subject... in relation to the various domains or groups of objects... and (their) relations with other theoretical domains.**”⁴⁶ Moreover, it is not only important to determine these different voices within the discourse, but also it is important to determine where these voices belong, are there any changes occurring between these different voices in relation to their historical period? Finally, what are the overall reasons of these?

Therefore, Foucault’s conception of discourses is influential for this dissertation in terms of determining different voices, their sites, and positions, and relations within the discourse on art museums’ publicness, to situate this discourse on art museums not only in the architectural discourse on art museums but also in the general museology discourse. In this dissertation, firstly, these different subjects that speak, who are architects, artists, curators, theoreticians, museum directors, public, etc. are considered. Secondly, art museums, art museums’ buildings, spatial practices, strategies and institutional decisions for publicness are considered. Thirdly, different positions, the

⁴² Michel Foucault, *The Archaeology of Knowledge* (London : Tavistock Publications, 1972)., 117.

⁴³ Foucault., 117.

⁴⁴ Ibid., 50.

⁴⁵ Ibid., 51.

⁴⁶ Ibid., 52-53.

roles of these different speaking subjects in relation to different historical periods and theoretical domains are considered. In order to focus on different voices within the discourse, this dissertation follow a holistic approach and concentrates on discussions of theoreticians, art historians, art critics, curators and critical artists in journals, books and book chapters; critiques of art museums' buildings in architectural magazines and portals; art museums' websites; public comments on art museums' social media posts; art museums' online broadcasts and reports, and news about art museums.

This research is based on the view that the knowledge, which are produced from discursive practices, influences social practices and the vice versa. Stuart Hall denoted how discourse is produced by producing meanings and the roles of social practices within this production. According to him, "Since all social practices entail meaning, all practices have a discursive aspect. So, discourse enters into and influences all social practices."⁴⁷ Thus, this research focuses on discursive practices and social practices, as much as the discourse leads.

After Michel Foucault, there had been various approaches introduced for doing discourse analysis. In the referential books of discourse analysis, two main groups of approaches has been identified.⁴⁸ The first group is linguistically oriented, which is focused on the language in use. In other words, they mainly focus on the choice of words, grammatical and rhetorical constructions rather than their social aspects on the various contexts. The second group involve non-linguistic approaches that goes beyond the language in use. They focus on the political, social and cultural context that the discourse is produced. Among these non-linguistic group of approaches, this research is located closer to the critical discourse analysis.⁴⁹

⁴⁷ Stuart Hall, "West and the Rest: Discourse and Power," in *Formations of Modernity*, ed. Stuart Hall and Bram. Gieben (Cambridge: Polity Press, 1992), 291-295.

⁴⁸ Marianne Jørgensen and Louise Phillips, *Discourse Analysis as Theory and Method* (London: Sage Publications, 2002).; Stefan Titscher et al., *Methods of Text and Discourse Analysis* (London: SAGE Publications, 2000).; James Paul Gee and Michael Handford, *The Routledge Handbook of Discourse Analysis* (New York: Routledge, 2012).; Vijay Bhatia, John Flowerdew, and Rodney H. Jones, *Advances in Discourse Studies* (New York: Routledge, 2008).; Deborah Tannen, Heidi Ehernberger Hamilton, and Deborah Schiffrin, *The Handbook of Discourse Analysis* (Oxford: Blackwell Publishers, 2001).

⁴⁹ According to Jørgensen and Philips, the critical discourse analysis draws on Foucault's discourse theory. However, they state that, critical discourse analysis differs from Foucauldian discourse analysis in terms of two issues, which are the concept of subject and the concept of ideology. According to Foucault, the subject is shaped by the structure under one totalizing ideology, which is power. However, in the critical discourse analysis subjects can also shape discourses and create new hybrid discourses. Critical discourse analysis differs from Foucauldian discourse analysis in terms of ideology as well. Foucault sees ideology as a productive source. For instance, he sees power as one totalizing

According to Norman Fairclough, who is the founder theorist of the critical discourse analysis, social world is constructed by not only discursive practices but also non-discursive practices, which are social practices.⁵⁰ In the critical discourse analysis, discursive practices shape the social practices just as social practices shape the discursive practice within a dialectical relationship.⁵¹ Thus, the first reason to use the critical discourse analysis in this research, is based on the emphasis of the notion of change among these practices. According to Jørgensen and Phillips:

Critical discourse analysis presents a theoretical foundation and specific methods for analysis of the dynamic discursive practices through which language users act as both discursive products and producers in the reproduction and transformation of discourses and thereby in social and cultural change.⁵²

As this definition implies, discourse has a dynamic role in the social and cultural change. Moreover, the critical discourse analysis accepts the view that the relationship between discursive practice and social practice is changeable across time. Since, the social, institutional and cultural transformations bring out significant changes in the structures of discourse. By emphasizing this relationship, Fairclough describes the main objective of the critical discourse analysis as “investigating social changes”.⁵³ Thus, by means of the critical discourse analysis, this thesis presents if there is a change between different conceptions of art museums’ publicness in relation to historical period.

productive force for the both subjects and institutions rather than being a property to a group of individuals that they exert power over others. Within the understanding of ideology in the critical discourse analysis, ideology creates the subjects, social relations as well, but it also plays a subjugation mechanism of particular social groups over others. In other words, critical discourse analysis sees ideology is possessed by particular social groups, which results the subjugation of one social group to other social groups. As an instance, in the evolution of the museum institution there is also a subjugation of certain ideologies, artists and artworks which resulted in the rejection of the museum institution by some particular artists. Moreover, the critical discourse analysis rejects the idea that social practices are governed by one totalizing ideology and this one ideology controls the discourse. Rather than one totalizing ideology, the critical discourse analysis accepts that various competing ideologies affect discourse. Jørgensen and Phillips state that critical discourse analysis aims to reveal the role of particular kinds of interests of various social groups Jørgensen and Phillips, *Discourse Analysis as Theory and Method.*, 17-64, 92.

⁵⁰ Jørgensen and Phillips., 7.

⁵¹ Ibid., 19.

⁵² Ibid., 17.

⁵³ Norman Fairclough, *Discourse and Social Change* (Cambridge: Polity Press, 1992)., 8.

The second reason to use the critical discourse analysis for this research is based on the concept of “intertextuality”.⁵⁴ The main point of the concept of intertextuality in the critical discourse analysis indicates that, recent discursive structures on a particular social domain draw on earlier discursive structures. Through intertextuality, it is possible to analyse the changes in discursive structures that belong to different historical periods. Moreover, by means of intertextuality there could be possibilities for new combinations of different discourses, which is “interdiscursivity”.⁵⁵ With the concept of intertextuality and interdiscursivity, the critical discourse analysis is suitable for this research not only for reading conceptions of art museums’ publicness within almost thirty-year period, but also for seeking new discursive combinations in the discourse.

According to Fairclough, conducting a critical discourse analysis has three dimensions. Firstly, any discourse is also a “text”.⁵⁶ It needs to have a language analysis, which is focusing on linguistic features of the text. It is needed because the text expresses an attitude through the choice of words. Hence, the first dimension of the critical discourse analysis presents the documentation of the discourse based on different subjects’ point of view.

Secondly, Fairclough states that, a discourse also is an “instance of discursive practice”.⁵⁷ According to Jørgensen and Phillips, the instance of discursive practice shows how the text is produced by drawing from already existing discourses and what the writer wants to convey to the readers.⁵⁸ Hence, the second dimension of the critical discourse analysis involves the relation of each text with different social and theoretical standpoints.

Thirdly, Fairclough states that, a discourse is also a “social practice”.⁵⁹ Social practice is the historical and the socio-economic background, in which the discursive practice has occurred. It involves various circumstances such as; historical periods, economic policies, important social events, design and construction of the important

⁵⁴ Jørgensen and Phillips, *Discourse Analysis as Theory and Method.*, 7.

⁵⁵ Jørgensen and Phillips., 73.

⁵⁶ Fairclough, *Discourse and Social Change.*, 4.

⁵⁷ Fairclough., 4.

⁵⁸ Jørgensen and Phillips, *Discourse Analysis as Theory and Method.*, 81.

⁵⁹ Fairclough, *Discourse and Social Change.*, 4.

buildings. Within the context of this dissertation, this third dimension involves a wide range of practices within the historical and the socio-economic background such as; architectural practices and constructions of art museum buildings, various museological practices, criticism of art museums, art museums' exhibitions, art museums' institutional policies and definitions, art museums' strategies for enhancing publicness. For the critical discourse analysis, this dissertation appropriated the three-dimensional model of Fairclough.

According to Jørgensen and Philips, firstly a critical approach should be considered in order to use discourse analysis as a method. Jørgensen and Philips state as follows: "a critical approach to taken-for-granted knowledge; historical and cultural specificity; link between knowledge and social processes; link between knowledge and social action."⁶⁰ According to them, by standing on this fundamental ground the researcher should have a critical research, in which theory and method is intertwined.⁶¹ In order to achieve the basic premise of the discourse analysis as Jørgensen and Philips have mentioned, the critical theory is an important self-reflective approach that reveals the hidden relations among the concepts of the discourse on art museums' publicness. Thus, critical theory is central to this dissertation for discussions of publicness of art museums in textual mediums within the discourse.

According to critical theorists, individuals are dominated in the society in terms of what they think and act by means of various mechanisms. These domination mechanisms have their origin in the economy but they are experienced in the daily life through various institutions and cultural products. Although they are acknowledged as taken for granted in the society, critical theorists agree that there could be possibilities to reject these domination mechanisms. A group of critical theorists indicate that the main strategy that can contribute to the recognition and rejection of the domination in society is to **critique**.⁶² Tim Dant points out that, the critique is the central method of critical theory and according to him, for the critical theorists the critique is essential to

⁶⁰ Jørgensen and Phillips, *Discourse Analysis as Theory and Method*., 5-6.

⁶¹ Jørgensen and Phillips., 4.

⁶² Tim Dant, *Critical Social Theory: Culture, Society and Critique* (London: Sage Publications, 2003), 6-7; Raymond Geuss, *The Idea of a Critical Theory: Habermas and the Frankfurt School* (Cambridge: Cambridge University Press, 1981), 55; David. Held, *Introduction to Critical Theory: Horkheimer to Habermas* (Cambridge: Polity Press, 1980), 346.

democracy.⁶³ As in the words of Dant: “Critique is itself a reflective form, an attempt to both understand the organisation of society and at the same time intervene in the taken-for-grantedness of that social form.”⁶⁴ Dant also states as follows:

(Critique) builds in the possibility of resistance: to established views and opinions; to the taken-for-granted presumption of institutions to decide; to simple acceptance on the basis of convention or established authority... Critique involves reflection on the way we know things and the freeing of knowledge from illusions imposed from outside.⁶⁵

By sharing the same idea with Dant on the role of critique, Raymond Geuss defines the aim of the critical theory as inducing a self-reflection in the individuals and allowing them “to realize that their form of consciousness is ideologically false and that the coercion from which they suffer is self-imposed.”⁶⁶ Many scholars agree that critical theory comes from the Marxist tradition, and its founders are the early members of Frankfurt School, who are Max Horkheimer, Theodor Adorno and Herbert Marcuse.⁶⁷ According to Dant, the main problematic of the Frankfurt School and the critical theory, is the reducing of the subject in the modern society to an object in order to study with techniques and methods of positivist sciences.⁶⁸

Theoreticians agree that, critical theorists engage the inequalities of society by using Marxist theory for contributing a social change.⁶⁹ In a 1969 interview about the

⁶³ Dant, *Critical Social Theory: Culture, Society and Critique.*, 6.

⁶⁴ Dant., 109.

⁶⁵ Ibid., 7.

⁶⁶ Geuss, *The Idea of a Critical Theory: Habermas and the Frankfurt School.*, 55-61.

⁶⁷ Geuss.; David. Held, *Introduction to Critical Theory : Horkheimer to Habermas* (Cambridge: Polity Press, 1980), 40.; Raymond A. Morrow and David D. Brown, *Critical Theory and Methodology* (California: Sage Publications, 1994), 6.; Craig Calhoun and Joseph Karaganis, “Critical Theory,” in *Handbook of Social Theory*, ed. Barry Smart and George Ritzer (London: Sage Publications, 2001), 179–201.; Tim Dant, *Critical Social Theory: Culture, Society and Critique* (London: Sage Publications, 2003), 3.; Fred Rush, “Conceptual Foundations of Early Critical Theory,” in *The Cambridge Companion to Critical Theory*, ed. Fred Rush (Cambridge: Cambridge University Press, 2004), 6–40.; Norman Blaikie, “Contemporary Research Paradigms,” in *Approaches to Social Enquiry* (Cambridge: Polity Press, 2007), 135–40.; Sara L. McKinnon, “Critical Theory,” in *Encyclopedia of Communication Theory*, ed. Stephen W. Littlejohn and Karen A. Foss (California: Sage Publications, 2009), 237–42.

⁶⁸ Dant, *Critical Social Theory: Culture, Society and Critique.*, 26.

⁶⁹ Held, *Introduction to Critical Theory : Horkheimer to Habermas.*, 40.; Steven Best and Douglas Kellner, *Postmodern Theory : Critical Interrogations* (London: Macmillan, 1991), 217.; Calhoun

origins of the critical theory, Max Horkheimer explained that although they are following the Marxist tradition, their apprehension of society is different from Karl Marx.⁷⁰ According to Horkheimer, in Marx's conception of society, people have possibilities to be free or reach a justice, yet in their conception the society could not determine the possibilities to reach a freedom.⁷¹ In the Marxist theory, as the worker class became aware of its oppression they would turn against the system that creates oppression, which is capitalism.⁷² In other words, by changing the material relationships in the society it is possible to reach a transformation through freedom. However, following critical theorists, especially Max Horkheimer and Theodor W. Adorno, are not sharing the same optimistic future apprehension with Marx. They tried to understand why working classes, in other words the repressed masses, do not rebel against this oppression.⁷³ Horkheimer and Adorno searched the mechanisms behind it that makes the masses to practically participate their own oppression and control. They traced this back to Enlightenment and identify it as a problem. In their book "Dialectic of Enlightenment: Philosophical Fragments", they problematized the Enlightenment as follows:

Enlightenment, understood in the widest sense as the advance of thought, has always aimed at liberating human beings from fear and installing them as masters. Yet the wholly enlightened

and Karaganis, "Critical Theory.", 179-181; McKinnon, "Critical Theory.", 238.; Dant, *Critical Social Theory: Culture, Society and Critique.*, 18-19.

⁷⁰ In the interview in 1969 Max Horkheimer sates as follows: "This sociology went beyond the critical theory of society conceived by Marx in order to reflect reality more adequately. One point is very important. For Marx had ideal of a society of free human beings. He believed that this capitalist society would necessarily have to be overcome by the solidarity spelled by the increasing immiseration of the working class. This idea is wrong. This society in which we live does not immiserate the workers but helps them to build a better life. And apart from that, Marx did not see that freedom and justice are dialectical concepts. The more freedom, the less justice and the more justice, the less freedom. The critical theory which I conceived later is based on idea that one cannot determine, what is good, what a good, a free society would look like from within the society which we live in. We lack the means. But in our work we can bring up the negative aspects of this society, which we want to change." Ricardo Brown, "Max Horkheimer on Critical Theory", published on November 9, 2007, accessed September 2, 2014, Internet Archive video, 02:31, <https://archive.org/details/RicBrownMaxHorkheimeronCriticalTheory>.

⁷¹ Marx identify human nature as "free conscious producer" in the *Economic and Philosophical Manuscripts of 1844*. Robert C. Tucker, "Introduction," in *The Marx-Engels Reader*, ed. Robert C. Tucker (New York: W. W. Norton & Company, 1978), xxv.

⁷² Calhoun and Karaganis, "Critical Theory.", 185; Held, *Introduction to Critical Theory: Horkheimer to Habermas.*, 21-22.

⁷³ Calhoun and Karaganis, "Critical Theory.", 182; Best and Kellner, *Postmodern Theory: Critical Interrogations.*, 218-219.

earth is radiant with triumphant calamity. Enlightenment's program was the disenchantment of the world... Enlightenment stands in the same relationship to things as the dictator to human beings. He knows them to the extent that he can manipulate them.⁷⁴

According to them, by means of the Enlightenment, the knowledge, which has technology as its essence, becomes a tool to manipulate societies.⁷⁵ Moreover, Horkheimer and Adorno state that reaching a social cohesion by using the domination mechanisms of Enlightenment, is the best way to manipulate and control the society.⁷⁶ Similarly, according to Michel Foucault and Tony Bennett, institutions of Enlightenment including museums, dedicated to the diffusion of knowledge in order to educate, control and manipulate the society.⁷⁷

Another group of critical theorists that were focusing on the critique of the domination mechanisms of society, continued the Marxist critique on the relationship of capitalism and consumption and accepted it as a primary control and domination mechanism in the society.⁷⁸ They agreed that, in modern societies commodification permeated all spheres of life and social relations by means of consumption. They also agreed that, the advanced capitalist economic systems dominate the individual's everyday life. For instance, Henri Lefebvre states that the vital social changes of modernization encourage people to have aspiration for changing the everyday.⁷⁹ According to him, the everyday "implies on the one hand cycles, nights and days, seasons and harvests, activity and rest, hunger and satisfaction, desire and its fulfilment,

⁷⁴ Max Horkheimer and Theodor W. Adorno, "The Concept of Enlightenment," in *Dialectic of Enlightenment: Philosophical Fragments* (London: Routledge, 1991), 1–6.

⁷⁵ Horkheimer and Adorno, 2.

⁷⁶ Horkheimer and Adorno., 16.

⁷⁷ Michel Foucault, *Discipline and Punish: The Birth of the Prison* (New York: Vintage Books, 1977).; Tony Bennett, *The Birth of the Museum: History, Theory, Politics* (New York: Routledge, 1995).

⁷⁸ Guy Debord, *The Society of the Spectacle* (New York: Zone Books, 1994).; Henri Lefebvre, "The Everyday and Everydayness," Yale French Studies no. 73 (1987). ; Georg Simmel, "The Metropolis and Mental Life," in *Simmel on Culture: Selected Writings*, ed. David Frisby and Mike Featherstone (London: Sage Publications, 1998), 174–87.; Georg Simmel, "Individuality in the Modern City," in *Sociology: Introductory Readings*, ed. Anthony Giddens and Philip W. Sutton (Cambridge: Polity Press, 2010), 79–82.; Ben Highmore, *Everyday Life and Cultural Theory: An Introduction* (London: Routledge, 2002).; Jean Baudrillard, "The Theory of Consumption," in *The Consumer Society: Myths and Structures* (London: Sage Publications, 2004), 49–98.

⁷⁹ Lefebvre, "The Everyday and Everydayness."10.

life and death, and it implies on the other hand the repetitive gestures of work and consumption.”⁸⁰ According to Bennett, the sense of everyday as being ordinary and routine, implies a contrast with the out of the ordinary.⁸¹ This contrast induces to acknowledge the everyday as unremarkable, and encourage us to have aspiration for changing the everyday.⁸² This aspiration to change the everyday closely associated with consumption. By means of consumption, the routines of daily life transform social relationships to the relationships between commodities. As Highmore indicates that, as a result of the routines people break their routine with the vivid displays of shop windows for reaching a temporary satisfaction.⁸³

Besides these arguments on the reasons for breaking the everydayness by means of the search of difference through consumption, some group of critical theorists agree that consumption does not only involve material goods. According to Mike Featherstone, consumption also involves the transformation of lifestyles, living spaces, identities, and bodies which are central to consumer culture.⁸⁴ He accepts consumption as not only simply an economic process that is based on a use-value, but also as social and cultural processes. In a similar vein, Jean Baudrillard states that except from the needs and functions of products, products also have sign-values.⁸⁵ By means of sign-values of products, communication system of the capitalist consumer society is constructed. In the consumer society, products and goods play a symbolic role to determine social status and tastes.⁸⁶ This process brings a culture of consumption and provides opportunities to display identities.⁸⁷ In addition to the domination mechanisms

⁸⁰ Lefebvre., 10.

⁸¹ Tony Bennett, “Everyday,” in *New Keywords: A Revised Vocabulary of Culture and Society*, ed. Tony Bennett, Lawrence Grossberg, and Meaghan Morris (Oxford: Wiley-Blackwell, 2005), 115–17.

⁸² Lefebvre, “The Everyday and Everydayness.”, 10.

⁸³ Highmore, *Everyday Life and Cultural Theory: An Introduction.*, 14.; Henri Lefebvre, *Everyday Life in the Modern World* (London: The Penguin Press, 1971)., 75.

⁸⁴ Mike Featherstone, “Theories of Consumer Culture,” in *Consumer Culture and Postmodernism* (London: Sage Publications, 2007), 13–27.

⁸⁵ Jean Baudrillard, “The Theory of Consumption,” in *The Consumer Society: Myths and Structures* (London: Sage Publications, 2004), 49–98.

⁸⁶ Baudrillard.

⁸⁷ Baudrillard.

of society, which are the diffusion of knowledge in order to educate, control and manipulate the society, and also the consumption that dominates the everyday life, critical theorists state that there could be also some possibilities to escape from the domination mechanisms of the society. According to Horkheimer and Adorno, art could rescue the past by providing cultural reminders of alternatives to the status quo.⁸⁸ Yet, they stated that art has also been dominated by the domination mechanisms of Enlightenment.⁸⁹ Thus, not only the capitalist modernization, which they traced it back to the Enlightenment, but also they found modern cultural production as problematic, which they accept it as a mechanism for social cohesion. They identify their problematizing with the term “culture industry”.⁹⁰

According to theoreticians like George Ritzer, Douglas Goodman, and Wendy Wiedenhof, Marx’s theories of meta-fetishism and alienation of the labour lie underneath their theory.⁹¹ Similarly, Julian Roberts and Tim Dant state that Adorno and Horkheimer reconceptualised meta-fetishism as culture fetishism.⁹² Adorno and Horkheimer pointed out that one of the consequences of the modernization project, which aimed to create a homogenous society, was the standardization of culture.⁹³ Thus, according to them, standardization of culture brought a mass culture by creating a manipulation of needs that unifies the society. They refer to these processes on culture as culture industry.⁹⁴ According to Calhoun and Karaganis, they defined culture as an industry that is organized with mass production and distribution of art works as

⁸⁸ Horkheimer and Adorno, 25.

⁸⁹ Horkheimer and Adorno., 27.

⁹⁰ Max Horkheimer and Theodor W. Adorno, “The Culture Industry: Enlightenment as Mass Deception,” in *Dialectic of Enlightenment: Philosophical Fragments* (London: Routledge, 1991), 94–136.

⁹¹ George Ritzer, Douglas Goodman, and Wendy Wiedenhof, “Theories of Consumption,” in *Handbook of Social Theory*, ed. Barry Smart and George Ritzer (London: Sage Publications, 2001), 412.; Julian Roberts, “The Dialectic of Enlightenment,” in *The Cambridge Companion to Critical Theory*, ed. Fred Rush (Cambridge: Cambridge University Press , 2004), 57–74.; Dant, *Critical Social Theory: Culture, Society and Critique.*, 4.

⁹² Roberts, “The Dialectic of Enlightenment.”, 62-63.; Dant, *Critical Social Theory: Culture, Society and Critique.*, 110.

⁹³ Horkheimer and Adorno, “The Culture Industry: Enlightenment as Mass Deception.”, 95.

⁹⁴ Horkheimer and Adorno., 95.

consumer products.⁹⁵ And the products of culture extend the logic of the working hours to the leisure time, and leisure time became another mechanism of control and profit. According to Adorno and Horkheimer, culture industry produces its own consumer which is the modern individual.⁹⁶ After producing its own consumer, culture industry categorizes the consumers in which they all can find an appropriate mass production category. Moreover, they stated that leisure times become an extension of working hour as follows:

Entertainment is the prolongation of work under late capitalism. It is sought by those who want to escape the mechanized labor process so that they can cope with it again. At the same time, however, mechanization has such power over leisure and its happiness, determines so thoroughly the fabrication of entertainment commodities, that the off-duty worker can experience nothing but after-images of the work process itself ... (Entertainment is) always means putting things out of mind, forgetting suffering, even when it is on display.⁹⁷

Adorno and Horkheimer state that culture industry controls its consumers by entertainment.⁹⁸ The leisure times are fulfilled by culture industry with its movies, radio broadcasts and magazines to make the consumer ready to work. In order to summarize, with the term culture industry, they argue that cultural production under capitalism not only dominated the free times of individuals in their private lives, but also their potentials as being imaginative and critical about the system by transforming the individuals into the masses that consumes the given products of culture industry. Thus, “any logical connection presupposing mental capacity is avoided.”⁹⁹ However, according to Adorno and Horkheimer, in order to get over the problems of culture industry, which they conceptualized as one of the social cohesion mechanisms of Enlightenment, art should be a form of critique of the world.¹⁰⁰ They state that art that have “purposiveness without purpose” could provoke the critical thought, yet the mass-

⁹⁵ Calhoun and Karaganis, “Critical Theory.”, 188.

⁹⁶ Horkheimer and Adorno, “The Culture Industry: Enlightenment as Mass Deception.”, 96-98.

⁹⁷ Horkheimer and Adorno., 109-116.

⁹⁸ Ibid., 104-109.

⁹⁹ Ibid., 109.

¹⁰⁰ Ibid., 127-128.

produced “bourgeois form of art” only provide temporary amusement by being “purposelessness for purposes”.¹⁰¹

Therefore, the basic premise of Adorno and Horkheimer is the commodification of artworks by culture industry had suspended the possibilities of the critical art. Similarly, in contemporary society various critics argue that artworks are considered as a new consumption commodity. For instance, Ali Artun, and Julian Stallabrass state that money power and entrepreneurialism has been shaping the contemporary art. For instance, Ali Artun states that today art is detached from the social and political critique due to the culture industry, and art comes to be defined as the commodities in the market.¹⁰² Julian Stallabrass, exemplifies this by stating that banking sectors are doing art banking in the contemporary world. Moreover, they lend their clients in exchange for art and they are doing art consulting.¹⁰³ According to Stallabrass art museums have become more commercial by establishing alliances with leading corporations.¹⁰⁴

On the other hand, as being contemporary traces of Adorno and Horkheimer’s consideration of critical art, there are optimistic views on how to reconceptualise critical art in the context of art museums, and what is the role of art museums’ publicness in this reconceptualization, which all will be discussed in Chapter 4.

In order to interpret how and which aspects of publicness are discussed in terms of art museums since the 1990s, it is important to consider what the theoretical background of publicness has denoted and what could be deduced from the theory for discussing art museum’s publicness. Hence, the background of this research is based on two groups of inquiry: discussions on publicness through public space theory and discussions on art museums’ publicness.

¹⁰¹ Ibid., 127-128.

¹⁰² Ali Artun, *Çağdaş Sanatın Örgütlenmesi Estetik Modernizmin Tasfiyesi* (İstanbul: İletişim yayınları, 2011).

¹⁰³ Julian Stallabrass, *Art Incorporated: The Story of Contemporary Art* (New York: Oxford University Press, 2004)., 129.

¹⁰⁴ Stallabrass., 122-123.

1.4. Conceptualizations of Publicness in the Public Space Theory

In the public space literature on major aspects of publicness, studies discussed publicness as multi-dimensional and complex issue to study, yet within clearly defined models.¹⁰⁵ For instance, according to Jeff Weintraub, publicness has been discussed within four different models, such as “liberal-economist model”, “republican virtue model”, “Marxist-feminist model” and “a model rooted in sociability”.¹⁰⁶ However, in this dissertation, recent studies in the public space literature are influential for determining major focuses of discussions on publicness in the public space theory.¹⁰⁷ As a common point, these recent works also consider publicness as a multi-dimensional and complex concept. For instance, Lynn A. Staeheli and Don Mitchell searched the geographical discourse on public space by analysing books, book chapters and articles that is published between 1945 and 1998, in order to find how geographers, define publicness. They found that, although there have been certain models of publicness that authors refer to, authors’ conceptualizations of publicness have multiple usages and meanings in the geographical discourse. Similarly, by considering publicness as a multi-dimensional and complex concept, George Varna and Steve Tiesdell, searched for the multiple usages and meanings of publicness in the models of publicness in the discourse on urban design.¹⁰⁸ Based on interrelations of these models, they determined five core dimensions in discussions of the publicness of public spaces. In this regard, by referring to publicness as a multi-dimensional, complex and interrelated concept, this dissertation discusses publicness in reference to two main focuses in the public space theory, which are **socio-spatial focus** and the **political focus**.

¹⁰⁵ Jeff Weintraub, “The Theory and Politics of the Public/Private Distinction,” in *Public and Private in Thought and Practice: Perspectives on a Grand Dichotomy*, ed. Jeff Weintraub and Krishan Kumar (Chicago: The University of Chicago Press, 1995), 1–42.; Kurt Iveson, “Putting the Public Back into Public Space,” *Urban Policy and Research* 16, no. 1 (1998): 21–33.

¹⁰⁶ Weintraub, “The Theory and Politics of the Public/Private Distinction.”, 7.

¹⁰⁷ Lynn A. Staeheli and Don Mitchell, “Locating the Public in Research and Practice,” *Progress in Human Geography* 31, no. 6 (2007): 792–811.; George Varna and Steve Tiesdell, “Assessing the Publicness of Public Space:The Star Model of Publicness,” *Journal of Urban Design* 15, no. 4 (2010): 575–98.

¹⁰⁸ Varna and Tiesdell, “Assessing the Publicness of Public Space:The Star Model of Publicness.”, 575-598.

Within the socio-spatial focus, theoreticians consider public spaces in the material realm and they focus on elements of public spaces that play a role in social practices of various publics. In other words, they study the relation between spatial and social features of public spaces and the public life that take place in these spaces. Theoreticians with a socio-spatial focus, concentrate on two main aspects within their discussions, which are **social interaction of strangers**, and **accessibility of public space**. Theoreticians with a political focus, study public spaces to search for ways of reaching democracy for the public or various publics, by either conceptualizing a material realm or an abstract realm. They conceptualize production of publicness through debate, action, speech and conflicts that take place in public spaces. Within the political focus four main aspects are concentrated, which are **reaching a common good** with debate in the public sphere, **plurality against exclusion** of counter publics, **plurality of perspectives in a common realm** for a consensus with speech and action, and **battleground of differences** in the agonistic public sphere to enhance the understanding of democracy without a need for a common ground or consensus.

1.4.1. Social Interaction of Strangers

In terms of the first aspect, which is **social interaction of strangers**, theoreticians discuss public spaces' potential for social practices and changing societal relationships of diverse publics in the public life.¹⁰⁹

According to Jane Jacobs and Ash Amin, social interaction among diverse publics in public spaces is related with informal encounters, spontaneous meetings, and collective activities.¹¹⁰ They agree that either planned or spontaneous encounters and

¹⁰⁹ Jane Jacobs, *The Death and Life of Great American Cities* (New York: Vintage Books, 1961).; Richard Sennett, *The Fall of Public Man* (New York: W. W. Norton & Company, 1992).; Don Mitchell, "The End of Public Space? People's Park, Definitions of the Public, and Democracy," *Annals of the Association of American Geographers* 85, no. 1 (1995): 108–133.; Tridib Banerjee, "The Future of Public Space: Beyond Invented Streets and Reinvented Places," *Journal of the American Planning Association* 67, no. 1 (2001): 9–24.; Don Mitchell, *The Right to The City: Social Justice and the Fight for Public Space* (New York: Guilford Press, 2003).; Ash Amin, "Collective Culture and Urban Public Space," *City* 12, no. 1 (2008): 5–24.

¹¹⁰ Jacobs, *The Death and Life of Great American Cities.*, Amin, "Collective Culture and Urban Public Space.", 120.

social activities are important to foster social interaction in public life. Similarly, Tridib Banerjee denotes the importance of planned or spontaneous encounters and social activities in public spaces. Yet, according to Banerjee, the simple daily activities that take place in public spaces are important to foster social interaction in public life.¹¹¹ In this regard, Banerjee accepts social activities equally important as political activities to foster public spaces' publicness.¹¹²

Similarly, Richard Sennett argues that the main condition of social interaction that revealed in public spaces depend on encountering with strangers.¹¹³ According to Sennett, public space was experienced in an erosion since the public life was shifted from an extrinsic, which had been open to possibilities to encounter with strangers, to a more intrinsic practice. In a similar fashion, Don Mitchell states that the erosion of public space in contemporary society is due to avoidance of contacting with strangers.¹¹⁴ He indicates that this avoidance is strengthened by the policies of power, which use public space as a controlling mechanism. As a case study for his argument, Mitchell studies Berkeley's The People's Park, in where activists fight for restraining politics of public use in the park and also has been reclaiming the public space from time to time since the year 1969. Based on his criticism on publicness of the park, Mitchell gives two opposing conceptions of public space in the contemporary society. According to Mitchell, the first one accepts public space as "an unconstrained space within which political movements can organize and expand into wider arena."¹¹⁵ He locates his definition of public space within this first conception.¹¹⁶ Mitchell claims that, the other conception accepts public space as follows:

open space for recreation and entertainment, subject to usage by an appropriate public that is **allowed in**. Public space thus constituted a controlled and orderly retreat where a properly behaved public might experience the spectacle of the city... Users of this space must be made to

¹¹¹ Banerjee, "The Future of Public Space: Beyond Invented Streets and Reinvented Places.", 12.

¹¹² Banerjee., 14.

¹¹³ Sennett, *The Fall of Public Man.*, 60.

¹¹⁴ Mitchell, "The End of Public Space? People's Park, Definitions of the Public, and Democracy.", 112.

¹¹⁵ Mitchell., 115.

¹¹⁶ *Ibid.*, 115-116.

feel comfortable, and they should not be driven away by unsightly homeless people or unsolicited political activity.¹¹⁷

According to Mitchell, the second conception of public space is prominent in the contemporary society, and it is “squeezing out” the first conception that is unmediated and political.¹¹⁸ Mitchell puts sociologists Henri Lefebvre’s arguments about his conceptualization of **lived space** and the realized **abstract space** in society on the basis for the difference between these two conceptions of public space in the contemporary society.¹¹⁹

Sociologist Henri Lefebvre defines space as a social product that is socially produced with human activity and practice.¹²⁰ In this regard, Lefebvre states that social space incorporates individuals’ social actions and societies’ cultural life.¹²¹ According to Lefebvre, in modern capitalist societies, social space is reduced into the abstract space, which is accepted as a powerful tool for domination of individuals.¹²² Lefebvre

¹¹⁷ Ibid., 115.

¹¹⁸ Ibid., 125-126.

¹¹⁹ Ibid., 115.

¹²⁰ Henri Lefebvre, *The Production of Space, Production* (Oxford: Blackwell Publishers, 1991.), 31.

¹²¹ Lefebvre., 33.

¹²² Lefebvre argues that, space does not exist in an abstract shell with a geometrical manner, it is socially produced. According to him, within the formation of the abstract space of modern societies, three moments of production have vital importance and each of these moments are doubly determined. His twofold theory of space has three dimensions that dialectically interconnected and called as *spatial trialectics*. The first triad comprise of *Spatial practices*, *Representations of space* and *Representational space*. *Spatial practices* refer to networks of interaction and communication in the space in everyday life. It concerns the physical dimension of space. *Representations of space* comprise scientific knowledge, theories, codes and signs of space, maps, plans that created by technocrats, architects and urban planners. It concerns the mental dimension of space. The third and the last one is *Representational space*, and do not refer to spaces themselves but to their symbols such as a divine power, the logos, the state, masculine or feminine principle. It concerns the symbolic dimension of space. The second triad comprises conceptualizations of *perceived*, *conceived* and *lived space*. *Perceived space* refers to the collective production of the ongoing spatial practices of the society in everyday life such as residential, work or leisure activities. *Conceived space* is formed through the knowledge, signs and codes of technocrats, architects and urban planners. It refers to idealized spaces that regulate ways for having spatial practices and accepted as a prescription for how to have spatial practices in society. *Lived space* refers to the space of users that is directly experienced. It also includes resistance potentials to conceived spaces of society in order to regain social spaces. Lefebvre argues that, the control of the *lived space* through *abstract space* is problematic. This control alienates us from the everyday life through creating spaces of alienations, which are lived experiences of homogeneous, global and quantitative spaces imposed by the state. Lefebvre also addresses how to regain the social space. In order to resist spaces of alienation, he mentions the possibility that abstract space carries within itself, which is the “differential space”. Lefebvre states that,

relates abstract space with the space of capitalism, disintegration and self-destruction of the town and urban space.¹²³ In this regard, capitalists and state actors are interested in the quantities of spaces, including size, width, area, location, and profit rather than spaces of everyday lived experience or spaces to live with memories from the past. According to Lefebvre, as a result, users are alienated from spaces in which they are producing their daily spatial practices due to this abstract shell.

Although Lefebvre did not study specifically the conceptualization of publicness, Lefebvre addressed modern societies' public spaces as the spaces where this alienation is staged.¹²⁴ Thus, according to Lefebvre, design of public spaces should provide freedom to its users' lived space, in order to encompass many activities and different practices that reveal social relations as a way for change the alienated everyday life.¹²⁵

As Lefebvre points out, diverse publics have "right for the city" to be involved in public spaces by means of not only reaching "products and consumable materials goods" but also reaching "the need for creative activity".¹²⁶ In this respect, Lefebvre not only accepts the dullness of everyday life, but also sees a potential within it by means of creativity, which is occurred with refusal of rationalized practices of abstract spaces.¹²⁷ As Ben Highmore indicates,

differential space is a redefinition of space as a function of use value rather than exchange value. Lefebvre addresses that, by means of differential space, resisting the alienation of homogeneous abstract space and creating a desalinated space of heterogeneity are possible. Henri Lefebvre, *Critique of Everyday Life: Introduction, Volume 1 (1947)* (London: Verso, 1991), 78; Lefebvre, *The Production of Space.*, 31-52.; Japhy Wilson, "'The Devastating Conquest of the Lived by the Conceived': The Concept of Abstract Space in the Work of Henri Lefebvre," *Space and Culture* 16, no. 3 (May 15, 2013): 364–80.; Henri Lefebvre, "Space: Social Product and Use Value (1979)," in *State, Space, World: Selected Essays Henri Lefebvre*, ed. Neil Brenner, Stuart Elden, and Gerald Moore (Minneapolis: University of Minnesota Press, 2009), 185–95.

¹²³ Lefebvre, *The Production of Space.*, 49-50.

¹²⁴ Wilson, "'The Devastating Conquest of the Lived by the Conceived': The Concept of Abstract Space in the Work of Henri Lefebvre.", 366.

¹²⁵ Henri Lefebvre, *Şehir Hakkı (1967)* (İstanbul: Sel Yayıncılık, 2013).; Mitchell, *The Right to The City: Social Justice and the Fight for Public Space.*, 17-29.; Lefebvre, *Everyday Life in the Modern World.*, 97.

¹²⁶ Mitchell, *The Right to The City: Social Justice and the Fight for Public Space.*, 18.; Lefebvre, *Şehir Hakkı (1967)*.

¹²⁷ Lefebvre, *Everyday Life in the Modern World.*, 204.

When Lefebvre echoes the credos of avant-gardism —“**Let everyday life become a work of art**”— the work of art was to be found not in the canon of art history, not in new commodities masquerading as art, but within daily life itself, within the possibilities of creative transformation to be found in the everyday.¹²⁸

Similarly, in reference to Henri Lefebvre, in 1986, Andreas Huyssen stated that, “today the best hopes of the historical avant-garde may not be embodied in artworks at all, but in decentered movements which work towards the transformation of everyday life.”¹²⁹

1.4.2. Accessibility of Public Space

In the literature on public space theory, theoreticians discuss **accessibility** as an important aspect of publicness of public spaces. In a reference to Richard Sennett, Iris Marion Young emphasizes the importance of encountering with strangers in public spaces.¹³⁰ According to Young, accessibility of public spaces by “**anyone**” is the most important aspect of publicness.¹³¹ In here, anyone indicates diverse publics. Moreover, accessibility involves not only physical access, but also involves access to the activities that take place in public spaces. According to Ali Madanipour, accessibility of public spaces should be considered as physical accessibility to a space, and accessibility to spaces’ activities.¹³² In the context of publicness of buildings, Tom Spector states that physical accessibility of public to the building is not enough to bring out strong

¹²⁸ Highmore Ben, “Awkward Moments: Avant-Gardism and the Dialectics of Everyday Life,” in *European Avant-Garde: New Perspectives*, ed. Dietrich Scheunemann (Amsterdam: Rodopi, 2000), 250-251.

¹²⁹ Andreas Huyssen, *After the Great Divide: Modernism, Mass Culture, Postmodernism* (Bloomington: Indiana University Press, 1986), 15.

¹³⁰ Iris Marion Young, *Justice and the Politics of Difference* (Princeton: University Press, 1990).; Iris Marion Young, *Inclusion and Democracy* (Oxford: Oxford University Press, 2000).

¹³¹ Young, *Justice and the Politics of Difference.*, 22.

¹³² Ali Madanipour, *Design of Urban Space: An Inquiry into a Socio-Spatial Process* (West Sussex: John Wiley & Sons, 1996).; Ali Madanipour, “Why Are the Design and Development of Public Spaces Significant for Cities?,” *Environment and Planning B: Planning and Design* 26, no. 6 (1999): 879–91.

publicness.¹³³ Spector states that, the buildings that provides strong publicness ensures “unanticipated interpretations”, which is the appropriation or creation of new usages by public.¹³⁴ According to Spector, self-organizing character of the spaces enhances the publicness of the building.¹³⁵ In this regard, Spector argues that buildings, which provide strong publicness, are facilitating public to make up new narratives. Stephen Carr et al. argue that accessible public spaces meet various human needs.¹³⁶ In relation to public spaces they define these needs as comfort, relaxation, passive engagement, which “involves the need for encounter with the setting, albeit without becoming actively involved”, and active engagement, which involves “direct contact with people whether they are strangers in a site or members of their own group.”¹³⁷ Control is also an important issue that regulates the accessibility of public spaces. According to theoreticians, control in public spaces can be realized with spatial features or surveillance technologies.¹³⁸ By means of control, undesirable people can be excluded from public spaces for safety reasons. Yet, as David Harvey states control is often realized for the safety of the property, not for people.¹³⁹ According to Douglas Spencer, by means of control, which is used as a strategy by the architecture of neoliberalism, public spaces are systematically incorporated within the multi-programmatic buildings.¹⁴⁰ By means of this incorporation, private enterprises are expanding the

¹³³ Tom Spector, “Publicness as an Architectural Value,” *Journal of Architecture and Urbanism* 38, no. 3 (2014): 180–86.

¹³⁴ Spector., 184.

¹³⁵ Ibid., 184-185.

¹³⁶ Stephen Carr et al., “Needs in Public Space (1992),” in *Urban Design Reader*, ed. Steve Tiesdell and Matthew Carmona (Oxford: Architectural Press Elsevier, 2007), 230–240.

¹³⁷ Carr et al., 233-234.

¹³⁸ Lyn H. Lofland, *The Public Realm: Exploring the City's Quintessential Social Territory* (New York: Aldine de Gruyter, 1998).; Anastasia Loukaitou-Sideris and Tridib Banerjee, *Urban Design Downtown: Poetics and Politics of Form* (Berkeley: University of California Press, 1998).; Steven Flusty, “The Banality of Interdiction: Surveillance, Control and the Displacement of Diversity,” *International Journal of Urban and Regional Research* 25, no. 3 (2001): 658–664.

¹³⁹ David Harvey, “The Political Economy of Public Space,” in *The Politics of Public Space*, ed. Setha M. Low and Neil Smith (New York: Routledge, 2006), 17–35.

¹⁴⁰ Douglas Spencer, *The Architecture of Neoliberalism: How Contemporary Architecture Became an Instrument of Control and Compliance* (New York: Bloomsbury Academic, 2016)., 64-65.

market form to public spaces. In this regard, Sharon Zukin argues that expansion of market to public spaces goes hand in hand with gentrification processes in the city and these are resulted in exclusion of counter publics from public spaces.¹⁴¹ According to Zukin, this exclusion conceals the political potential of public spaces.¹⁴² Don Mitchell indicates that with the erosion of their political potential public spaces are transformed into “spaces of controlled spectacle”, in which political aspects and “undesirable people” are excluded.¹⁴³

1.4.3. Reaching Common Good

In terms of the first aspect within the political focus, which is **reaching a common good**, discussions of Jurgen Habermas are considered. Jurgen Habermas, is a critical theorist and a member of the Frankfurt School. His discursive model emerged from the cultural, social, and political exchanges in coffee houses and salons for academic exhibitions.¹⁴⁴

According to Habermas, between the 17th and the 18th century bourgeoisie were gathered for discussion in cultural and social spaces such as salons and coffee houses.¹⁴⁵ Salons were spaces of academic exhibitions for courtiers and academy, in where the “art criticism” took place.¹⁴⁶ On the other hand, coffee houses were the places for bourgeoisie, in which they were discussing literature, social issues, practices of state

¹⁴¹ Sharon Zukin, “Whose Culture? Whose City?,” in *The Cultures of Cities* (Oxford: Blackwell, 1995), 1–49.

¹⁴² Zukin., 22.

¹⁴³ Mitchell, “The End of Public Space? People’s Park, Definitions of the Public, and Democracy.”

¹⁴⁴ Jürgen Habermas, *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society* (Cambridge: MIT Press, 1989).

¹⁴⁵ Habermas., 31-43.

¹⁴⁶ Ibid., 41.; W. Lawrence (William Lawrence) Neuman, *Social Research Methods : Qualitative and Quantitative Approaches* (Edinburgh: Pearson Education Limited, 2014).

and politics.¹⁴⁷ Habermas conceptualizes all of these spaces as public spaces, in where public opinion and cultural critique had been occurred, and he defines public space as where public discourse occurs.

According to Habermas, some breaking points in the daily life of bourgeoisie occurred by means of communicative practices that took place in these spaces. He states that, “public sphere” was emerged as a result of the communicative exchange that took place in these spaces.¹⁴⁸ According to him, in “public sphere” discussions related to public opinion took place and common judgments were achieved.¹⁴⁹

Habermas states that, the “public sphere” triggered the transformation of the basic pattern of “representative publicness”.¹⁵⁰ In the middle ages, all social relations formed within publicly represented feudalism.¹⁵¹ In this historical period, the public notion represents the power of the lordship.¹⁵² In the 15th century, public notion not represents but serves to the power of the monarchy, in which society is separated from the state.¹⁵³ In the 18th century, through “critical reasoning”, first with communicative letters then with printed political journals, newsletters and public talk revealed the “public sphere”, in which the public represented with “public opinion”.¹⁵⁴ Researchers agree on that, Habermas defines the public sphere as a non-physical, discursive and abstract space.¹⁵⁵

¹⁴⁷ Habermas, *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society.*, 33.

¹⁴⁸ Habermas., 31-43.

¹⁴⁹ *Ibid.*, 27.

¹⁵⁰ *Ibid.*, 5.

¹⁵¹ *Ibid.*, 5-7.

¹⁵² *Ibid.*, 8.

¹⁵³ *Ibid.*, 10-11.

¹⁵⁴ *Ibid.*, 18-26.

¹⁵⁵ Mitchell, “The End of Public Space? People’s Park, Definitions of the Public, and Democracy.”; Anthony M. Orum and Zachary P. Neal, *Common Ground: Readings and Reflections on Public Space.* (New York: Routledge, 2010)., 4; Barrett, *Museums and the Public Sphere.*, 18.; Simon Sheikh, “Publics and Post-Publics: The Production of the Social,” *Open* 14, no. Art as a Public Issue (2008): 28–36.

1.4.4. Plurality Against Exclusion

In terms of the second aspect, which is **reaching plurality against exclusion**, discussions of critical theorist Negt Oskar, philosopher Alexander Kluge and critical theorist Nancy Fraser are considered.

Negt Oskar and Alexander Kluge defines public space in terms of production relationships.¹⁵⁶ They divide public space into three realms by identifying dominant, alternative and counter publics. Dominant public space, refers to political public space where there is the power of ruling classes. Alternative public space, embraces discourses and actions for solving problems on behalf of the oppressed groups of the society. Counter publics, refers to participants who do not belong to the dominant public space. They counter to the public space of bourgeoisie and aims to reconstruct public space through the collective, productive and anti-capitalist actions and discourses.

Similarly, Nancy Fraser discusses the exclusion of alternative publics to such as women from the bourgeoisie public sphere, and try to integrate issues, which are accepted for private space, to the public space.¹⁵⁷ Similar with the discussions of Oskar and Kluge, Fraser aims to reconstruct public space by embracing the excluded groups in public.

1.4.5. Plurality of Perspectives in a Common Realm

In terms of the third aspect, which is **reaching plurality of perspectives**, political theorist Hannah Arendt's arguments are considered. Arendt identifies three types of activity that are essential to being human, which she denotes as "*vita activa*".¹⁵⁸ These are, labour, which "corresponds to the biological life of man as an

¹⁵⁶ Negt Oskar and Alexander Kluge, "Kamusal Alan ve Tecrübe'ye Giriş," in *Kamusal Alan* (İstanbul: Hil Yayın, 2004), 133–141.

¹⁵⁷ Nancy Fraser, "Kamusal Alanı Yeniden Düşünmek: Gerçekte Varolan Demokrasinin Eleştirisine Bir Katkı," in *Kamusal Alan* (İstanbul: Hil Yayın, 2004), 103–133.

¹⁵⁸ Arendt, *The Human Condition.*, 7.

animal”, work, which “corresponds to the artificial world of objects and that human beings build upon the earth”, and action, which “corresponds to our plurality as distinct individuals.”¹⁵⁹

For Arendt, publicness founded on Greek “*polis*”, with “organization of the people... acting and speaking together.”¹⁶⁰ Thus, in a reference to Greek *polis*, Arendt identifies two distinct realms. The private realm, which was the “sphere of household and family” and involved work and labour; and the public realm, which was “the sphere of freedom” that open for the political action.¹⁶¹ Arendt argues that human activities of labour and work, which are related with daily life and involves individual concerns, do not belong to public realm. Since, as Arendt denotes, they “does not need the presence of others.”¹⁶²

However, according to Arendt, action with its main condition, which is “plurality”, belongs to public realm.¹⁶³ In this regard, Arendt considers public realm as a collective realm of political, and she states that non-political issues including every individual concern are related to the private realm.¹⁶⁴ Arendt states as follows:

the emergence of the social realm, which is neither private nor public, is a relatively new phenomenon whose origin coincided with the emergence of the modern age and which found its political form in the nation-state.¹⁶⁵

With the emergence of social realm, the distinction between private and public realms was weakened and “all matters pertaining formerly to the private sphere of the family have become a collective concern.”¹⁶⁶ In this regard, “substitution of the social

¹⁵⁹ Margaret Canovan, “Introduction,” in *The Human Condition* (Chicago: University of Chicago Press, 1958), ix.

¹⁶⁰ Arendt, *Human Condition.*, 198.

¹⁶¹ Arendt, *The Human Condition.*, 28-30.

¹⁶² *Ibid.*, 22.

¹⁶³ *Ibid.*, 8.

¹⁶⁴ *Ibid.*, 32.

¹⁶⁵ *Ibid.*, 28.

¹⁶⁶ *Ibid.*, 33.

for the political” affect the loss of understanding of the political in Greek sense and undermine the significance of the public realm over private.¹⁶⁷ Hence, the “enormous enrichment of the private sphere” was occurred, as in the words of Arendt.¹⁶⁸

Thus, Arendt indicates a strict division between the private and public, and she defines **public realm** as the space of political action in which “people acting and speaking together.”¹⁶⁹ In this regard, “speech and action reveal this unique distinctness” in the public realm.¹⁷⁰ However, for Arendt, this togetherness belongs to men, and in the public realm only men can express themselves.¹⁷¹ Yet, according to Arendt, plurality of differences in the public realm is important for the appearance of different perspectives and ideas.¹⁷² In this regard, Arendt defines public space as a site of appearance where differences come in sight, but they act in concert to reach a consensus based public opinion.¹⁷³

1.4.6. Battleground of Differences

In terms of the fourth aspect, which is **reaching a battleground of differences**, discussions of political theorist Chantal Mouffe are considered. In fact, in the public space literature, Chantal Mouffe’s and Hannah Arendt’s discussions are considered in the agonistic model, where differences appear and produced by means of politic and equal individuals.¹⁷⁴

¹⁶⁷ Ibid., 23.

¹⁶⁸ Ibid., 38.

¹⁶⁹ Ibid., 198.

¹⁷⁰ Ibid., 176.

¹⁷¹ Ibid., 179.

¹⁷² Ibid., 41.

¹⁷³ Ibid., 179.

¹⁷⁴ Ibid., 179; Chantal Mouffe, “Artistic Activism and Agonistic Spaces,” *Art & Research: A Journal of Ideas, Contexts and Methods* 1, no. 2 (2007): 1–5.

However, there are certain differences in their conceptualizations of publicness. Chantal Mouffe opposes Hannah Arendt's understanding of the appearance of differences that are cohered in the public realm and refers Arendt's conception of publicness as "agonism without antagonism".¹⁷⁵ Mouffe offers a new publicness conception that depends on an "agonistic pluralism".¹⁷⁶ She explains the role of democratic intuitions that ensure this publicness that depends on agonistic pluralism as follows:

According to such a view, **the aim of democratic institutions is not to establish a rational consensus in the public sphere** but to defuse the potential for hostility that exists in human societies by providing the possibility for antagonism to be transformed into agonism.¹⁷⁷

In this regard, Mouffe defines **agonism** as a constructive force for the production of publicness as follows:

While antagonism is a we/them relation in which the two sides are enemies who do not share any common ground, **agonism is a we/them relation in which the conflicting parties, although acknowledging that there is no rational solution to their conflict, nevertheless recognise the legitimacy of their opponents.** They are adversaries, not enemies. This means that, while in conflict, they see themselves as belonging to the same political association, as sharing a common symbolic space within which the conflict takes place.¹⁷⁸

By accepting agonism as vital for publicness, Mouffe offers the notion of "agonistic public sphere".¹⁷⁹ She describes public as individuals who are not "antagonists" (enemies), but "agonists" (polemical adversaries), in the public space.¹⁸⁰ For Mouffe, public spaces as agonistic public spheres involve agonistic relations

¹⁷⁵ Chantal Mouffe, "Public Spaces and Democratic Politics," *LAPS, Research Institute for Art and Public Space*, 2007, 7, <http://laps-rietveld.nl/?p=829>.; Chantal Mouffe, *Agonistics: Thinking the World Politically* (London: Verso, 2013), 9-10.

¹⁷⁶ Chantal Mouffe, "Which Public Sphere for a Democratic Society?," *Theoria: A Journal of Social and Political Theory* 99 (2002), 58.

¹⁷⁷ Mouffe, 58., Emphasis is mine.

¹⁷⁸ Mouffe, "Public Spaces and Democratic Politics.", 5., Emphasis is mine.

¹⁷⁹ Chantal Mouffe, "For an Agonistic Public Sphere," in *Democracy Unrealized: Documenta 11, Platform 1*, ed. Okwui Enwezor (Ostfildern-Ruit: Hatje Cantz, 2002), 87-97.; Mouffe, *Agonistics: Thinking the World Politically.*, 91.

¹⁸⁰ Mouffe, 41; Mouffe, "For an Agonistic Public Sphere.", 90.

between these polemical adversaries. In this regard, Mouffe defines **agonistic public sphere** as a “battleground” of differences, in where people are not enemies but polemical adversaries, for reaching the understanding of democracy beyond a need for a common ground or consensus.¹⁸¹

By comparing arguments of Chantal Mouffe and Hannah Arendt, it is possible to conclude that, Mouffe sees contestation as a producer of publicness rather than consensus, which is differing from Arendt’s conception. In other words, in Mouffe’s conception, agonistic relations, conflictual structures, conflicting points of view of adversary individuals are constituting the public sphere without any possibility of a final reconciliation.¹⁸² Mouffe accepts agonistic public sphere as the basis of democracy in the contemporary society, as she pointed out, which is under the hegemony of neoliberalism.¹⁸³

There are certain differences within these four aspects of political focus. For instance, Chantal Mouffe and Hannah Arendt consider public space as a political space for speech and action of a collective of people.¹⁸⁴ In this collectively experienced space, being together is important for the appearance of the differences. In this regard, Arendt and Mouffe accept public in a plural way. However, according to Habermas, as being difference from arguments’ of Mouffe and Arendt, there is no importance of differences.

Negt Oskar, Alexander Kluge and Nancy Fraser agree on that, the public sphere of Jurgen Habermas is not inclusive in terms of existing counter-publics, which are women, workers, immigrants, people of color and homosexuals.¹⁸⁵ Similarly, according to Mouffe, Habermas’s conception of public sphere works for reaching a universal

¹⁸¹ Mouffe, “Artistic Activism and Agonistic Spaces.”, 3.

¹⁸² Mouffe, *Agonistics: Thinking the World Politically.*, 138; Mouffe, “Artistic Activism and Agonistic Spaces.”, 3.; Chantal Mouffe, “Artistic Strategies in Politics and Political Strategies in Art,” in *Truth Is Concrete: A Handbook for Artistic Strategies in Real Politics*, ed. Florian Malzacher and Anne Faucheret (Berlin: Sternberg Press, 2014), 71.

¹⁸³ Mouffe, *Agonistics: Thinking the World Politically.*, 7.

¹⁸⁴ Arendt, *Human Condition.*; Mouffe, “Artistic Activism and Agonistic Spaces.”

¹⁸⁵ Fraser, “Kamusal Alanı Yeniden Düşünmek: Gerçekte Varolan Demokrasinin Eleştirisine Bir Katkı.”, 102-133; Oskar and Kluge, “Kamusal Alan ve Tecrübe’ye Giriş.”, 133-141.

consensus, in which democracy occurs.¹⁸⁶ In this regard, Mouffe is not only criticising Habermas, but also she is criticising Arendt. Mouffe states as follows:

Her (Arendt's) pluralism is not fundamentally different from that of Habermas, since it is also inscribed in the horizon of inter-subjective agreement... Despite significant differences between their respective approaches, Arendt ends up, like Habermas, envisaging the public space as a space where consensus can be reached.¹⁸⁷

Another difference within the aspects of political focus, is based on the nature of publicness in the arguments. For instance, according to Arendt, different from the conception of Habermas, the public space is only related with political issues and it is differentiated from private spaces of individuals.¹⁸⁸

On the other hand, for Habermas's discursive model, the debate that is going on public spaces do not have to be related with political issues, social and cultural issues can also be involved.¹⁸⁹ According to Habermas, publicness occurs as a result of social interactions of bourgeoisie in cafes and salons through debate. From Habermas's point of view, as being different from Arendt, interests related with daily life of people can also be involved to the public sphere. In other words, according to Habermas, the individuals' unique experiences related with their daily life can be involved for sharing ideas on social issues.¹⁹⁰

In this study, I locate my personal consideration of public space by considering these two main focuses of publicness. In this regard, I refer public space that is open to political debate and action, social and cultural production, open and accessible for all members of the society.

As it has mentioned previously, Staeheli and Mitchell, and Varna denoted that although there are certain models of publicness that authors refer, conceptualizations of publicness in the literature have various aspects based on multiple usages, and meanings

¹⁸⁶ Mouffe, "Artistic Activism and Agonistic Spaces.", 3-4.; Mouffe, "Artistic Strategies in Politics and Political Strategies in Art.", 71.

¹⁸⁷ Mouffe, *Agonistics: Thinking the World Politically.*, 10.

¹⁸⁸ Arendt, *Human Condition.*, 41.

¹⁸⁹ Habermas, *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society.*, 41-51.

¹⁹⁰ Habermas., 28.

in discourse.¹⁹¹ Within this study, I also noticed that art museums' publicness is discussed within several aspects. Therefore, in order to discuss all these various aspects in relation to art museums' publicness in the next section, I consider both arguments related with the socio-spatial and political focus of publicness as important. Since, as Németh and Schmidt argues that "any attempt to conceptualise publicness must... involve multiple, interrelated definitions, in order to avoid the tendency to create a list of desirable features or reduce the concept to a single continuum."¹⁹²

1.5. Structure of the Study

In order to answer why publicness has been an issue in the discourse on art museums since the 1990s, I argue that, firstly it is important to look back to changed meanings of art museums throughout their history with a lens of publicness.

Hence, Chapter 2 presents the brief history of art museums through their changed meanings since the 18th century. It questions how art museums' meanings have been changed since the opening of the Louvre to the public in 1793, and where these changed meanings have reached in the 1990s.

Chapter 3 focuses on how publicness became a demand for art museums since the 1990s. It opens the discussion on influencers of this change, by questioning which influencers have been triggering the becoming of art museums' publicness as an issue in the discourse since the 1990s.

Chapter 4 concentrates on the second question of this dissertation, how and which aspects of publicness have been discussed in terms of art museums since the 1990s. It opens the discussion by questioning how publicness has conceptualized in relation to art museums, and concentrates on different subjects' arguments that conceptualize publicness in relation to art museums. It continues by discussing how publicness has realized in relation to art museums. The last section discusses similarities and differences between conceptualizations and realizations of art museums'

¹⁹¹ Staeheli and Mitchell, "Locating the Public in Research and Practice.", 795.; Varna and Tiesdell, "Assessing the Publicness of Public Space:The Star Model of Publicness.", 579.

¹⁹² Jeremy Németh and Stephen Schmidt, "The Privatization of Public Space: Modeling and Measuring Publicness," *Environment and Planning B: Planning and Design* 38, no. 1 (2011): 9.

publicness. Moreover, it argues that whether there are significant differences when the positions of different speaking subjects are considered and whether art museums' publicness has different aspects than publicness that is conceptualized in the public space theory.

Finally, Chapter 5 gives the concluding discussion on why publicness has been an issue in the discourse on art museums since the 1990s.

CHAPTER 2

SETTING THE SCENE

This chapter concentrates on presenting the meaning of art museums' change throughout their history with a lens of publicness. In order to understand how and in which aspects of art museums' publicness became a demand and discussed since the 1990s, I argue that firstly it is important to look back to changed meanings of art museums throughout their history with a lens of publicness. Thus, this chapter seeks art museums' brief history through their changed meanings between the 18th century and the 21st century. It questions **how art museums have been changed since the opening of the Louvre to public in 1793, and where their change has reached after the 1990s.**

In order to answer this large question a detailed clarification is needed. Thus, throughout this chapter's sections, what are these transformations, how these transformations have evolved, what are the nature, scope, explicit and implicit motivations of these transformations are questioned. Thus, this chapter also considers criticism of art museums as a part of their history. Although the history of art museums does not follow a linear process, this chapter precedes in chronological order within five sections.

The first section searches the origins of publicness in art museums. It starts from opening the Louvre to the public in 1793, and presents discussions on the main role of the 18th century public art museum.

The second section focuses on the emergence of public art museum as an architectural building type in the beginning of the 19th century and its declaration as the ideal context of art for the public in the 19th century. This section answers fundamental questions, which are; what is the conception of art museums' public in the 19th century; how it is changed from the consideration of public in the previous century; and what is the role of art museums in society of the 19th century.

The third section continues with the rise of the modern art museum in the beginning of the 20th century. Firstly, it concentrates on Museum of Modern Art in New

York that was established in 1929, in which a new conception of public for art museums were emerged. Secondly, it reviews how a new kind of visitor experience was occurred and become widespread in the first half of the 20th century, through transforming art museums' exhibition practices in the previous century into a more vision dominant one. Thirdly, by considering an important part of art museum history, this section reviews the first group of criticism of art museums during the first half of the 20th century, which were about art museums' spatial limits for displaying artworks to public.

The fourth section is about art museums in the second half of the 20th century. It starts with the opening of Solomon R. Guggenheim Museum in Manhattan to public in 1959, which has a unique character in the history of art museums. This section argues that, along with Museum of Modern Art in New York, these museums brought out a second group of criticism of art museums, which searched for an unmediated relationship with public by focusing on flexible and temporary situations and demanding a democratized art museum institution. This section presents how these critiques had reflected to art museums during the 1970s and brought out the first art museum to foster publicness.

The fifth and last section is about the contemporary meaning of art museums in the 21st century. It concentrates on new types of art museums that have emerged since the 1990s, which are not only providing social interaction for visitors, but also are generating the periphery of major urban centres. It presents art museums' contemporary role in society as being an important and prestigious asset for cities.

2.1. The Origins of Publicness of the First Art Museums

The issue of art museums' publicness dated back to the opening of Louvre palace to public in 1793 during the French Revolution. In France, during the Revolution, the royal art collection was declared as the property of the nation and in 1793 the Grand Gallery of the Louvre palace was converted into a public art museum.¹ In literature, there has been a debate about which one should be accepted as the first

¹ Andrew McClellan, *Inventing the Louvre: Art, Politics, and the Origins of the Modern Museum in Eighteenth-Century Paris* (London: University of California Press, 1994), 91-123.; Carol Duncan and Alan Wallach, "The Universal Survey Museum," *Art History* 3, no. 4 (December 1980): 448-69.; Carol Duncan, *Civilizing Rituals: Inside Public Art Museums* (New York: Routledge, 1995)., 21-22.

public museum, the British Museum, which was opened thirty-three years before the Louvre, or the Louvre. A huge group of researchers agree that Louvre is the first public art museum due to its opening was linked with the French Revolution.² This study also accepts Louvre as the archetype of the public art museum.

Although Louvre is accepted as the first public art museum in history, as it is stated in the literature, there were two important pioneers in terms of accessibility of public to exhibition spaces.³ They are the Medici Palace in the mid-1440s and later the Uffizi Gallery, which is designed in 1560 as an office building of bureaucrats and transformed in 1581 to function as an exhibition space for the collection of Medici dynasty. In the history of art museums, Medici Palace is considered as the precursor of the conception of public for art museums.⁴ According to Lindsey Leigh Bailie, for the first time in history, the private spaces of the Medici Palace were designed and decorated with guests in mind.⁵ Although Medici Palace was ensuring an exhibition experience to its guests with its particular spaces installed with artworks, it was indeed a domestic private space and it is hard to talk about a qualified publicness.

Researchers agree that the transformation of the Uffizi Gallery into an exhibition space paved an important way for inviting the public to the art museum.⁶ For instance,

² Eilean Hooper-Greenhill, *Museums and the Shaping of Knowledge* (London: Routledge, 1992), 172; David Carrier, *Museum Skepticism: A History of the Display of Art in Public Galleries* (Durham: Duke University Press, 2006), 12-16.; Duncan and Wallach, "The Universal Survey Museum."; Duncan, *Civilizing Ritual. Insid. Public Art Museums.*, 21-22.; Carol Duncan, "Art Museum and Ritual of Citizenship," in *Exhibiting Cultures: The Poetics and Politics of Museum Display*, ed. Ivan Karp and Steven D. Lavine (Washington: Smithsonian Institution Press, 1991), 88-104.; Jennifer Barrett, "Museums," in *International Encyclopedia of the Social & Behavioral Sciences*, ed. James D. Wright (London, 2015), 142-48.; Carole Paul, *The First Modern Museums of Art: The Birth of an Institution in 18th- and Early- 19th-Century Europe* (Los Angeles: Getty Publications, 2012).; Jeffrey Abt, "The Origins of the Public Museum," in *A Companion to Museum Studies*, ed. Sharon Macdonald (Malden: Blackwell Publishing, 2006), 115-35.; Ali Artun, *Tarih Sahneleri Sanat Müzeleri 1-Müze ve Modernlik* (İstanbul: İletişim Yayınları, 2006), 106.

³ Nikolaus Pevsner, *A History of Building Types* (New Jersey: Princeton University Press, 1976), 112.; Hooper-Greenhill, *Museums and the Shaping of Knowledge.*, 23; Marian Moffett, Michael W. Fazio, and Lawrence Wodehouse, *A World History of Architecture* (London: Laurence King Publishing, 2003), 306.

⁴ Artun, *Tarih Sahneleri Sanat Müzeleri 1-Müze ve Modernlik.*, 56.; Hooper-Greenhill, *Museums and the Shaping of Knowledge.*, 69-70; Lindsey Leigh Bailie, "Staging Privacy: Art And Architecture of the Palazzo Medici" (University of Oregon, 2010).; Paul, *The First Modern Museums of Art: The Birth of an Institution in 18th- and Early- 19th-Century Europe.*

⁵ Bailie, "Staging Privacy: Art And Architecture of the Palazzo Medici.", 2.

⁶ Tony Bennett, *The Birth of the Museum: History, Theory, Politics* (New York: Routledge, 1995), 93; Artun, *Tarih Sahneleri Sanat Müzeleri 1-Müze ve Modernlik.*, 50.; Moffett, Fazio, and Wodehouse, *A World History of Architecture.*, 120.

Marian Moffett, Michael W. Fazio, and Lawrence Wodehouse states that the Uffizi Gallery was placed strategically by connecting the Piazza della Signoria with the Ponte Vecchio Bridge over the Arno River for creating street like plaza⁷ (Figure 2.1). By means of this strategic placement, it is intended to design a visible building within the daily life of people (Figure 2.2). According to Tony Bennett, this intention was not merely a naive purpose of inviting people to the building. Bennett states that not only the strategic placement of the building but also the transfer of the collection of the Medici dynasty to a relatively public context like the Uffizi Gallery was a response to the need for public legitimation of the dynasty.⁸

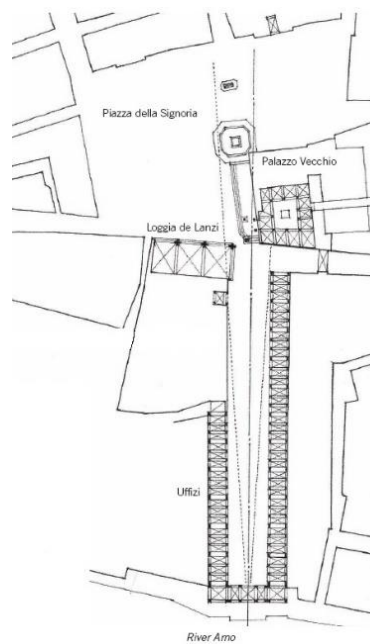


Figure 2. 1. Site View of the Uffizi Gallery. (Source: Francis K. Ching, Mark M. Jarzombek, and Vikramaditya Prakash, *A Global History of Architecture* (New Jersey: John Wiley & Sons, 2011), 531.)

⁷ Moffett, Fazio, and Wodehouse, *A World History of Architecture.*, 120.

⁸ Tony Bennett, *The Birth of the Museum: History, Theory, Politics* (New York: Routledge, 1995), 27.



Figure 2. 2. View of the Uffizi Gallery from the River Arno, Paolo Fumagalli, 1820.
(Source: Paula Findlen, “The 2012 Josephine Waters Bennett Lecture: The Eighteenth-Century Invention of the Renaissance: Lessons from the Uffizi”, *Renaissance Quarterly*, 66, no.1 (Spring 2013), 8.)

It is stated in the literature that after opening of the Uffizi Gallery, exhibition spaces were spread around Europe between the late 17th and 18th centuries with the purpose of collecting and exhibiting artefacts.⁹ According to Carole Paul, numbers of imperial and royal collections and the collections of prominent families were made accessible to the public.¹⁰ For instance, after his death in 1753, Sir Hans Sloane left his private collection for the establishment of the British Museum in London, which was opened to the public in 1759.¹¹ However, Bennett and Paul agree that the conception of the public in here was not indicating a general public. For instance, according to Paul, these exhibition spaces were open to the public, yet “to anyone with clean shoes.”¹² Similarly, Bennett points out that, exhibition spaces between the late 17th and 18th

⁹ Pevsner, *A History of Building Types.*, 117; Paul, *The First Modern Museums of Art: The Birth of an Institution in 18th- and Early- 19th-Century Europe.*, 15.; Abt, “The Origins of the Public Museum.”, 125-127.

¹⁰ Paul, *The First Modern Museums of Art: The Birth of an Institution in 18th- and Early- 19th-Century Europe.*, 15.

¹¹ Abt, “The Origins of the Public Museum.”, 125-127.; Paul, *The First Modern Museums of Art: The Birth of an Institution in 18th- and Early- 19th-Century Europe.*, 15.

¹² Paul, 15.

centuries were only relevant for a privileged community of the elites.¹³ However, Bennett also states that, although these private collections allowed limited public access, the public had first invoked in the museum context through them.

2.1.1. Opening Art Museum to Public in the 18th Century

Like the institutions of the university and the library or public archive, the art institution was advanced by Enlightenment philosophy as dualistic. The aesthetic, discursively realized in salons and museums through the process of critique, was coupled with a promise: the production of public exchange, of a public sphere, of a public subject. It also functioned as a form of self-imagining, as an integral element in the constitution of bourgeois identity.¹⁴

As I conceive of (Louvre), it should attract and impress foreigners. It should nourish a taste for the fine arts, please art lovers and serve as a school to artists. It should open to everyone. This will be a national monument. There will not be a single individual who does not have the right to enjoy it. It will have such an influence on the mind, it will so elevate the soul, it will so excite the heart that it will be of the most powerful ways of proclaiming the illustriousness of the French Republic.¹⁵

There is an agreement in the literature that, Louvre is the first public art museum, which was opened to the public in 1793 during the French Revolution.¹⁶ The second quotation in above, which belongs to Minister of the Interior Jean Roland in 1792, explains the meaning of the Louvre's publicness and Louvre's intended function when serving as a public art museum in the 18th century, in a nutshell.

¹³ Tony Bennett, *The Birth of the Museum: History, Theory, Politics* (New York: Routledge, 1995), 26.

¹⁴ Alexander Alberro, "Institutions, Critique, and Institutional Critique," in *Institutional Critique: An Anthology of Artists' Writings*, ed. Alexander Alberro and Blake Stimson (Cambridge, Massachusetts: MIT Press, 2011), 3.

¹⁵ In 17 October, 1792, Minister of the Interior Jean Roland explained the conception of opening Louvre to Public in a letter to artist Jacques Louis David. Quotation is received from: Duncan and Wallach, "The Universal Survey Museum.", 454.

¹⁶ Hooper-Greenhill, *Museums and the Shaping of Knowledge.*, 172; Carrier, *Museum Skepticism: A History of the Display of Art in Public Galleries.*, 12-16.; Duncan and Wallach, "The Universal Survey Museum." 454.; Duncan, *Civilizing Ritual. Insid. Public Art Museums.*, 21-22.; Barrett, "Museums."; Paul, *The First Modern Museums of Art: The Birth of an Institution in 18th- and Early-19th-Century Europe.*; Abt, "The Origins of the Public Museum."; Artun, *Tarih Sahneleri Sanat Müzeleri I-Müze ve Modernlik.*, 106.

Researchers, which focuses on the emergence of public art museums with the Louvre, agree that publicness of the 18th century public art museum was functioning for a larger structure to realize its ideology.¹⁷ Donald Preziosi and Tony Bennett state that, this structure is the nation state.¹⁸ Similarly, Carol Duncan and Alan Wallach points out the main aim of opening the Louvre to the public as for being “a sanctuary for art that would augment the glory of (French) nation.”¹⁹

Here, it is important to indicate that, nation in the 18th century is representing a group of subjects counter to monarchy, and it was not “brought into line with the state” as in the words of Jennifer Barrett.²⁰ According to, Duncan and Wallach, the notion of public in the 18th century public art museum, was representing a small part of the population, which only include “**the aristocracy and the educated bourgeoisie**”.²¹ They state that the 19th century public art museum equalled the nation with the state, which will be explained in the next section.²²

Thus, it should be considered that researchers that are focusing on the origins of publicness of art museums, refer the 18th century art museums’ **public** as a small group of visitors that constituted a small part of the general.²³ According to researchers, it was

¹⁷ Donald Preziosi, “Epilogue The Art of Art History,” in *The Art of Art History: A Critical Anthology: A Critical Anthology*, ed. Donald Preziosi (Oxford: Oxford University Press, UK, 1998), 488–504.; Donald Preziosi, “Twenty-Seven: Collecting/Museums,” in *Critical Terms for Art History*, ed. Robert S. Nelson and Richard Shiff (Chicago : The University of Chicago Press, 2003), 407–419.; Tony Bennett, *The Birth of the Museum: History, Theory, Politics* (New York: Routledge, 1995).; Artun, *Tarih Sahneleri Sanat Müzeleri I-Müze ve Modernlik.*, 101-139; Hooper-Greenhill, *Museums and the Shaping of Knowledge.*, 167-191.

¹⁸ Preziosi, “Epilogue The Art of Art History.”; Donald Preziosi, “Twenty-Seven: Collecting/Museums,” in *Critical Terms for Art History*, ed. Robert S. Nelson and Richard Shiff (Chicago : The University of Chicago Press, 2003), 407–419.; Tony Bennett, *The Birth of the Museum: History, Theory, Politics* (New York: Routledge, 1995), 15..

¹⁹ Duncan and Wallach, “The Universal Survey Museum.”, 453.

²⁰ Barrett, “Museums.”, 143.

²¹ Duncan and Wallach, “The Universal Survey Museum.”, 453.

²² Duncan and Wallach., 454.

²³ Andrew. McClellan, “A Brief History of the Art Museum Public,” in *Art and Its Publics: Museum Studies at the Millennium* , ed. Andrew. McClellan (Oxford: Blackwell Publishing, 2003).;. Jennifer Barrett, *Museums and the Public Sphere* (West Sussex: John Wiley & Sons, 2012).; Bennett, *The Birth of the Museum: History, Theory, Politics.*, 20.; Tony Bennett, “Civic Seeing: Museums and the Organization of Vision,” in *A Companion to Museum Studies*, ed. Sharon Macdonald (Malden: Blackwell Publishing, 2006), 263–281.; Abt, “The Origins of the Public Museum.”, 32.

not an inclusive public and their members were; the artists that took education in the museum, aristocrats, or middle-class white men. Moreover, according to Bennett, these individuals of this small community was not equal.²⁴ Bennett states that the artists and the aristocrats not only had unlimited access to the museum, but also they were using separate entrances. Although these researchers agree on the restrictions of public art museums in terms of openness and inclusiveness for a general public, they refer to the 18th century art museums' users as public.

As Sharon Macdonald states, in the 18th century the public was “the so-called owner” of the collections that previously belonged to the nobility.²⁵ In this regard, Bennett and Preziosi address, the main role of 18th century public museum as showing the power of imperial collection to the public in a way to represent nationalization.

Bennett focuses on the nature of publicness of museums by starting from the birth of the public museum in the 18th century. According to Bennett, the royal collection in the Louvre palace that opened to public, fulfilled variety of functions such as “demonstration of royal power, symbols of aristocratic or mercantile status, and instruments of learning”, as he declared in his book “The Birth of the Museum: History, Theory, Politics.”²⁶ Bennett states that this royal collection was symbolizing the power of the nation and the Republican state.²⁷

By the same token, according to Preziosi, there was a strong relationship with the emergence of the public art museum in the 18th century and the formation of the European nation states.²⁸ Preziosi states that in the formation of modern nation states public art museum and its discursive practice, which was the art history, were served as the instruments of the Enlightenment.²⁹ Preziosi's main argument points out that, art museums produce an imaginary space and story in favour of the European nation states

²⁴ Bennett, “Civic Seeing: Museums and the Organization of Vision.”, 268.

²⁵ Sharon Macdonald, “Collecting Practices,” in *A Companion to Museum Studies*, ed. Sharon Macdonald (Malden: Blackwell Publishing, 2006), 86.

²⁶ Bennett, *The Birth of the Museum: History, Theory, Politics.*, 93.

²⁷ Bennett., 93-94.

²⁸ Preziosi, “Epilogue The Art of Art History.”; Donald Preziosi, “Twenty-Seven: Collecting/Museums,” in *Critical Terms for Art History*, ed. Robert S. Nelson and Richard Shiff (Chicago : The University of Chicago Press, 2003), 407–419.

²⁹ Preziosi, “Epilogue The Art of Art History.”, 502.

with the help of art history.³⁰ According to him, by means of art history, not only the museum and the other cultural institutions such as galleries, saloons, and fairs but also modern nation states embodied a fiction. Within that fiction, European public art museums positioned themselves as the ideal context of art, which determined what was worth to be seen, how to show and to whom.³¹ Preziosi refers to the location of this ideal context with the phrase “the brain of the earth’s body”.³² According to him, European art museums and art history were used to place the nation states of Europe in a status like the brain controlling the body. Preziosi states that, this placement of the ideal context and fiction of the past used strategically for transforming the present.³³

2.2. Institutionalization of Public Art Museum in the 19th Century

2.2.1. Architecture and Exhibition Strategies of Art Museums in the 19th Century

Through the institutionalization of the public art museum in the 19th century, important changes were occurred within the history of art museums, which can be summarised as changes in art museums’ architecture and exhibition experience, conception of art museums’ public and art museums’ social role. Firstly, as being an important change in terms of architecture, the public art museum acquired its institutional form in the 19th century.³⁴ The design for an art museum was standardized with the design of architect Jean Nicolas Louis Durand in 1817-1819, who indented to

³⁰ Preziosi., 492; Preziosi, “Twenty-Seven: Collecting/Museums.”, 416.

³¹ Preziosi, “Epilogue The Art of Art History.”, 489-490.

³² Preziosi., 498.

³³ Ibid., 500.

³⁴ Bennett, *The Birth of the Museum: History, Theory, Politics.*, 19.; Michaela Giebelhausen, “Museum Architecture: A Brief History,” in *A Companion to Museum Studies*, ed. Sharon Macdonald (Malden: Blackwell Publishing, 2006), 222-231.

accommodate paintings, sculptures, temporary exhibitions and artists' studios for artistic production in the same building³⁵ (Figure 2.3). Michaela Giebelhausen states that Durand's design was a result of his lectures in *École Polytechnique* in Paris and provided an architectural framework for the museum design to the architectural students of the 19th century.³⁶ In parallel with Durand's design, the 19th century experienced booming of public museum buildings in Europe.

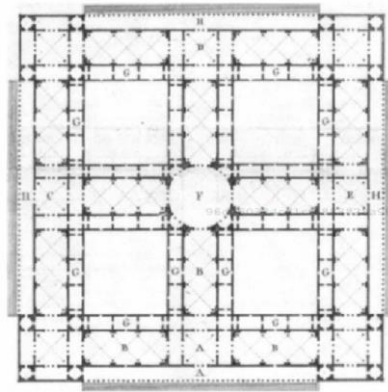


Figure 2. 3. “Ideal Design for a Museum: Plan” by Jean Nicolas Louis Durand, 1817-1819. (Source: Michaela Giebelhausen, “Museum Architecture: A Brief History,” in *A Companion to Museum Studies*, ed. Sharon Macdonald (Malden: Blackwell Publishing, 2006), 226.)

According to Giebelhausen, Durand's design was highly influenced by Greek architecture as a rejuvenation of classicism, which had four crossed wings with a separate entrance and a central rotunda, and it also influenced the successors.³⁷ Pevsner and Artun state that through the rejuvenation of classicism in architecture, certain architectural types emerged and museum buildings were sanctified especially under the influence of the Pantheon building in Rome.³⁸ In terms of the physical accessibility of

³⁵ Giebelhausen, “Museum Architecture: A Brief History.”, 225-226.

³⁶ Ibid., 225.

³⁷ Ibid., 225.

³⁸ Artun, *Tarih Sahneleri Sanat Müzeleri I-Müze ve Modernlik.*, 162.; Pevsner, *A History of Building Types.*; 116. Pevsner gives The Altes museum, which was designed by Karl Friedrich Schinkel and opened in 1823, as an example as highly influenced of Pantheon. Museo Pio-Clementino can also be exemplified for its Pantheon openings.

the building, the entrances were designed to prepare the visitor to view the collection by walking up lots of steps as if going into an antique temple.³⁹ According to Paul, the symmetrical floor plans reflect a strict attention to the circulation of visitors in the galleries.⁴⁰ Pevsner and Newhouse indicate that the architecture of these museums was like a monument to make a symbolic statement, and they were like a temple or sanctuary for art with their neoclassicist style.⁴¹ According to Danto, neoclassicism had an experience of sacred space bounded on the meaning of art in the 19th century, which were, as in Danto's words "equal to catharsis".⁴² Similarly, Newhouse states that the expected experience of the 19th century art museum was to experience the art in a holy and sacred space.⁴³

In terms of exhibition experience, art museums in the 19th century had differences from their precursors in the 18th century. According to Giebelhausen, Noordegraaf, and Bennett, in addition to the symbolic language of their architecture, the 19th century art museums had different exhibition strategies from earlier examples. Giebelhausen states that, in the 18th century, the collections belonged to private individuals such as prominent dynasties or royalty.⁴⁴ As it is mentioned previously, those collections were exhibited in domestic accommodations or in palaces that were accessible to a limited public. According to Noordegraaf, it is hard to mention a dominant and specific displaying strategy for the 18th century collections. She states that collections were kept in cabinets and were taken out for visitors of small groups.⁴⁵ Similarly, Bennett states that these collections could be physically handled since the

³⁹ David Carrier, "Remembering the Past: Art Museums as Memory Theatres," *Journal of Aesthetics and Art Criticism* 61, no. 1 (February 2003), 63.

⁴⁰ Paul, *The First Modern Museums of Art: The Birth of an Institution in 18th- and Early- 19th-Century Europe.*, xvi.

⁴¹ Nikolaus Pevsner, *A History of Building Types* (New Jersey: Princeton University Press, 1976), 114; Newhouse, *Towards a New Museum*, 46-47.

⁴² Danto, *Sanatın Sonundan Sonra: Çağdaş Sanat ve Tarihin Sınır Çizgisi*, 229.

⁴³ Newhouse, *Towards a New Museum.*, 9.

⁴⁴ Giebelhausen, "Museum Architecture: A Brief History.", 223-224.

⁴⁵ Julia Noordegraaf, "The Emergence of the Museum in the Spectacular Nineteenth Century," (Conference Paper, Visual Knowledges, The University of Edinburgh, Edinburgh, September 17-20, 2003).

haptic interaction seen as important to achieve a full exhibition experience during that time.⁴⁶

According to Bennett, in the 19th century, a new type of displaying strategy was on the agenda. The collections were displayed within a didactic narrative for large groups of people by putting them in glass cases or hanging on walls and people were forbidden to touch.⁴⁷ It is possible to relate this shift in the exhibition experience, which is declared by Bennett, to the change in the understanding of vision in the 19th century, which is fully separated from the sense of touch as it is denoted by the literature on scopic regimes.⁴⁸ Noordegraaf, Klouk, and Bennett agree that, in the 19th century, exhibitions began to be experienced in a way that vision is dominant.⁴⁹ This was also indicating another shift in terms of the exhibition experience of art museums in the 19th century. According to Noordegraaf, the 19th century exhibitions were only designed for responding to the visual perception.⁵⁰ Similarly, Klouk asserts that the perceptual responses of the viewer beyond vision were not taken into consideration for the

⁴⁶ Bennett, *The Birth of the Museum: History, Theory, Politics*.

⁴⁷ Tony Bennett, "Civic Seeing: Museums and the Organization of Vision," 265.; in *A Companion to Museum Studies*, ed. Sharon Macdonald (Malden: Blackwell Publishing, 2006), 263–281.

⁴⁸ Although, the change of the exhibition experience in relation to the domination of vision in the 19th century is vital and needed to be discussed in detail, this chapter reviews it briefly by accepting it as one of the conditions of the rise of the modern art museums in the 20th century. A group of researchers agree on that in the 19th century vision had become the most fundamental sense. Crary explains this change in his book "Techniques of the Observer: On Vision and Modernity in the 19th Century" by mapping out how a modernized understanding of vision occurred in the beginning of the 19th century and later dominated our perception about reality Martin Jay explains it with the term "ocularcentricism", which has its origins in the Renaissance. He argues that three scopic regimes, which were "Cartesian Perspectivalism", "The Art of Describing", and "Baroque", had been evolved and enabled this shift in the 19th century. According to Jay, the most dominant one is Cartesian Perspectivalism under the influence of scientific world view. Cartesian Perspectivalism encoded a particular viewpoint and a rationalized order based on a fixed position of the observer. It also reinforced the withdrawal of the painter's emotional subjectivity and fostered the de-contextualization. Jay writes as follows: "As abstract, quantitatively conceptualized space became more interesting to the artist than the qualitatively differentiated subjects painted within it, the rendering of the scene became an end in itself". For more detailed information about vision and the status of the observer please see: Jonathan Crary, "Modernizing Vision," in *Vision and Visuality*, ed. Hal Foster (Seattle: Bay Press, 1988), 29–43.; Martin Jay, "Scopic Regimes of Modernity," in *Vision and Visuality*, ed. Hal Foster (Seattle: Bay Press, 1988), 3–23.; John Berger, *Ways of Seeing* (London: Penguin Books, 1972); Michel Foucault, *Discipline and Punish: The Birth of the Prison* (New York: Vintage Books, 1977); Chris Jenks, "The Centrality of the Eye in Western Culture: An Introduction," in *Visual Culture*, ed. Chris Jenks (New York: Routledge, 1995), 1–26.

⁴⁹ Noordegraaf, Julia, "The Emergence of the Museum in the Spectacular Nineteenth Century"; Charlotte Klouk, *Spaces of Experience: Art Gallery Interiors from 1800 to 2000* (Yale University Press, 2009).; Bennett, "Civic Seeing: Museums and the Organization of Vision.", 265.

⁵⁰ Noordegraaf, Julia, "The Emergence of the Museum in the Spectacular Nineteenth Century", 5.

exhibition display.⁵¹ By referring to Pierre Bourdieu, Bennett states that, by means of this shift, the public art museum settings dominated by “the pure gaze” of the educated eyes.⁵² As a consequence, Bennett indicates that the 19th century exhibitions were like a monologue. This means exhibitions were not getting a conversation with people who did not know how to read and interpret the artwork.

On the other hand, researchers indicate that the expected exhibition experience was not fully bounded on vision.⁵³ For instance, Klonk denotes that, it was mainly bounded on to sense the political power of the nation state within the display.⁵⁴ According to her, the 19th century public art museums aimed to show the power and wealth of the state to its visitors. Thus, not only the artistic products of the nation state but also the appropriated collections of non-European states were being displayed exclusively in the exhibition spaces. According to Klonk, nation states were competing to prove their power to their citizens and their competitors by appearing more civilized, powerful and democratic with their eclectic collections.⁵⁵ In other words, the variety of collections was accepted as the indicator of the power of nation states.

Barrett states that the expected experience of the exhibition was also consistent with the experience of the modern life.⁵⁶ According to her, the 19th century art museum was also a part of the experience of modernity. Thus, exhibitions in the 19th century were likely to reflect the bourgeois classes and the everyday experience of the modern city.

However, Christine M. Boyer points out a contradiction by addressing the exhibition experience of the 19th century public art museum as paradoxical. According

⁵¹ Klonk, *Spaces of Experience: Art Gallery Interiors from 1800 to 2000.*, 25.

⁵² Bennett, “Civic Seeing: Museums and the Organization of Vision.”, 265; Pierre Bourdieu, *The Rules of Art: Genesis and Structure of the Literary Field* (Cambridge: Polity Press, 1996) 285-312.

⁵³ Klonk, *Spaces of Experience: Art Gallery Interiors from 1800 to 2000.*; Barrett, *Museums and the Public Sphere.*; Newhouse, *Towards a New Museum.*; Terry Smith, “Shifting the Exhibitionary Complex,” in *Thinking Contemporary Curating*, ed. Terry Smith (New York: Independent Curators International (ICI), 2012), 57–101.; Christine M. Boyer, “The Art of Collective Memory,” in *The City of Collective Memory: Its Historical Imagery and Architectural Entertainments* (Massachusetts: The MIT Press, 1994), 129–203..

⁵⁴ Klonk, *Spaces of Experience: Art Gallery Interiors from 1800 to 2000.*, 21.

⁵⁵ Klonk., 25.

⁵⁶ Jennifer Barrett, *Museums and the Public Sphere* (West Sussex: John Wiley & Sons, 2012), 47.

to Boyer, the 19th century public art museums and their collecting practices allowed visitors to acquire a controlled knowledge of a particular time and place, in which the paradox of museum occurred.⁵⁷ Boyer states that, these museums aimed at a universal history, which was achieved by storing artefacts from different contexts, organizing them historically by ripping of its original meanings, giving them an artificial meaning and placing it in the collective memory of the nation.⁵⁸ According to him, the paradox of the public art museum lies in this aim and process.

Therefore, it is possible to state that, art museums in the 19th century established different relationships with the public from the previous century. Researchers agree that, as being different from palaces that open their collections to public or prominent collector families' domestic spaces in the 18th century, public art museums in the 19th century were having larger and permeable spaces that were open for crowded visitors.⁵⁹ According to Paul, the location of these art museums within the city was also very central to urban life.⁶⁰ Based on these differences as stated in the literature, it is possible to argue that, the art museum in the 19th century opened itself to the public more voluntarily. Moreover, it is important to ask fundamental questions about **whom was the public, what was the role of the art museum in the 19th century's society, and how the art museum communicated with the public.** Hence, the next sub-section deals with these questions.

2.2.2. Conception of Public and Art Museums' Role in the 19th Century

According to Duncan and Wallach, as being different from the conception of public in the public art museum of the 18th century that addressed the aristocracy and

⁵⁷ Boyer, "The Art of Collective Memory.", 141.

⁵⁸ Boyer., 141.

⁵⁹ David Gordon, "The Art Museum," *Encyclopedia of Library and Information Sciences, Third Edition*, December 9, 2011, 1–10., 3. ; Pevsner, *A History of Building Types.*, 130. ; Giebelhausen, "Museum Architecture: A Brief History.", 225.

⁶⁰ Paul, *The First Modern Museums of Art: The Birth of an Institution in 18th- and Early- 19th-Century Europe.*, xvi.

the educated bourgeoisie, the conception of public in the public art museum of the 19th century addressed the **citizen**.⁶¹

In here, it is important to indicate an issue that Duncan addresses.⁶² By referring Hannah Arendt's conception of public and private realm dichotomy in "The Human Condition", Duncan indicates that public art museums in the 19th century were in accord with public and private dichotomy.⁶³ In the 19th century, private was considered as opposed to the public realm, which was the realm of politically constituted individuals with shared values.⁶⁴ According to Duncan, in accord with this dichotomy, public art museums in the 19th century gave importance to individuals in the public realm and define them as citizens with shared values of the public realm by emphasizing the state's power and its triumphs in the history.⁶⁵ Moreover, although it addressed the citizen, it is hard to define the conception of public in the 19th century art museum as an inclusive one that regarding equal rights. For instance, according to Duncan, only males who have properties were regarded as full citizens.⁶⁶ Similarly, Barrett denotes that, the 19th century art museums' public was conceived as a "working man and his family".⁶⁷

Theoreticians in literature agree that the 19th century art museums' social role was to function as a site of education to enlighten citizens, which were witnessing cultural, scientific and technological changes of the 19th century, within a homogenous public sphere.⁶⁸ According to these researchers, with this apprehension, the 19th century

⁶¹ Duncan and Wallach, "The Universal Survey Museum.", 456.

⁶² Duncan, *Civilizing Ritual. Insid. Public Art Museums.*, 128-129.

⁶³ Hannah Arendt, *Human Condition* (Chicago: University of Chicago Press, 1958)., 22-73.

⁶⁴ The private and public dichotomy is elaborated in Chapter 1.

⁶⁵ Duncan, *Civilizing Ritual. Insid. Public Art Museums.*, 128-129.

⁶⁶ Duncan, "Art Museum and Ritual of Citizenship.", 95.

⁶⁷ Barrett, "Museums.", 143.

⁶⁸ Barrett, *Museums and the Public Sphere.*; Carrier, "Remembering the Past: Art Museums as Memory Theatres." 61-65; Newhouse, *Towards a New Museum.*, 120; Smith, "Shifting the Exhibitionary Complex."; Barrett, "Museums."; Bennett, *The Birth of the Museum: History, Theory, Politics.*; Tony Bennett, "The Exhibitionary Complex," in *Thinking About Exhibitions*, ed. Reesa Greenberg, Bruce W. Ferguson, and Sandy Nairne (London: Routledge, 1996), 58-81; Preziosi, "Epilogue The Art of Art History."; Preziosi, "Twenty-Seven: Collecting/Museums."; Duncan, "Art Museum and Ritual of Citizenship."; Duncan, *Civilizing Ritual. Insid. Public Art Museums.*; Hooper-Greenhill, *Museums and*

art museums were instructing and educating masses with pedagogical aims and didactic intents, which were made visible through strategic arrangements of objects. Among these researchers Simon Sheikh states that art museum in the 19th century was working as Habermas's "bourgeois public sphere", and had been an institution for;

a place for aesthetic debate and judgment, on what was beautiful and true, valuable and significant in art, and by extension in the world. It was not only a cultural space, but also cultivating, and had as such an educational role.⁶⁹

This agreement about the 19th century art museums' role, took its root from the historical alignment of the epistemological shift and the institutionalization of art museums in the 19th century. In terms of the epistemological shift, Bennett denotes that, during the 18th century, Renaissance episteme is weakened and Classical episteme took place in the museum institution with its principles of classification.⁷⁰ As a result of this epistemic shift, collections were strategically arranged rather than just relying on their uniqueness. Moreover, David Carrier asserts that, in the 19th century the re-contextualization of objects from different contexts brought a new shift in the displaying strategies.⁷¹ According to Carrier, the experience of art was transformed in an alignment with one of the important consequences of the Enlightenment, which was classification. According to Giebelhausen, the 19th century art museums focused on compiling, preserving and ordering artefacts based on their genres, dates, nations and the schools of artists, etc.⁷² She exemplifies this by indicating that, sculptures and paintings tended to be displayed in separate spaces firstly in the 19th century.⁷³ According to Carrier, classification brought an instructive experience to the museum setting. By means of classification, the exhibition experience of the first exhibition

the Shaping of Knowledge.; Gordon, "The Art Museum."; Simon Sheikh, "Publics and Post-Publics: The Production of the Social," *Open* 14, no. Art as a Public Issue (2008): 28–36.; Boyer, "The Art of Collective Memory."

⁶⁹ Sheikh, "Publics and Post-Publics: The Production of the Social.", 31.

⁷⁰ Bennett, *The Birth of the Museum: History, Theory, Politics.*, 96.

⁷¹ Carrier, "Remembering the Past: Art Museums as Memory Theatres.", 61-65.

⁷² Giebelhausen, "Museum Architecture: A Brief History.", 224.

⁷³ Giebelhausen., 225.

spaces, which was surprise and delight, had transformed into a didactic experience of art by presenting the art objects with the defined categorizations under certain social norms and certain narratives.⁷⁴ Newhouse also points out the expected experience of the 19th century exhibition as instruction.⁷⁵ Similarly, Terry Smith states that, besides providing instruction, being innovative was very important in terms of public art museums of the 19th century.⁷⁶ According to Smith, making a new categorization, giving a new form or putting a new thing to the context of the 19th century public art museums was meant as being innovative.⁷⁷

By regarding museums' relationship with the public in the 19th century, Bennett denotes the hidden agenda of their insistence of instructing public with systematically classified didactic displays. According to Bennett, public museums, which were born in the 18th century, had become an institution for observation of masses in the 19th century through the enlightenment of public.⁷⁸ He explains this agenda, by referring it with the term "exhibitionary complex."

In this exhibitionary complex, Bennett defines the conception of visitors with the phrase of "inmates of the panopticon".⁷⁹ He uses this phrase as a metaphor, for the 19th century public museums' self-regulated visitors, which were always visible to guards. By referring to Foucault's "disciplinary institutions", Bennett states that 19th century public museums were institutions for observation during modernity in favour of the nation states. By means of them, nation states formed a new strategy of governing to regulate citizens for behaving accordingly to the museum setting and encouraging them to police themselves.⁸⁰ In this vein, Bennett points a similarity between the 19th century public museums' visitors with the inmates of the panopticon who had a self-regulation by being visible to guards. According to Bennett, a similar politics of visibility, in

⁷⁴ Carrier, "Remembering the Past: Art Museums as Memory Theatres.", 61-65.

⁷⁵ Newhouse, *Towards a New Museum.*, 46.

⁷⁶ Smith, "Shifting the Exhibitionary Complex.", 71.

⁷⁷ Smith., 71.

⁷⁸ Bennett, "The Exhibitionary Complex.", 58-81.

⁷⁹ Bennett, *The Birth of the Museum: History, Theory, Politics.*, 59.

⁸⁰ Bennett, "The Exhibitionary Complex.", 58.

which the visitors were both subjects and objects of the controlling gaze, was also occurring in the museum. For instance, the use of reflective glass in the showcases was enabling the visitors' visibility as if they were permanently on display, and as a consequence, a mechanism of self-control was ensuring. Moreover, according to Bennett, large rooms and the formation of exhibition galleries along the long paths in a regulated flow, intensified the possibility of being observed and created a similar effect with panopticon. He states that, with this politics of visibility, public art museums were concerned as institutions that increase the cultural level of population and aimed to homogenize the society with the enlightenment of masses.

Duncan and Wallach questioned the role of the 19th century public art museums' architecture, collections and displaying practices in this process of the enlightenment of masses.⁸¹ According to Duncan and Wallach, the main function of public art museums in the 19th century as being ideological institutions was to create a homogenized public and culture as a product of Enlightenment.⁸² In this regard, as Duncan and Wallach points, the 19th century public art museums affirm the power of the state, equates this power with possessing the heritage of Greco-Roman civilization and make it visible through their architecture.⁸³ For instance, in order to claim these museums as inheritors of "ideological, historical and political reality of imperial Rome", spatial features of Roman Architecture were highly used.⁸⁴ In a similar fashion, Christine Boyer states that, with this main claim of being inheritor of Western civilization, the 19th century public art museum was working as a device for the collective memory of the nation state, which "isolate, collect, and transport cultural treasures from one period and context to another time and place."⁸⁵ According to Boyer, through the collecting practices of these museums, the colonial rivalry amongst European states had transformed into a civilization rivalry, which was ensured by implying colonialist strategies into museums such as importing artefacts of the ancient cultures. In this

⁸¹ Duncan and Wallach, "The Universal Survey Museum.", 448.

⁸² Duncan and Wallach., 450-456.

⁸³ Ibid., 449. ; Duncan, "Art Museum and Ritual of Citizenship.", 91.; Duncan, *Civilizing Ritual. Insid. Public Art Museums.*, 9.

⁸⁴ Duncan and Wallach, "The Universal Survey Museum.", 450.;

⁸⁵ Boyer, "The Art of Collective Memory.", 138.

regard, Duncan and Wallach refer to the 19th century public art museum as “universal survey museum”, which claims itself as inheritor of Western civilization and make it visible through its architecture.⁸⁶ They define Louvre as the founder of universal survey museums, which “claim the heritage of the classical tradition for contemporary society and equate that tradition with the very notion of civilization itself.”⁸⁷

According to Duncan and Wallach, universal survey museums created a certain aesthetic and social experience through their architecture, collections and displaying practices, which also equated “state authority with the idea of civilization.”⁸⁸ They state that these museums require a similar performance from the visitor, such as following a prescribed route within the sequenced spaces as if he or she in a ceremonial space or in a temple. According to Duncan, the sequence of spaces, lighting, choice, and arrangement of objects, and the architectural style of the building stage the set for this required performance of the visitor.⁸⁹ Thus, by comparing it to religious practices and performances, Duncan and Wallach called this aesthetic and social experience of the visitor as “ritual”.⁹⁰

Duncan and Wallach argue that this ritual that art museum requires from visitors to perform, has a transformative purpose.⁹¹ According to them, by means of this performance took place in the museum, the public was considered as ideal citizens, which contemplate and affirm the power of the state.⁹² Here, Duncan points a paradox of the 19th century public art museum.⁹³ She states that Enlightenment assumptions

⁸⁶ Duncan and Wallach, “The Universal Survey Museum.”, 451.

⁸⁷ Ibid., 451.

⁸⁸ Ibid., 450.

⁸⁹ Duncan, *Civilizing Ritual. Insid. Public Art Museums.*, 12.

⁹⁰ Duncan and Wallach, “The Universal Survey Museum.”, 450.; Carol Duncan, “The Art Museum as Ritual,” *The Art Bulletin* 77, no. 1 (1995): 10–13.; Duncan, “Art Museum and Ritual of Citizenship.”, 90.

⁹¹ Duncan and Wallach, “The Universal Survey Museum.”, 451.; Duncan, *Civilizing Ritual. Insid. Public Art Museums.*, 13.

⁹² Duncan and Wallach, “The Universal Survey Museum.”, 451.

⁹³ Duncan, “The Art Museum as Ritual.”, 11. ; Duncan, *Civilizing Ritual. Insid. Public Art Museums.*, 7-8.; Duncan, “Art Museum and Ritual of Citizenship.”, 90.

indicated a sharp separation between the religious as a matter of subjective belief and objective rationalities of secular.⁹⁴ In this regard, Duncan exemplifies temples as serving a religious experience, and museums and universities as sites for objective rationalities. However, in the name of same Enlightenment assumptions, Duncan argues that universal survey type art museums in the 19th century reunite this sharp separation by combining religious and secular.⁹⁵

Duncan and Wallach state that, not only in the Europe but also in the US some examples of universal survey museums were occurred in the 19th century. According to them, the reason for it depends on the economic progress of the US in the 19th century.⁹⁶ As Duncan and Wallach state, in the 19th century, the US, which was economically progressed, aimed to define its national identity and wanted to be included in the art history by establishing art museums and by claiming the legacy of the western civilization. As products of this intent, Duncan and Wallach address The Metropolitan Museum of Art in New York (opened to the public on 1870), as a universal survey type museum, and points the Louvre as its archetype.⁹⁷ For instance, as it is reported by Duncan and Wallach, William Cullen Bryant who was the president of the Organizing Committee of the Metropolitan Museum of Art in New York in 1869, put forward the reasons for establishing a public art museum in New York, which would compete with the greatest European museums as follows:

Our city is the third greatest city in the civilized world. Our republic has already taken place among the greatest powers of the earth; it is great in extent, great in population, great in the activity and enterprise of her people. It is the richest nation in the world. With a museum of art we might have, repositied in spacious and stately buildings, collections formed of works left by the world's greatest artists which would be the pride of our country.⁹⁸

Thus, as stated in the literature, in the 20th century, art museums inherited some features of their precursors in the 19th century. For instance, according to Duncan and

⁹⁴ Duncan, *Civilizing Ritual. Insid. Public Art Museums.*, 8; Duncan, "Art Museum and Ritual of Citizenship.", 90.

⁹⁵ Duncan, "The Art Museum as Ritual.", 11.; Duncan, "Art Museum and Ritual of Citizenship.", 90.; Duncan, *Civilizing Ritual. Insid. Public Art Museums.*, 8-9.

⁹⁶ Duncan and Wallach, "The Universal Survey Museum.", 452.

⁹⁷ Duncan and Wallach., 452-457.

⁹⁸ Ibid., 464.

Wallach, art museums in the 20th century inherited the main function of art museums in the 19th century, which was being an ideological institution for creating a homogenized public and culture.⁹⁹ According to them, art museums in the 20th century such as The Metropolitan Museum of Art, claim the supremacy of Western civilization over the world.¹⁰⁰ However, Duncan states that with the emergence of modern art museums in the 20th century, a different type of ritual occurred, which had an “undistracted visual contemplation”.¹⁰¹ Moreover, the public in the 19th century, which were conceived as ideal citizens by art museums, evolved into a different conception of public by means of modern art museums.

Therefore, art museums in the 20th century not only involve some inheritances from art museums in the 19th century, but also they were enacted some important inventions and changes. For instance, the 20th century art museums inherited the main logic of the 19th century public art museum’s exhibition display, which accepts visitors as a receiver of a certain message through architectural space and didactic arrangement of objects. By transforming this displaying logic into a more neutral and vision dominant one, art museums in the 20th century highly valued the subjective experience of the individual and gave it a crucial importance. Thus, the next section argues that there were various inventions and changes took place in terms of art museums in the 20th century, and as a result, different type of art museums with different kind of visitor experience, and a new conception of public were occurred.

2.3. Rise of the Modern Art Museum in the Beginning of the 20th Century

At the turn of the century, important transformations had taken place in terms of the experience of art and architecture of art museums. At the beginning of the 20th century, the relation of the artwork and beholder in exhibition spaces and also the role

⁹⁹ Ibid., 450-452.

¹⁰⁰ Ibid., 449.

¹⁰¹ Duncan, *Civilizing Ritual. Insid. Public Art Museums.*, 19.

of architecture in this relation were specified. According to Newhouse, until the 20th century, the architecture of art museums had not been in tune with the changes in art, rather they followed certain architectural styles.¹⁰² However, at the beginning of the 20th century, with abstract art, how to present this new art form in the museum setting was questioned.

On the other hand, this architectural shift was not the only change that occurred in art museums in the 20th century. First of all, in tune with the social changes around the first quarter of the 20th century, museum institutions were looking for a reform movement. Pevsner indicates that the First World War and its profound social consequences such as worst economic conditions affected museums of Europe with the loss of interest.¹⁰³ Similarly, American museum director John Cotton Dana argued in 1917 about the relevancy of establishing a national art museum for supporting the national pride of America.¹⁰⁴ According to Dana, it was rational to establish for enhancing everyone's education and ensuring the refinement of life as well as the enrichment of the leisure hours. He stated that for reaching this the new America should utilize the approved examples of old Europe for the enhancement of its museum institution. Dana also offered a shift for art museums in America from collection-driven to visitor-centered institutions to gather the public to regain the loss of interest.¹⁰⁵ His suggestions were as follows: art objects should be selected “for their rarity, their likeliness to the objects found in European museums”; they should be placed in “where they could be seen only (and that not very adequately) and never handled and examined closely”; collections should include “unique and costly objects” and also should be “housed in artistic buildings”; art museums “should make themselves more effective through loan exhibits and through branches”, they should not be located “remote from the city center”, maximum numbers of casual visitors should access to art museums “with a minimum expenditure of time and money” and lastly “the museum building that is located in the city center should satisfy the fundamental conditions of all good

¹⁰² Newhouse, *Towards a New Museum.*, 224.

¹⁰³ Pevsner, *A History of Building Types*, 136.

¹⁰⁴ John Cotton Dana, “The Gloom of the Museum (1917),” in *Reinventing the Museum: Historical and Contemporary Perspectives on the Paradigm Shift*, ed. Gail Anderson (Oxford: AltaMira Press, 2004), 13–30.

¹⁰⁵ Dana., 18-25.

architecture.”¹⁰⁶ Thus, from his suggestions it is reasonable to say that the roots of contemporary art museums, which follow new museology since the 1990s, almost found in Dana’s reformative suggestions.

Another vital change that occurred during the two world wars in the 20th century was the migration of European artists including Abstract Expressionists, Dadaists, and Surrealists from Paris to New York.¹⁰⁷ As a consequence, important results were occurred in terms of art museums, which were a new conception of public and a new type of visitor experience.

2.3.1. Through a New Conception of Public

According to Serge Guilbaut, migration of European artists from Paris to New York had paramount effects on art museums. Guilbaut states that abstract expressionism became the basic premise of art in New York and this triggered the idea to establish an American art museum.¹⁰⁸ As a result, the Museum of Modern Art (MoMA) was established in 1929 and later in 1939 it claimed the center of art as New York.¹⁰⁹ According to Pedro Lorente, this centrality was also related to innovative standpoints of MoMA regarding the other coetaneous art museums.¹¹⁰ He states that MoMA was the first art museum that only exhibited modern and avant-garde art during the 1930s. Moreover, MoMA was an art museum that various novelties took place. For instance, according to Lorente, it was the first art museum in the US that devoted to arrange temporary exhibitions for living artists.¹¹¹ When MoMA had a permanent collection and

¹⁰⁶ Ibid., 19-21.

¹⁰⁷ Serge Guilbaut, *How New York Stole the Idea of Modern Art: Abstract Expressionism, Freedom, and the Cold War* (Chicago: The University of Chicago Press, 1983), 172.

¹⁰⁸ Guilbaut.; 91-121.

¹⁰⁹ Pedro J. Lorente, *The Museums of Contemporary Art: Notion and Development* (Farnham: Ashgate Publishing, 2011) 123-163.; Artun, *Tarih Sahneleri Sanat Müzeleri 1-Müze ve Modernlik*, 266.; Guilbaut, *How New York Stole the Idea of Modern Art: Abstract Expressionism, Freedom, and the Cold War.*, 172.

¹¹⁰ Lorente, *The Museums of Contemporary Art: Notion and Development.*, 141-163.

¹¹¹ Lorente., 150.

decided to change its original policy to exhibit this permanent collection in 1953, it was also again the first art museum that arranged the collection according to categorical divisions of disciplines, themes, media and styles rather than national schools, chronology or genres.¹¹² Lorente points out that, before MoMA, art museums arranged their exhibitions according to national schools of artists, or chronology and genres of the artworks. So that the artworks of a museum could have spread to diverse buildings like he exemplified in case of the collection of Wittelsbach: “Alte Pinakothek of Munich was to house paintings prior to 1780 and later works were to go to the Neue Pinakothek... sculptures (were) displayed in one single museum, the Glyptotek.”¹¹³ As Lorente indicates that, artworks were exhibited in a single building firstly in MoMA, in which every floor had a specific discipline.¹¹⁴

In here it is important to mention that, MoMA’s layout has been reorganized several times according to these categorical divisions until 2015. As Robin Pogrebin reported in 2015, MoMA made a declaration within the scope of the museum’s last renovation by Diller Scofidio + Renfro. The museum declared that after its last renovation, exhibitions will be organized in a more fluid way across the disciplinary boundaries¹¹⁵.

About another innovative standpoint of MoMA in the history of art museums, it is stated in the literature that a new conception of art museums’ public was emerged by means of MoMA, which was accepted as if it is involved a group of consumers.¹¹⁶ According to Putnam, Grunenberg, and Lorente, MoMA’s operational strategy in the

¹¹² Alan Wallach, “The Museum of Modern Art: The Past’s Future,” *Journal of Design History* 5, no. 3 (1992): 210.; Newhouse, *Towards a New Museum.*, 151; Lorente, *The Museums of Contemporary Art: Notion and Development.*, 153-155.

¹¹³ Lorente, *The Museums of Contemporary Art: Notion and Development.*, 2.

¹¹⁴ Lorente., 151-153.

¹¹⁵ According to Robin Pogrebin, the medium-specific galleries are closed. Robin Pogrebin, “MoMA to Organize Collections That Cross Artistic Boundaries”, *The New York Times*, December 15, 2015, accessed November 10, 2017, <http://mobile.nytimes.com/2015/12/16/arts/design/moma-rethinks-hierarchies-for-a-multidisciplinary-approach-to-art.html>.

¹¹⁶ Klonk, *Spaces of Experience: Art Gallery Interiors from 1800 to 2000.*, 170; James Putnam, “Kutuyu Aç,” in *Sanatçı Müzeleri*, ed. Ali Artun (İstanbul: İletişim Yayınları, 2001), 9–65., 52. ; Christoph Grunenberg, “The Modern Art Museum,” in *Contemporary Cultures of Display*, ed. Emma Barker (New Haven & London: Yale University Press, 1999), 32; Lorente, *The Museums of Contemporary Art: Notion and Development.*, 147-148.

20th century, which was established in a mercantile way, was the main reason for it.¹¹⁷ They state that MoMA was established by a group of wealthy trustees including the Rockefeller family, who wanted to run the museum as a business company that was working with marketing and publicity strategies to promote modern art to the American public. In the early reports of the museum, Alfred Barr, who was the first director of the MoMA, presented the strategy of the museum to the trustees with these words: “consider the Museum entirely as business. If the product is good its duplication and distribution can be endless”.¹¹⁸ Barr explained MoMA’s vision as follows:

Analysis of the present organization of the Museum reveals two distinct types of work. 1- Production: Basically, the Museum ‘produces’ art knowledge, criticism, scholarship, understanding, taste. This is its laboratory study work... This preparation or ‘production’ work is the stuff of which the Museum’s prestige is made. 2- Distribution: Once product is made, the next job is its distribution. An exhibition in the galleries is distribution. Circulation of exhibition catalogues, memberships, publicity, radio, are all distribution.¹¹⁹

With these operational strategies and this new conception of public, the architectural chronology of the MoMA started in 1929 at the Heckscher Building on 730 Fifth Avenue, which is known as The Crown Building¹²⁰ (Figure 2.4). The Heckscher Building, which was an early example of skyscrapers in New York, was the office building of the wealthy Heckscher family, who was engaging with real estate and trade. MoMA opened on the 12th floor of the Heckscher Building by transforming previous office spaces into exhibition spaces.¹²¹ According to Klonk, articulation of

¹¹⁷ Putnam, “Kutuyu Aç.,” 52. ; Christoph Grunenberg, “The Modern Art Museum,” in *Contemporary Cultures of Display*, ed. Emma Barker (New Haven & London: Yale University Press, 1999), 32. ; Lorente, *The Museums of Contemporary Art: Notion and Development.*, 147-148.

¹¹⁸ Klonk, *Spaces of Experience: Art Gallery Interiors from 1800 to 2000.*, 151.

¹¹⁹ Klonk., 154.

¹²⁰ MoMA's architectural chronology was started in 1929 at the Heckscher Building, then in 1939 MoMA moved to its original building that was designed by Philip L. Goodwin and Edward Durell Stone. Since 1939, MoMA has undergone a lot of expansions. Within its first expansion, in order to allow more space to the collection, Phillip Johnson modified the initial building between 1962 and 1964 by expanding it to the west and moving the main entrance to the left. Between the years 1980 and 1984, Cesar Pelli extended the building. Lastly, in 2015, Diller Scofidio + Renfro renovated MoMA. Lorente, *The Museums of Contemporary Art: Notion and Development.*, 151; Newhouse, *Towards a New Museum.*, 148.; Wallach, “The Museum of Modern Art: The Past’s Future.”

¹²¹ Klonk, *Spaces of Experience: Art Gallery Interiors from 1800 to 2000.*, 138.

spaces was not so innovative here, but the white walls had become a standard for the museum starting from this first location of MoMA.¹²²



Figure 2. 4. MoMA’s Temporary Space in the Heckscher Building, 1929.
(Source: MoMA, “MoMA Starts: An 80th Anniversary Exhibition”, January 12, 2009, accessed August 10, 2013, <https://www.moma.org/interactives/exhibitions/2009/momastarts/>)

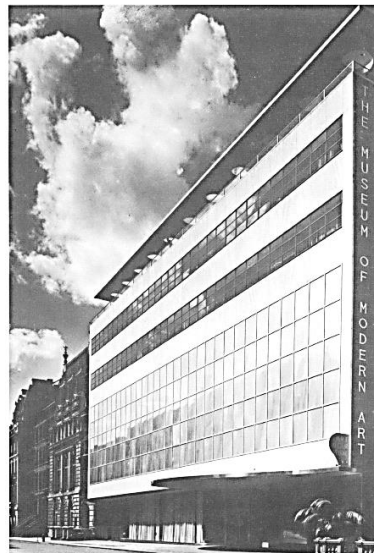


Figure 2. 5. The Facade of the MoMA, 1939.
(Source: Dominic Ricciotti, “The 1939 Building of the Museum of Modern Art: The Goodwin-Stone Collaboration,” *The American Art Journal* 17, no. 3 (1985): 50.)

¹²² Klonk., 138.

At its tenth anniversary in 1939, MoMA moved to its permanent location, which was the building designed by Philip L. Goodwin and Edward Durell Stone (Figure 2.5). By comparing the six-story building of the MoMA in the International Style with art museums in the 19th century, it is possible to understand how MoMA triggered the important shifts in the history of the architecture of art museums. As mentioned previously, by means of Jean Nicolas Louis Durand's standardized art museum design in 1817-1819, a rejuvenation of classicism in terms of art museum architecture had already begun.

However, in Goodwin and Stone's design for MoMA, there were not any spatial features as being reminders of classicism. According to Duncan and Wallach, the building was different from the other 19th century dated buildings in the neighbourhood during the 1930s.¹²³ They state that after its construction, the MoMA's building pioneered the International Style around the neighbourhood with its glass and steel façade, and purified forms.¹²⁴ According to Christoph Grunenberg, Philip L. Goodwin and Edward Durell Stone's design fulfilled the foundational objective of the MoMA, which was being initiative for running the museum as business-like.¹²⁵

Goodwin and Stone's building that was designed for MoMA had a modern translucent glass facade with strip windows in order to provide visual accessibility and to invite strolling visitors in the street to the building.¹²⁶ MoMA's title was displayed on the side of the building to be seen by pedestrians from the nearby street. The entrance was designed for ensuring easy access from the street level. Lorente points to another newness that was introduced to the museum architecture by means of MoMA. According to Lorente, MoMA was the first art museum that had an outside sculpture gallery rather than an inside courtyard, which was designed by John McAndrew in 1939¹²⁷ (Figure 2.6).

¹²³ Carol Duncan and Alan Wallach, "The Museum of Modern Art As Late Capitalist Ritual: An Iconographic Analysis," *Marxist Perspectives* 1, no. 4 (1978): 30.; Alan Wallach, "The Museum of Modern Art: The Past's Future," *Journal of Design History* 5, no. 3 (1992): 208.

¹²⁴ Duncan and Wallach, "The Museum of Modern Art As Late Capitalist Ritual: An Iconographic Analysis.", 30.

¹²⁵ Grunenberg, "The Modern Art Museum.", 34.

¹²⁶ Grunenberg., 34.

¹²⁷ Lorente, *The Museums of Contemporary Art: Notion and Development.*, 163.



Figure 2. 6. MoMA's Outside Sculpture Gallery by John McAndrew, 1939.
 (Source: Dominic Ricciotti, "The 1939 Building of the Museum of Modern Art: The Goodwin-Stone Collaboration," *The American Art Journal* 17, no. 3 (1985): 58.)

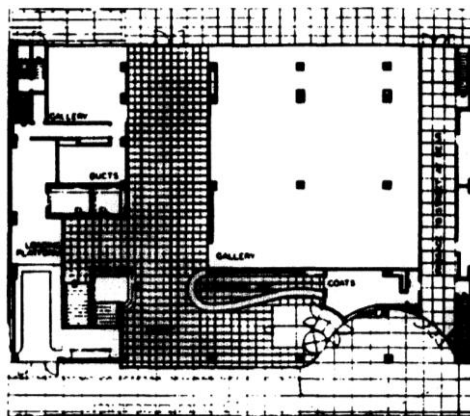


Figure 2. 7. Ground Floor of MoMA, 1939.
 (Source: Dominic Ricciotti, "The 1939 Building of the Museum of Modern Art: The Goodwin-Stone Collaboration," *The American Art Journal* 17, no. 3 (1985): 56.)

Lorente addresses that, separate outside sculpture gallery was also designed for attracting more visitors to the museum. When visitors entered the museum, there was the curved information counter seen at first (Figure 2.7). In this counter, MoMA's products, reproductions, publications were displayed and sold.¹²⁸ Meanwhile, there was not any shopping facility in other museums. Researchers state that starting with MoMA,

¹²⁸ Grunenberg, "The Modern Art Museum.," 34.

shopping facilities entered the art museums and later it was standardized.¹²⁹ They agree that after MoMA visitors have started to be assumed as consumers.

Grunenberg and Klonk state that, this new conception of the public created a link between the architecture of commercial spaces with the MoMA.¹³⁰ According to them, this link was rooted in MoMA's foundational objective. They agree that, after the popularity of MoMA, MoMA's strategies were used in the architecture of the shops and boutiques. These commercial spaces borrowed displaying strategies of MoMA to exhibit their products in stores, with the purpose of attracting consumers with an exhibition experience as if they were beholding artworks in MoMA. The quotation below is about how MoMA conceptualized this new concept of art museum's public:

MoMA belongs to the age of corporate capitalism. It addresses us not as a community of citizens but as private individuals who value only experience that can be understood in subjective terms. MoMA has no message for public world. The individual will find the meaning only in building's interior.¹³¹

Although there is a new conception of public was emerged in the 20th century with MoMA, Duncan indicates a common property of this new conception with the conception of art museum's public in the 19th century. According to Duncan, like in universal survey museums of the 19th century, modern art museums also conceptualized public in the 20th century by privileging men and being not an inclusive notion. She exemplifies her argument through the case of MoMA, in which not only women artists are generally excluded, but also its collection mostly includes images representing nude female bodies and refer them to "reclining nudes" or "seated women" and giving no information about their personal identities.¹³² On the other hand, according to Duncan, male images in the exhibition reflect certain personal identities.¹³³ Duncan gives the

¹²⁹ Klonk, *Spaces of Experience: Art Gallery Interiors from 1800 to 2000.*, 170; Grunenberg, "The Modern Art Museum.", 34; Newhouse, *Towards a New Museum.*, 156.

¹³⁰ Grunenberg, "The Modern Art Museum.", 34.; Klonk, *Spaces of Experience: Art Gallery Interiors from 1800 to 2000.*, 170-171.

¹³¹ Duncan and Wallach, "The Museum of Modern Art As Late Capitalist Ritual: An Iconographic Analysis.", 31.

¹³² Carol Duncan, "The Modern Art Museum: It's a Man's World," in *Civilizing Rituals: Inside Public Art Museums* (New York: Routledge, 1995), 111.

¹³³ Duncan., 115.

main reason of this difference with these sentences: “In so doing, it consigns women to a place where they may watch but not enter the central arena of public high culture at least not as visible, self-aware subjects.”¹³⁴

Therefore, it is possible to argue that, MoMA is an important turning point in the history of art museums in terms of publicness. When it is compared with the public art museums in the 19th century, it is possible to state that it underlined the change of the dichotomy of private and public realms. As mentioned previously, by referring Hannah Arendt’s conceptions of public and private realms, Duncan indicates that public art museums in the 19th century were in accord with public and private dichotomy.¹³⁵ According to Duncan, in accord with this dichotomy in the 19th century, public art museums emphasize the importance of citizens’ shared values in the public realm by focusing on the state’s power and triumphs in their exhibitions.¹³⁶ However, it is possible to state that MoMA put the emphasis on the individual experience in the private realm by introducing a new experience of exhibition space.

2.3.2. Emergence of a New Type of Exhibition Experience

It is stated in the literature that MoMA’s architectural space triggered various changes in terms of modern art museums.¹³⁷ Duncan and Wallach define MoMA as the prototype of the modern art museums due to not only the emergence of a new conception of public, but also emergence of a new type of exhibition experience.¹³⁸

¹³⁴ Ibid., 116.

¹³⁵ Arendt, *Human Condition.*, 22-73. ; Duncan, *Civilizing Ritual. Insid. Public Art Museums.*, 128-129.

¹³⁶ Duncan, *Civilizing Ritual. Insid. Public Art Museums.*, 128-129.

¹³⁷ Dominic Ricciotti, “The 1939 Building of the Museum of Modern Art: The Goodwin-Stone Collaboration,” *The American Art Journal* 17, no. 3 (1985): 50–76., 55; Wallach, “The Museum of Modern Art: The Past’s Future.”, 209; Klonk, *Spaces of Experience: Art Gallery Interiors from 1800 to 2000.*, 135; Newhouse, *Towards a New Museum.*, 148.; Christoph Grunenberg, “The Modern Art Museum,” in *Contemporary Cultures of Display*, ed. Emma Barker (New Haven & London: Yale University Press, 1999), 31. ; Lorente, *The Museums of Contemporary Art: Notion and Development.*, 153; Newhouse, *Towards a New Museum.*, 151.

¹³⁸ Duncan and Wallach, “The Museum of Modern Art As Late Capitalist Ritual: An Iconographic Analysis.”

Researchers agree that there was a link between the exhibition experience in MoMA and MoMA's conception of the modern art.¹³⁹ According to Duncan, MoMA served a prescribed route to visitors for following MoMA's male oriented history of modern art.¹⁴⁰ As Duncan states, MoMA's first director Alfred Barr was determined the narrative of this history by interpreting various distinct styles as a series of moments related to modern art in a progressive order.¹⁴¹ It was starting from Post-Impressionism and ending with Cubism and this prescribed route was addressing that "Picasso's Cubist works build upon and transcend the art of Cézanne."¹⁴² Due to this direction that Alfred Barr gave to the museum and his description of modern art's turning points with male artists' works, Duncan uses the phrase "a man's world" to refer MoMA.¹⁴³ According to Duncan, Alfred Barr's narrative of the history of modern art became mainstream, and following museums, such as Tate Modern, arranged their displays according to the narrative of modern art as told in MoMA.¹⁴⁴ Similarly, as Grunenberg states, according to Alfred Barr, modern art was developing through abstraction, so that, MoMA's exhibition space should be in a pure form.¹⁴⁵ Thus, MoMA's exhibition spaces were designed according to Alfred Barr's conception of modern art, in which a new type of exhibition experience was emerged.

As it has stated previously, Duncan and Wallach uses the term "ritual" to refer visitor experience of public art museums in the 19th century.¹⁴⁶ They indicate that within this ritual, the visitor was re-defined into a citizen, which affirmed the power of the state

¹³⁹ Christoph Grunenberg, "The Modern Art Museum," in *Contemporary Cultures of Display*, ed. Emma Barker (New Haven & London: Yale University Press, 1999), 31. ; Duncan, "The Modern Art Museum: It's a Man's World.,"; Lorente, *The Museums of Contemporary Art: Notion and Development.*, 153; Newhouse, *Towards a New Museum.*, 151.

¹⁴⁰ Duncan, "The Modern Art Museum: It's a Man's World.," 104.

¹⁴¹ *Ibid.*, 104-108.

¹⁴² *Ibid.*, 108.

¹⁴³ *Ibid.*, 102

¹⁴⁴ *Ibid.*, 106.

¹⁴⁵ Grunenberg, "The Modern Art Museum.," 31.

¹⁴⁶ Duncan and Wallach, "The Universal Survey Museum.," 450.; Duncan, "The Art Museum as Ritual.,"; Duncan, "Art Museum and Ritual of Citizenship.," 90.

by sharing common values and history. However, according to them, the modern art museum's ritual is different from public art museums' ritual in the 19th century. According to them, this new ritual "glamorizes the competitive individualism and alienated human relations that characterize contemporary social experience."¹⁴⁷

The collection of MoMA was presented with a succession of small rooms, which directs the circulation from one to another.¹⁴⁸ As Duncan and Wallach denotes, when the MoMA's building opened in 1939, architecture and art historian Talbot Hamlin resembles the exhibition experience of the museum to the "feeling of being in a labyrinth."¹⁴⁹ According to Duncan and Wallach, the analogy of labyrinth in here, is far from being only a spatial analogy. They state that the labyrinth image in literature and drama is used as "a metaphor for spiritual enlightenment, integration, and rebirth."¹⁵⁰ According to Duncan and Wallach, along with these connotations the analogy of the labyrinth represents the ritual activity of the modern art museum within "a series of narrow, silent, windowless white spaces."¹⁵¹ They state that MoMA ensures this ritual by presenting modern artists' certain works as individual triumphs in the history of modern art as a result of their individual "spiritual enlightenment".¹⁵² According to Giebelhausen, by starting from MoMA, art museums apprehended like an instrument to exhibiting art in the 20th century.¹⁵³ This means that the focus in the museum architecture shifted towards creating spaces for a specific experience, in which the attention was primarily structured around the individual identification of the beholder with the artwork.

According to art critic Brian O'Doherty, after MoMA had moved to its permanent location, the modernist idea of pure and neutral exhibition space was

¹⁴⁷ Duncan and Wallach, "The Museum of Modern Art As Late Capitalist Ritual: An Iconographic Analysis.", 46.

¹⁴⁸ Duncan and Wallach., 37.

¹⁴⁹ Ibid., 50.

¹⁵⁰ Ibid., 37.

¹⁵¹ Ibid., 43.

¹⁵² Ibid., 37.

¹⁵³ Giebelhausen, "Museum Architecture: A Brief History.", 231.

emerged, which he calls it with the phenomenon of “white-cube”.¹⁵⁴ However, according to art historian Walter Grasskamp, the roots of the idea about modernist exhibition space can be found in various contexts before MoMA.¹⁵⁵ He states that the emergence of the modernist exhibition space was occurred as a result of a sequence of events. For instance, as stated by Grasskamp, the first event is the linear hanging of the pictures with sufficient distance between them at the eye-level at the end of the 19th century.¹⁵⁶ Grasskamp mentions that John Ruskin wrote an article titled “The Hanging of Pictures” in 1857.¹⁵⁷ In this article, Ruskin suggested to display the pictures in a single linear row at the eye-level, rather than hanging them in tiers like salon style so that each work can be viewed separately. In here, Ruskin also stated that each picture should be only lit from above, with these words:

The artist’s real intention can only be seen fairly by light from above... Every picture should be hung so as to admit of its horizon being brought on a level with the eye of the spectator, without difficulty, or stopping. When pictures are small, one line may be disposed so as to be seen by a sitting spectator and one to be seen standing but more than two lines should never be admitted. A model gallery should have one-line only; and some interval between each picture, to prevent the interference of the colours of one piece with those of the rest- a most serious source of deterioration effect... all pictures should be put under glass, firmly secured and made air-tight behind. The glass is an important protection not only from dust, but from chance injury.¹⁵⁸

Grasskamp states that Ruskin’s suggestions on exhibition design were commonly applied from the beginning of the 20th century.¹⁵⁹ For instance, during the exhibitions of 1903 and 1904 in Vienna Secession Building, which was designed by Joseph Maria Olbrich in 1897, interior walls were simply framed with wooden slats and

¹⁵⁴ O’Doherty states that the perception of art was an obsession of art museums in the 20th century. With this obsession, white-cube intended to focus attention on just the art object. Brian O’Doherty, *Inside the White Cube: The Ideology of the Gallery Space* (California: University of California Press, 1976).

¹⁵⁵ Walter Grasskamp, “The White Wall-On the Prehistory of the ‘White Cube,’” *Curating Critiques*, no. 9 (2011): 80.

¹⁵⁶ Grasskamp., 80.

¹⁵⁷ John Ruskin, “The Hanging of Pictures,” in *The Lamp of Beauty: Writings on Art by John Ruskin*, ed. Joan Evans, 1995, 325–328.

¹⁵⁸ Ruskin., 325-328.

¹⁵⁹ Grasskamp, “The White Wall-On the Prehistory of the White Cube.”, 80.

the pictures were hung in a single line.¹⁶⁰ Secession artists and also Impressionists displayed their paintings at the beholder's eye level in a two or single line with a great distance between them.¹⁶¹

On the other hand, there had been experiments since the 1920s for expanding the vision of the beholder. Artists criticized fixated picture hanging practices in a single line. In Vienna, Frederick Keisler invented a new method called L and T, which was comprised of vertical and horizontal structures and allowed visitors to adjust the pictures on them to their eye-level.¹⁶² In Keisler's new exhibition space, artworks were both interacted with the visitor and the exhibition space due to their arrangement. Moreover, Bauhaus had been working on some experiments for picture hanging beyond hanging them in a single row, to achieve a dynamic exhibition experience.¹⁶³ Bauhaus focused on incorporating different ways of communication into the exhibition space to achieve a desired impression for the visitor's perception. In terms of visual perception, they did some experiments such as hanging pictures from different angles, using the floor for some pictures and using bridges over the circulation path in order to provide the visitor to view exhibits not only horizontally but also in all directions.¹⁶⁴ Especially, Herbert Bayer's experiments for field of vision were widely used in Bauhaus' exhibitions. Herbert Bayer aimed to explore "possibilities of extending field of vision in order to utilize other than vertical areas and activate them with new interest."¹⁶⁵ In one of his diagrams on the field of vision, which was used for Werkbund Exhibition Paris in 1929, Bayer depicts the viewer in a single moment surrounded by paintings on all sides (Figure 2.8). As it is seen, the visitor is described as only an eye, and the eye is engaged as much as paintings as its sight of vision allows. In 1931, for the Building Workers'

¹⁶⁰ Charlotte Klonk, "Myth and Reality of the White Cube," in *From Museum Critique to the Critical Museum*, ed. Katarzyna Murawska-Muthesius and Piotr Piotrowski (Farnham-Surrey: Ashgate Publishing, 2015), 70.

¹⁶¹ Klonk, *Spaces of Experience: Art Gallery Interiors from 1800 to 2000.*, 15.

¹⁶² Mary Anne Staniszewski, *The Power of Display: A History of Exhibition Installations at the Museum of Modern Art* (Cambridge: The MIT Press, 1998).

¹⁶³ Klonk, *Spaces of Experience: Art Gallery Interiors from 1800 to 2000.*, 169.

¹⁶⁴ Herbert Bayer, "Aspects of Design of Exhibitions and Museums," *Curator: The Museum Journal* 4, no. 3 (July 1961), 264.

¹⁶⁵ Bayer., 268.

Union Exhibition in Berlin, Herbert Bayer used another vision experience¹⁶⁶ (Figure 2.9). This time Herbert Bayer aimed to expand visitors' vision into a 360-degree angle, in order to provide visitors to be able to see images on ceiling, floor, and wall.

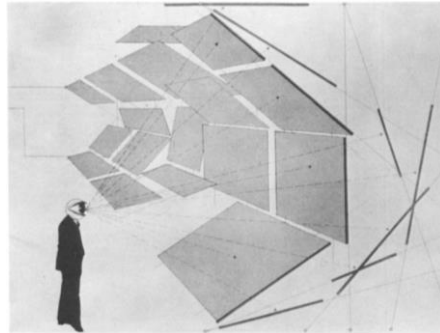


Figure 2. 8. “Extended Vision” in the Catalogue of the *Werkbund* Exhibition Paris by Herbert Bayer, 1929. (Source: Herbert Bayer, “Aspects of Design of Exhibitions and Museums,” *Curator: The Museum Journal* 4, no. 3 (July 1961), 277.)

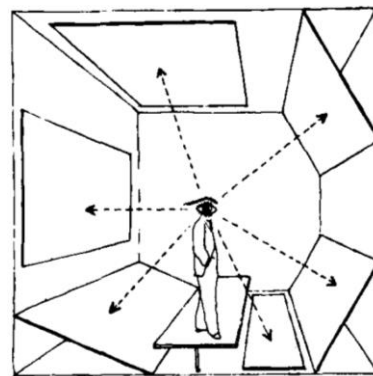


Figure 2. 9. “Diagram of 360 Degree Field of Vision” by Herbert Bayer, 1935. (Source: Herbert Bayer, “Aspects of Design of Exhibitions and Museums,” *Curator: The Museum Journal* 4, no. 3 (July 1961), 277.)

According to Mary Anne Staniszewski, in these experiments, Herbert Bayer was not only emphasized the angle of vision but also the sequence and walking direction of the visitor. For instance, as Staniszewski states, Herbert Bayer placed marks of

¹⁶⁶ Staniszewski, *The Power of Display: A History of Exhibition Installations at the Museum of Modern Art.*, 27.

footprints and arrows to guide visitors to follow a specified route of the exhibition.¹⁶⁷ He resembled this experience of the specified route with the activity of reading a book as follows: “The reading method of Western man is from left to right. The walking direction in exhibitions must, logically, also be from left to right.”¹⁶⁸

Grasskamp indicates that the second event during the emergence of the modernist exhibition space was the usage of the white background in the exhibition spaces.¹⁶⁹ In literature, it is stated that the pure white walls in an exhibition space were firstly used in the Vienna Secession Building.¹⁷⁰ Bauhaus was also using white walls in open-plan exhibition spaces.¹⁷¹ In this regard, Klonk states that Bauhaus accepted exhibition space as an adaptable machine, a total environment within a white sphere enhanced by reducing the ornaments.¹⁷² According to Klonk, by means of various experiments in the exhibition setting, they aimed to reach a more dynamic and a total environment.¹⁷³ She states that these experiments of Bauhaus on exhibition spaces followed Richard Wagner’s conception of *Gesamtkunstwerk*, which means total work of art.

Guilbaut and Grunenberg agree that after the emigration of Bauhaus artists to New York during the beginning of the Second World War, the displaying practices of Bauhaus and also using the white walls were conveyed to the MoMA and echoed to the world.¹⁷⁴ This new type of exhibition experience was depending on an ideological

¹⁶⁷ Staniszewski., 27.

¹⁶⁸ Bayer, “Aspects of Design of Exhibitions and Museums.”, 276.

¹⁶⁹ Grasskamp, “The White Wall-On the Prehistory of the ‘White Cube.’”, 80.

¹⁷⁰ Klonk, *Spaces of Experience: Art Gallery Interiors from 1800 to 2000.*, 96.; Grasskamp, “The White Wall-On the Prehistory of the ‘White Cube.’”, 81.

¹⁷¹ Charlotte Klonk, “Myth and Reality of the White Cube,” in *From Museum Critique to the Critical Museum*, ed. Katarzyna Murawska-Muthesius and Piotr Piotrowski (Farnham-Surrey: Ashgate Publishing, 2015), 70. ; Klonk, *Spaces of Experience: Art Gallery Interiors from 1800 to 2000.*, 108.

¹⁷² Klonk, “Myth and Reality of the White Cube.”, 70.

¹⁷³ Klonk., 70.

¹⁷⁴ Guilbaut, *How New York Stole the Idea of Modern Art: Abstract Expressionism, Freedom, and the Cold War.*; Klonk, “Myth and Reality of the White Cube.”, 67-70; Christoph Grunenberg, “The Modern Art Museum,” in *Contemporary Cultures of Display*, ed. Emma Barker (New Haven & London: Yale University Press, 1999), 29.

contact between art and architecture. Within this contact, exhibition space provides a specific experience. Thus, in the 20th century, modernist exhibition spaces had taken a spiritual, perishing and fixative atmosphere. The spatial intention was to focus only on the art object by being away from all distractions in the space. According to Klonk, by means of the modernist exhibition spaces, art museums transformed into an adaptable container with bare white walls.¹⁷⁵ As O'Doherty states the “white-cube” became the ideal type of exhibition space for modern art museums in the 20th century and exhibition spaces conceptualized as a viewing device for the eye.¹⁷⁶ The visitors experienced the gallery space as it was timeless and spiritual by means of its monochrome floors, and unadorned ceilings with flexible lighting and pictures hang in a single eye-level row by giving a sufficient surrounding space on white walls (Figure 2.10).



Figure 2. 10. “Art in Our Time” Exhibition in MoMA, 1939.

(Source: Charlotte Klonk, *Spaces of Experience: Art Gallery Interiors from 1800 to 2000* (Yale University Press, 2009), 6.)

In a similar fashion with Crary, who states that the observer was turned into a component of the optic device under a new scopic regime of the 19th century, it can be concluded that the visitor was being accepted as a component of the exhibition in the 20th century.¹⁷⁷ The bodily presence of the viewer was underestimated and the gaze was the most important.

¹⁷⁵ Charlotte Klonk, *Spaces of Experience: Art Gallery Interiors from 1800 to 2000* (Yale University Press, 2009), 15.

¹⁷⁶ O'Doherty, *Inside the White Cube: The Ideology of the Gallery Space*.

¹⁷⁷ Jonathan Crary, *Techniques of the Observer: On Vision and Modernity in the 19th Century* (Massachusetts: MIT Press, 1990)., 110.

2.3.3. The First Criticism of Spatial Limits for Displaying Artworks to Public

At the beginning of the 20th century, a group of artists, architects, art historians, and theorists criticized spatial features of modernist exhibition spaces. Critiques were about the context of the modern art museums, which were addressing the modern art museums' spatial limits in terms of displaying art to the public. Critics were criticizing the vision based, fixative atmosphere of the modernist exhibition spaces along with their relation to the public.

According to Benjamin Buchloh, first critics of the modern art museums were the Russian Constructivist artist El Lissitzky and Marcel Duchamp, who was the pioneer of the conceptual art.¹⁷⁸ Their critical works were interrogating spatial limits of exhibition experience in the modern art museums.

For instance, according to El Lissitzky, modern art needs different displaying strategies from existing modern art museums' strategies. He denotes that, a modern exhibition space should not put the viewer into a passive position, rather it should enable the viewer as an active participator.¹⁷⁹ Thus, El Lissitzky sought for an exhibition space that enables interaction of visitors and art objects, which was going beyond the single-line displaying experience of modern art museums. In 1928, he designed an exhibition space, which was named as Abstract Cabinet, *Kabinet Der Abstrakten*¹⁸⁰ (Figure 2.11). In the Abstract Cabinet, the viewer was compelled to physically interact with art objects within the display. The walls were covered with steel slats, which were painted white on one side and black on the other. These painted slats changed the tonality of the background as visitors walked through the exhibition space. As visitors were moving around, the background was changing from white, grey to black. There were also sliding frames in order to move the paintings. Thus, the exhibition experience was just depending on the actions of the visitors.

¹⁷⁸ Benjamin Buchloh, "Sanatçılar ve Müzeleri: El-Lissitski, Marcel Duchamp, Marcel Broodthaers," in *Sanatçı Müzeleri*, ed. Ali Artun (Istanbul: İletişim Yayınları, 2005), 102–126.

¹⁷⁹ Staniszewski, *The Power of Display: A History of Exhibition Installations at the Museum of Modern Art.*, 20.; Klonk, *Spaces of Experience: Art Gallery Interiors from 1800 to 2000.*, 114.; Buchloh, "Sanatçılar ve Müzeleri: El-Lissitski, Marcel Duchamp, Marcel Broodthaers.", 112-114.

¹⁸⁰ Klonk, *Spaces of Experience: Art Gallery Interiors from 1800 to 2000.*, 117.

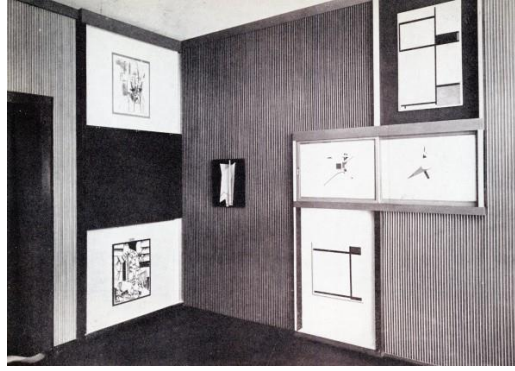


Figure 2. 11. “Abstract Cabinet” by El Lissitzky, 1928.

(Source: Grupa o.k, “Proposal for a Museum: El Lissitzky's Kabinett der Abstrakten”, Open Space, January 12, 2013, accessed August 10, 2013, <https://openspace.sfmoma.org/2013/01/proposal-for-a-museum-el-lissitzky/>)

According to Klouk, with his flexible exhibition space, El Lissitzky created an active and collective viewing experience, rather than individualistic mode of beholding.¹⁸¹ Moreover, Buchloch indicates that El Lissitzky aimed not only to transform the visual perception into a haptic one, but also to transform the “anti-social” display setting into a social one.¹⁸²

Similar to El Lissitzky’s experimental and critical exhibition space, Marcel Duchamp designed critical exhibition spaces to critique the spatial limits of modern art museums. For instance, between 1936 and 1941, he designed his own exhibition spaces, which were named as *Boîte-en-Valise*, as portable museums to present his own works’ reproductions within a valise.¹⁸³ According to Newhouse, Duchamp’s portable museums were first exhibition spaces that undermine the authority of the museum institution.¹⁸⁴ In 1955, during an interview with an American curator, Duchamp was reporting about this undermining act of the art museum’s authority.¹⁸⁵ In this interview,

¹⁸¹ Klouk., 117.

¹⁸² Benjamin Buchloh, “Sanatçılar ve Müzeleri: El-Lissitski, Marcel Duchamp, Marcel Broodthaers,” in *Sanatçı Müzeleri*, ed. Ali Artun (Istanbul: İletişim Yayınları, 2005), 102–126.

¹⁸³ Newhouse, *Towards a New Museum*, 104.

¹⁸⁴ Newhouse, 105.

¹⁸⁵ In an interview with James Johnson Sweeney, Duchamp stated in 1955 as follows: “Exhibiting one thing here and another there feels like amputating a finger or a leg each time.” Accessed

Duchamp talked about the idea behind the *Boîte-en-Valise* by comparing the exhibition of a single work in an art museum to the amputation of a part of the human body. It is possible to interpret that, Duchamp's *Boîte-en-Valise* was not only critiquing the art museum space by undermining its authority, but also recalled the ideas of Walter Benjamin in 1936 about the aura of the artwork in the age of mass production.¹⁸⁶

In "The Work of Art in the Age of Mechanical Reproduction" Benjamin stated that, in the 19th century, firstly lithography, then photography and lastly the film opened a new era that he called "the age of mechanical reproduction".¹⁸⁷ According to Benjamin, the reproduction of an artwork created a change in the nature and the reception of artwork. Benjamin referred to this changing nature of the artwork as the "loss of the aura" which refers to the loss of the originality of an artwork in a specific space and time.¹⁸⁸ It is possible to state that, in the same year with arguments of Benjamin, Duchamp criticized the art museum institution, which detaches the artworks in their exact time and space, by making an analogy between exhibiting an artwork in an art museum to the amputation of a part of the human body and by proposing his portable museum. He pointed out this detachment with copies of every artwork of his between 1936 and 1941, which were nomads within a valise (Figure 2.12).

Duchamp was also critical to the modern exhibition experience. A work of his, which named as "Mile of String", was important in that sense (Figure 2.13). In this work, he criticized the modern exhibition experience that prevents active interaction between visitors and artworks.¹⁸⁹ He covered all artworks that were presented in the "First Papers of Surrealism" exhibition with approximately 1609-meter-long string and deliberately disabled their visibility in the exhibition space.

from Kynaston McShine, *The Museum As Muse: Artists Reflect*, ed. Kynaston McShine (New York: Museum of Modern Art, 1999), 52.

¹⁸⁶ Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction (1936)," in *The Continental Aesthetics Reader*, ed. Clive Cazeaux (London: Routledge, 2000), 322–344.

¹⁸⁷ Benjamin, "The Work of Art in the Age of Mechanical Reproduction (1936)," 322.

¹⁸⁸ Benjamin., 324.

¹⁸⁹ As O'Doherty stated, this installation aimed to refer the distinction between beholder and art in modern art museums O'Doherty, *Inside the White Cube: The Ideology of the Gallery Space.*, 71-72.



Figure 2. 12. *Boîte-en-Valise* by Marcel Duchamp, 1936-1941.
 (Source: Kynaston McShine, *The Museum as Muse: Artists Reflect*, ed. Kynaston McShine (New York: Museum of Modern Art, 1999), 51.)

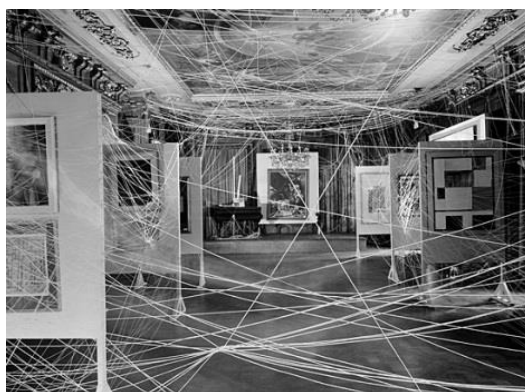


Figure 2. 13. “Mile of String” by Marcel Duchamp, 1942.
 (Source: Hopkins David, “Duchamp, Childhood, Work and Play: The Vernissage for First Papers of Surrealism, New York, 1942”, September 5, 2015, accessed September 10, 2015, <https://www.tate.org.uk/research/publications/tate-papers/22/duchamp-childhood-work-and-play-the-vernissage-for-first-papers-of-surrealism-new-york-1942>)

In parallel with these first critical works, a group of architects were also criticizing modern art museums. In 1925, Le Corbusier criticized the nature of modern art museums in the article “Other Icons: The Museums”, and stated modern art museums were not needed in the society.¹⁹⁰ The fundamental premise of this article was modern art museums were spaces to escape from the fact that the industrial revolution

¹⁹⁰ Le Corbusier, “Other Icons: The Museums (1925),” in *The Museum As Muse: Artists Reflect*, ed. Kynaston McShine (New York: Museum of Modern Art, 1999), 205–208.; Le Corbusier, *The Decorative Art of Today*, ed. James I. Dunnett (Cambridge: MIT Press, 1987)., 139.

separated art and utility.¹⁹¹ According to Le Corbusier, museums were not presenting this fact, yet, they chose to present partial selections of the past based on their interests.¹⁹² Thus, he accused modern art museums as being liars and stated as follows: “The museum is bad because it does not tell the whole story. It misleads, it dissimulates, it deludes. It is a liar.”¹⁹³

After this critical article, in 1939 Le Corbusier made an unrealized proposal for the future of art museums, which he presented it as an endlessly extending art museum “that contained everything”¹⁹⁴ (Figure 2.14-15). Le Corbusier explained the content of his extendable art museum as including not only decorative art objects but also every object that human has produced throughout history.¹⁹⁵

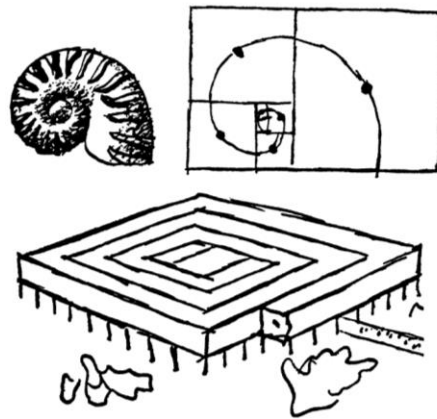


Figure 2. 14. “Museum of Unlimited Growth” by Le Corbusier, 1939.
(Source: Calum Storrie, *The Delirious Museum: A Journey from the Louvre to Las Vegas* (New York: I.B. Tauris, 2006), 151.)

¹⁹¹ Le Corbusier, “Other Icons: The Museums (1925).”, 205.

¹⁹² *Ibid.*, 206.

¹⁹³ *Ibid.*, 206.

¹⁹⁴ *Ibid.*, 206.

¹⁹⁵ *Ibid.*, 206.

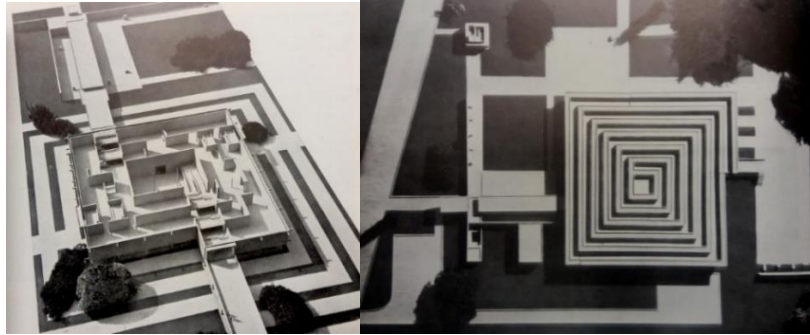


Figure 2. 15. Model Photos of the “Museum of Unlimited Growth” by Le Corbusier, 1939. (Source: Manuel Pérez Romero, “Museum of Unlimited Growth”, *Evolutionary Urbanism*, February 28, 2017, accessed March 17, 2018, <https://evolutionaryurbanism.com/2017/02/28/museum-of-unlimited-growth/>)

Another critical architect was Ludwig Mies van der Rohe. In 1943, he proposed a design for the future of art museums.¹⁹⁶ Rather than focusing on the architectural space of the art museum as Le Corbusier did, he focused on the absence of the architectural space. He depicted a large grid space defined by artworks, which were also working as freestanding structures within an open plan (Figure 2.16).

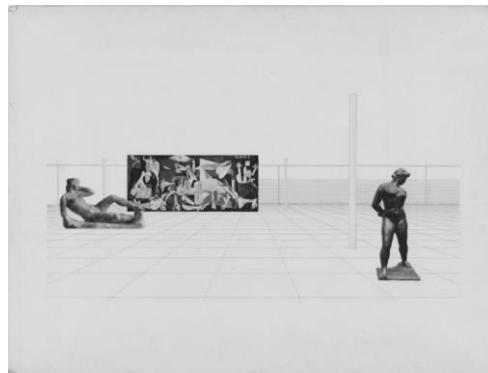


Figure 2. 16. “Museum for a Small City Project” by Ludwig Mies van der Rohe, 1941-1943. (Source: MoMA, “Museum for a Small City Project Interior Perspective”, June 10, 2010, accessed March 17, 2018, <https://www.moma.org/collection/works/777>)

¹⁹⁶ Mies Van Der Rohe, “Museum for a Small City, (First Published in *Architectural Forum*, 78, No. 5 (1943), 84- 85),” in *The Artless Word: Mies Van Der Rohe on the Building Art*, ed. Fritz. Neumeier (Cambridge: MIT Press, 1991), 322.

As it is seen, it is hard to read the architecture of the museum. Only art objects and the exhibition itself were legible. In 1943, he writes about this design idea behind his proposal in the magazine of Architectural Forum as follows:

The museum for the small city should not emulate its metropolitan counterparts. The value of such a museum depends upon the quality of its works of art and the manner in which they are exhibited. The first problem is to establish the museum as a center for the enjoyment, not the internment of art.... The architectural space thus achieved becomes a defining rather than confining space. A work such as Picasso's *Guernica* has been difficult to place in the usual museum gallery. Here it can be shown to greatest advantage, and becomes an element in space against a changing background.¹⁹⁷

According to Beatriz Colomina, both art museum proposals of Mies van der Rohe and Le Corbusier are very important in terms of discussions related to modern art museums.¹⁹⁸ Colomina states that, although they are sharing the concept of the endless museum, the difference between these two fictional proposals is the apprehension of the relationship of art and architecture.¹⁹⁹ In Mies van der Rohe's case, the exhibition itself creates the architectural space. However, in Le Corbusier's case, the architecture creates the exhibition and contains artworks with a continuous linear space. In Le Corbusier's case, the architecture is the foreground.

Moreover, the distinction in terms of the apprehension of the relationship between art and architecture was not only particular to these cases. Colomina and Storrie state that, after these first proposals, and later with construction of the Solomon R. Guggenheim Museum in New York, the discussions started about whether architectural space of the art museum should be a container or should be a protagonist in terms of the contemplation of art.²⁰⁰ They agree on that, the design idea of an endless and continuous museum of Le Corbusier's was internalized in the Frank Lloyd Wright's

¹⁹⁷ Mies Van Der Rohe., 322.

¹⁹⁸ Beatriz Colomina, "The Endless Museum: Le Corbusier and Mies van Der Rohe," *Log Winter*, no. 15 (2009): 55–68.

¹⁹⁹ Colomina., 64-65.

²⁰⁰ Beatriz Colomina, "The Museum After Art," in *Now-Tomorrow-Flux: An Anthology on the Museum of Contemporary Art*, ed. Heike Munder, Beatrice von Bismarck, and Peter Johannes Schneemann (Zurich: Migros Museum für Gegenwartskunst-JRP Ringier, 2017)., 126.; Calum Storrie, *The Delirious Museum: A Journey from the Louvre to Las Vegas* (New York: I.B. Tauris, 2006)., 148-149.

Solomon R. Guggenheim Museum. However, it was highly criticized as its architecture supersedes artworks it contains.²⁰¹

2.4. Art Museums between the 1950s and the 1990s

Solomon R. Guggenheim Museum, in Manhattan, has a unique character in the history of art museums. As it is seen on its website, it declares itself as the first art museum that questioned the white-cube notion.²⁰² Moreover, it was highly criticized in the literature by being the first performative art museum, which displays itself much more than its artworks.²⁰³

It was designed by Frank Lloyd Wright in 1943 and it was opened to the public in 1959. A year before opening, Wright announced that: “For the first time, a building has been designed which destroys everything square, rectilinear. It destroys the rectilinear frame of reference.”²⁰⁴ Organic curves of the form have not only triggered arguments about the performativity of the museum, but also they made building a familiar landmark in the city of Manhattan. Inside the museum, Wright created a huge central space on one continuous floor via a grand ramp (Figure 2.17). As a result, when visitors are walking inside the museum, they first encounter a huge atrium closed with a glass dome. Along the sides of the atrium, a continuous ramp is surrounding upwards six stories by flowing from one floor into the other. By climbing the ramp upwards, visitors can behold artworks that displayed along the walls. With levels of ramp overlooking the open atrium, visitors can also interact visually with other visitors.

²⁰¹ Colomina states as follows: “John Canaday, a critic for the New York Times, described it on the very day it opened as “a war between architecture and painting in which both come to badly maimed”. Colomina, “The Museum After Art,” 2017., 126.

²⁰² “History”, The Solomon R. Guggenheim, April 05, 2017, accessed June 21, 2017, <http://www.guggenheim.org/guggenheim-foundation/history>.

²⁰³ Alan Kaprow and Robert Smithson, “What Is a Museum? A Dialogue (1967),” in *Institutional Critique: An Anthology of Artists’ Writings*, ed. Alexander Alberro and Blake Stimson (Cambridge, Massachusetts: MIT Press, 2011), 57; Newhouse, *Towards a New Museum.*, 163; Lorente, *The Museums of Contemporary Art: Notion and Development.*, 195.; A. Frank Salamone, *Global Cultures* (Newcastle: Cambridge Scholars Publishing, 2009), 143.

²⁰⁴ Newhouse, *Towards a New Museum.*, 168.

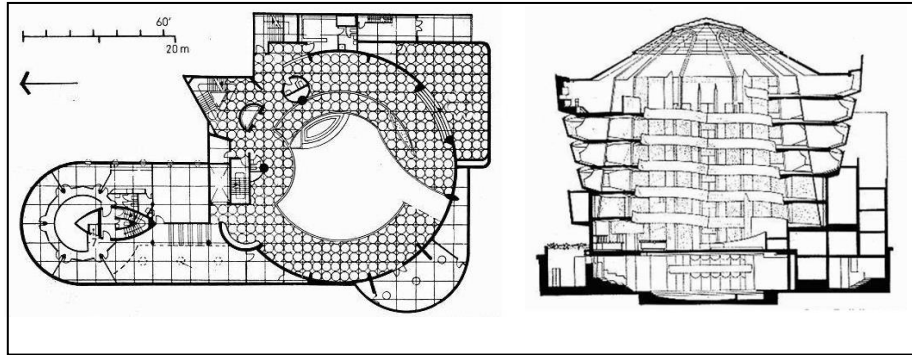


Figure 2. 17. Plan and Section of Solomon R. Guggenheim Museum by Frank Lloyd Wright, 1943. (Source: Adelyn Perez, “AD Classics: Solomon R. Guggenheim Museum, Frank Lloyd Wright”, *ArchDaily*, May 18, 2010, accessed November 10, 2017, <https://www.archdaily.com/60392/ad-classics-solomon-r-guggenheim-museum-frank-lloyd-wright>)

According to Richter and Newhouse, the Solomon R. Guggenheim Museum indicated a revolutionary breaking point in the history of art museum architecture.²⁰⁵ Newhouse states that, after Solomon R. Guggenheim Museum, the single-line displaying strategy in exhibition spaces loss its previous importance. Moreover, according to Richter, after Solomon R. Guggenheim Museum, the spatial organization that allowed the movement of visitors within the museum context was accepted as more important rather than the focused visual perception of visitors’.²⁰⁶

On the other hand, although the museum intended to create a more interacted experience in the exhibition space, many critics argued that the building was even not suitable for art exhibitions. For instance, due to the concavity of walls, various artists and curators found difficult to display their paintings in the building. As Frank Salamone reports, just before its opening to public in 1959, twenty-one artists signed a letter to protest the exhibition in this museum.²⁰⁷ According to Lorente, they were also critical to the board of trustees of the museum. Lorente states that the German-centered vision of the museum’s trustees after the end of the war was increased critiques.²⁰⁸

²⁰⁵ Dorothee Richter, “A Brief Outline of the History of Exhibition Making,” *Oncurating*, no. 6 (2010): 28–37. ; Newhouse, *Towards a New Museum.*, 221.

²⁰⁶ Richter, “A Brief Outline of the History of Exhibition Making.”, 32.

²⁰⁷ Salamone, *Global Cultures.*, 143.

²⁰⁸ Lorente, *The Museums of Contemporary Art: Notion and Development.*, 194.

Thus, a second group criticism of art museums were dated back to the post-war period. By means of these critiques, the framework of the first criticism of art museums, which had started at the beginning of the 20th century, was expanded. According to Reiss, in this historical period, critiques of art museums were also the landmark of the political protest.²⁰⁹ Since, not only the board of trustees of Solomon R. Guggenheim Museum but also MoMA's trustees was raised critiques with their perceived connection to the Vietnam War.

2.4.1. Initial Searches for an Unmediated Relationship between Publics and Artworks in the 1960s and the 1970s

The second group criticism of art museums was mainly about museums' operating logic in terms of their relationship with multiple publics in society and questioned museums about the issues of identity, ethnicity, and gender. How museums' collections were conceived, which kind of art they were supporting, whom their target visitors were, what was the political view of the board of trustees and why the board of trustees were reflecting "an elite minority" and not various publics of society.²¹⁰ Critics, who raised these questions, agreed on the need for expanding the frame of art museums' content through the selection of artworks and representation of various publics that are exposed to desired messages. As art historian Alexander Alberro states, critics have been criticizing art museums' institutional and operational strategies, and they have been demanding a democratized art museum institution that can foster a strong publicness.²¹¹ According to Storrie and Wark, this second group criticism date back to the emergence of Situationist International, who was a group of artists and theoreticians that called for a revolution in society.²¹² Storrie and Wark agree on that, Situationist

²⁰⁹ Julie H. Reiss, *From Margin to Center: The Spaces of Installation Art* (Cambridge: MIT Press, 1999), 70.

²¹⁰ Alberro, "Institutions, Critique, and Institutional Critique.", 6.

²¹¹ Alberro., 3-11.

²¹² Storrie, *The Delirious Museum: A Journey from the Louvre to Las Vegas.*, 42.; McKenzie Wark, *The Beach Beneath the Street: The Everyday Life and Glorious Times of the Situationist International* (London: Verso, 2011), 66.

International accepted art practice as a continuation of urban life in order to reach a revolution and desired the demolition of art museums together with all cultural institutions.²¹³ According to Guy Debord, who was one of the leaders of the group, their primary aim was to emancipate the society from the “spectacle” of capitalism by constructing situations in the street.²¹⁴ In 1970, they made some suggestions through a manifesto “Projects for Rational Improvements to the City of Paris”.²¹⁵ They listed museums as one of their enemies that should be abolished for reaching improvement in Paris with these words: “Museums should be abolished and their masterpieces distributed to bars (Phillipe de Champaigne’s works in the Arab cafés of rue Xavier-Privas; David’s ‘Sacre’ in the Tonneau in Montagne-Geneviève).”²¹⁶ According to Storrie, although the Situationists were conflicting with art museums, their intention to play and derive in everyday life eventually reflected into art museums²¹⁷. Storrie states that the idea of creating nomadic and playful spaces was integrated firstly by Cedric Price’s Fun Palace project and later by Renzo Piano and Richard Rogers’ Centre Pompidou.²¹⁸

As it is stated in the literature, not only Situationists but also many artists from movements such as fluxus, minimalism, conceptual art and later land-art were critical to art museums.²¹⁹ According to Miwon Kwon, artists’ main criticism was about the limits

²¹³ Storrie, *The Delirious Museum : A Journey from the Louvre to Las Vegas.*; Wark, *The Beach Beneath the Street : The Everyday Life and Glorious Times of the Situationist International.*

²¹⁴ Guy Debord, “Report on Construction of Situations and on the Terms of Organization and Action of the International Situationist Tendency (1957),” in *Guy Debord and the Situationist International: Texts and Documents*, ed. Tom McDonough (The MIT Press, 2002), 29–51., 44.; Guy Debord, *The Society of the Spectacle* (New York: Zone Books, 1994), 47.

²¹⁵ The Lettrist International, “Project for Rational Improvements to the City of Paris”, *Situationists International Online*, August 7, 2003, accessed December 15, 2012, <https://www.cddc.vt.edu/sionline/presitu/potlatch23.html#Anchor-Project-50557>.

²¹⁶ The Lettrist International, “Project for Rational Improvements to the City of Paris.”

²¹⁷ Storrie, *The Delirious Museum : A Journey from the Louvre to Las Vegas.*, 42.

²¹⁸ Storrie., 42.

²¹⁹ Donald Judd “Specific Objects (1965)”; Reiss, *From Margin to Center: The Spaces of Installation Art.*, 56.; Robert Smithson, “Some Void Thoughts on Museums,” *Arts Magazine* 42, no. 2 (1967): 41.; Robert Smithson, “Cultural Confinement (1972),” in *Institutional Critique: An Anthology of Artists’ Writings*, ed. Alexander Alberro and Blake Stimson (Cambridge, Massachusetts: MIT Press, 2011), 492.; Lindsay Hughes, “Do We Need New Spaces for Exhibiting Contemporary Art? A Critique of

of art museums for conveying the message of artworks to the public.²²⁰ They argued that there were strict barriers between public, artist, and artwork exhibited in art museums. As curator Lindsay Hughes states, according to these critical artists, placing an artwork in the museum setting did not convey its actual meaning to the public and the artwork was turning into a commodity.²²¹ Hughes states that critical artists of the 1960s wanted to try new ways of sharing artwork with the public, rather than placing them in the museum setting. According to Hughes, critical artists claimed that artworks should be in relation to their surroundings and create a situation by including space and the viewer.²²² According to her, they wanted not only to convey the actual meaning of the artwork to the public by demolishing the traditional barriers among viewers, artists, and artworks in the museological spaces, but also they wanted to demolish the traditional apprehension of their profession.²²³ Thus, critical artists offered various alternatives rather than exhibiting in the institutional settings of art museums.

Firstly, installations outside of art museums have emerged and artists began to open alternative spaces during the 1960s and the 1970s. They tried to create a shared and unmediated relationship between the public and artworks. For instance, in 1969 curator Jennifer Licht asserted that the reason for this search depended on the change in the comprehension of space.²²⁴

Curatorial Practice in Relation to the Viewer's Engagement with Contemporary Art," *Journal of Visual Art Practice* 4, no. 1 (April 2005): 29–38.

²²⁰ Miwon Kwon, *One Place after Another: Site-Specific Art and Locational Identity* (Cambridge, Massachusetts: The MIT Press, 2002), 14.

²²¹ Hughes, "Do We Need New Spaces for Exhibiting Contemporary Art? A Critique of Curatorial Practice in Relation to the Viewer's Engagement with Contemporary Art.", 30.

²²² Hughes., 30.

²²³ *Ibid.*, 29.

²²⁴ In the end of the 1960s the comprehension of space has been changing with the arguments of the first theoretician tackling a comprehensive theory of space, who is Lefebvre. In fact, space can be accepted as a recently discovered term. Until modernism, it did not exist in the architectural vocabulary. It is first accepted as space of enclosure by modernist architect and theorist Gottfried Semper. Since the first appearance of space as a term, it had used by architects and theoreticians in various meanings such as enclosure, continuum and extension of the body. Lefebvre defined space as a social product that is socially produced with human activity and practice. Lefebvre's definition of space is based on the assumption that every society produces its own space. He called this space as "social space". Social space incorporates the social actions of individuals and the cultural life of societies. According to Lefebvre, in modern societies social space reduced into abstract space, which is accepted as a powerful tool for domination. Lefebvre relates "abstract space" with the space of capitalism, disintegration and self-

(Space) is now being considered as an active ingredient, not simply to be represented but to be shaped and characterized by the artist, and capable of involving and merging the viewer and art in a situation of greater scope and scale. In effect, one now enters the interior space of the work of art.... and is presented with a set of conditions rather than a finite object. Working within the almost unlimited potential of these enlarged, more spatially complex circumstances, the artist is now free to influence and determine, even govern, the sensations of the viewer. The human presence and perception of the spatial context have become materials of art.²²⁵

In fact, the second group criticism, which included placing the artworks beyond the art museums or opening alternative spaces, was a serious breaking point in the art museum history. Since, searching alternative contexts beyond art museums opened new ways on the relation of art and public. Today, it sounds not an unusual way for the reception of art, since we used to see artworks in various venues including shopping malls.²²⁶ However, in the 1960s it was an important shift.

The reason for this shift is twofold. The first is about the changed ideas on the nature of art during the 1960s. According to Reiss, the artists who rejected museums during the post-war period accepted that the process was much more important than the finished object.²²⁷ The superimposition of the process was manifested by some group of studies in the art theory such as the theory of “dematerialization of art” by Lucy Lippard

destruction of the town and urban space. He states that space of capitalism is the space of instrumental rationality, fragmentation, homogenization, and commodification. He defines abstract space as “the devastating conquest of the lived by the conceived, by abstraction”. According to him, Cartesian logic has a vital importance for the abstraction of space. Lefebvre states that since Cartesian logic space has considered by a geometrical manner. In the limits of this geometrical acceptance of space, capitalists and state actors are interested in the quantities of space, including size, width, area, location, and profit rather than the space of everyday lived experience or a space to live with the memories from the past. According to Lefebvre, these types of interests’ root in the mathematicians’ logic that space is considered just as an empty area, a container and a geometrical meaning. As being inheritors of these attitudes to space, capitalists and their interests caused an abstraction in the space and create an abstract shell for the users of the spaces in everyday life. Due to this abstract shell, the users are alienated from the spaces which they are producing their everyday spatial practices. Henri Lefebvre, *The Production of Space, Production*, (Oxford: Blackwell Publishers, 1991), 31-50.; Japhy Wilson, “‘The Devastating Conquest of the Lived by the Conceived’: The Concept of Abstract Space in the Work of Henri Lefebvre,” *Space and Culture* 16, no. 3 (May 15, 2013): 366.

²²⁵ Quotation is taken as facsimile from Reiss, *From Margin to Center: The Spaces of Installation Art.*, 96.

²²⁶ For instance, in Turkey the shopping mall Akmerkez has hosted various exhibitions of Turkish artists such as Abidin Elderoğlu, Adnan Çoker, Erol Akyavaş, Ferruh Başağa, Genco Gülan, Mustafa Ata, Ömer Uluç, Burhan Doğançay, Komet and Sabri Berkel. In 2011, Akmerkez was one of the venues of 12t Istanbul Biennial. Another case is from France. The open air shopping mall Polygone Riviera is doing exhibitions. The artistic director of the mall is Jérôme Sans.

²²⁷ Reiss, *From Margin to Center: The Spaces of Installation Art.*, 113.

and John Chandler, and the theory of “end of art” by Arthur Danto²²⁸. These theorists agree that, during the 1960s, the process of art production had been transformed into a more conceptual way by spending most of the time on the thinking process. According to Danto, the scope of art had expanded in the 1960s, especially after the works of Andy Warhol. Danto argues that a “post-historical moment” was reached during the 1960s, in which huge historical narratives of art have come to an end²²⁹. Similarly, according to Lippard and Chandler, during the 1960s, art shifted through an “ultra-conceptual” process that emphasized the thinking process rather than the physical object²³⁰. By means of this shift, the producing process took the first place, and the material form has become ephemeral.

The second reason for this shift was related to important socio-political changes that had been occurring during the 1960s. The worldwide student revolts, demonstrations and peace movements against Vietnam and Algerian wars, many movements and actions related to women’s rights, gay rights have led to question the museum’s institutional authority with many other intrinsic values.²³¹ Artists, curators, and designers have questioned the debates about art history, power, space and displaying strategies in art museums. In the meantime, there was a shift in the society towards Christian Boltanski and Eve Chiapello pointed at. According to Boltanski and Chiapello, “the new spirit of capitalism” was rising as a response to the socio-political changes during the 1960s.²³² They state that the new spirit of capitalism was focusing on creativity at work and on the social critics that were demanding more equality in society. They argue that based on these critics and demands, capitalism was reorganized

²²⁸ Lucy R. Lippard and John Chandler, “The Dematerialization of Art,” *Art International* 12, no. 2 (1968): 31–36.; Arthur C. Danto, *Sanatın Sonundan Sonra: Çağdaş Sanat ve Tarihin Sınır Çizgisi* (İstanbul: Ayrıntı Yayınları, 2010), 20.

²²⁹ Danto, *Sanatın Sonundan Sonra: Çağdaş Sanat ve Tarihin Sınır Çizgisi.*, 20.

²³⁰ Lippard and Chandler, “The Dematerialization of Art.”

²³¹ As it can be reminded these oppositional movements were also interconnected with the artistic approaches. For instance, in May 1968 students’ revolts in France were started with a text titled “On the Poverty of Student Life” which was published and distributed to the students of University of Strasbourg with the cooperation of Situationist International. Wark, *The Beach Beneath the Street: The Everyday Life and Glorious Times of the Situationist International*.

²³² Luc Boltanski and Eve Chiapello, *The New Spirit of Capitalism* (London: Verso, 2005)., 103-65.

as a domination of successive projects based on flexible network connections.²³³ Thus, not only art exhibitions were taken place, but also various events were integrated into those alternative spaces. Those alternative spaces, which took on several contexts beyond museums, were appropriated different settings such as disused factories, warehouses, shops, and domestic settings.²³⁴ These spaces were artist-run spaces, which functioned as both a studio and an exhibiting space.²³⁵ Another quotation of Alana Heiss, who was the owner of an artist-run space named PS1 between 1960s and 1970s, clearly sums up the main idea of these critiques:

Most museums and galleries are designed to show masterpieces; objects made and planned elsewhere for exhibition in relatively neutral spaces. But many artists today do not make self-contained masterpieces; do not want to and do not try to. Nor, are they for the most part interested in neutral spaces. Rather, their work includes the space it's in; embraces it, uses it. Viewing space becomes not frame but material. And that makes it hard to exhibit... Art changes. The ways of exhibiting must change too.²³⁶

As mentioned previously, the second group criticism of art museums searched for an unmediated relationship with the public by creating flexible situations. During the 1960s, this demand for change reflected in the art museums. As an initiating example, it is possible to refer the Fun Palace project in 1963, which is designed by the architect Cedric Price in collaboration with the theatre director Joan Littlewood.²³⁷ Nicola Mongelli states that Joan Littlewood's theatrical experiences such as improvisatory performance and public participation from the *Commedia dell'arte*, influenced Cedric Price²³⁸ (Figure 2.18-19).

²³³ Boltanski and Chiapello., 110.

²³⁴ Reiss, *From Margin to Center: The Spaces of Installation Art.*, 111.; Miwon Kwon, *One Place after Another: Site-Specific Art and Locational Identity* (Cambridge, Massachusetts: The MIT Press, 2002), 26.

²³⁵ Giebelhausen, "Museum Architecture: A Brief History.", 234.; Reiss, *From Margin to Center: The Spaces of Installation Art.*, 110.

²³⁶ Reiss, *From Margin to Center: The Spaces of Installation Art.*, 126.

²³⁷ Joan Littlewood was also the theatre director and founder of the innovative Theatre Workshop in London in 1960's.

²³⁸ Nicola Mongelli, "The Fun Palace; A Curtain That Never Rose," September 1, 2000, accessed November 10, 2017, <http://www.n-plus.us/html2/fun1.html>.

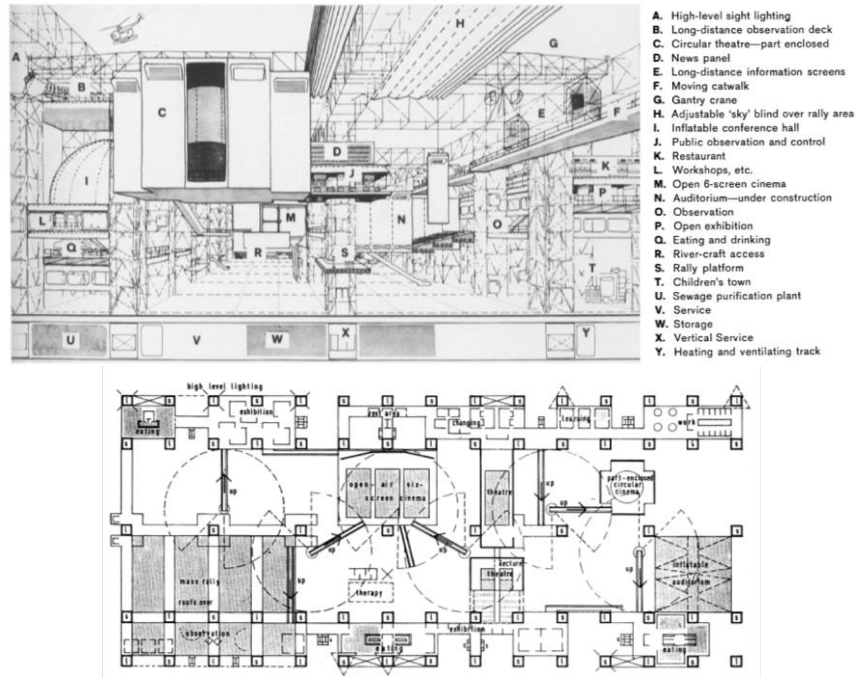


Figure 2. 18. Fun Palace by Cedric Price and Joan Littlewood, 1963.
 (Source: Cedric Price and Joan Littlewood, "The Fun Palace," *The Drama Review: TDR* 12, no. 3 (1968): 128.)

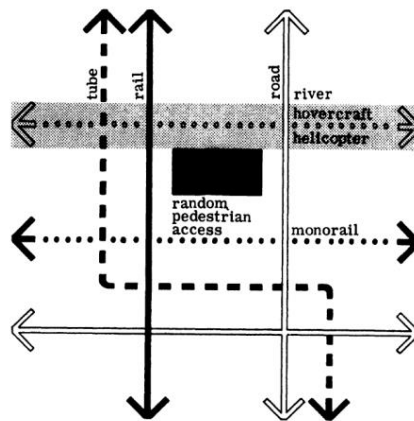


Figure 2. 19. Diagram of Usage by Cedric Price and Joan Littlewood, 1963.
 (Source: Cedric Price and Joan Littlewood, "The Fun Palace," *The Drama Review: TDR* 12, no. 3 (1968): 132.)

Thus, the Fun Palace, which included various facilities on dance, music, drama and plastic arts, was planned as a part of Civic Trust's Lea Valley Development Plan for Valley Regional Park in London As Price and Littlewood stated in 1968, the main

argument of the project depended on the critique that the city life of the 1960s was acting as a “straightjacket”, in which the work and leisure were strictly divided.²³⁹ According to them, “flexibility and adaptability” are required for cities to be freed.²⁴⁰ Ruairi Glynn states that their aim was to prepare society for the advent of the technological age and produce a space where they might escape everyday routine.²⁴¹ Thus, the Fun Palace was offered as a complex of “laboratory of pleasure, providing room for many kinds of action” and “essence of the place (was) its informality” as in the words of Price and Littlewood.²⁴² Based on these arguments, Price planned an ephemeral structure. As Stanley Mathews states, the structure was occupying approximately 30.000m² on site.²⁴³ Rather than defining enclosed spaces, Price defined open areas such as “fun arcade”, “music area”, “science playground”, acting area”, and “plastic area”.²⁴⁴ These areas were reserved for the public, who bored with their daily routine and wanted to attend various activities such as theatre, workshops, music, lectures, cinema, and exhibitions (Figure 2.18). As it is seen from the plan, there was no main entrance. The ephemeral nature of architecture and flexible spatial organization ensured a multidirectional accessibility. As it is also seen in the Figure 2.19, random temporalities and the access of public transportation were allowed within the site plan. It is possible to state that, the Fun Palace was an anti-model of white-cube by working as an environment to fully interact with the public. Thus, Mongelli and Glynn agree that Cedric Price reinvented the displaying space as an interactive and creative process between artists and the public in a highly adaptable architectural space.²⁴⁵ The Fun Palace refused the logic of modernist exhibition spaces, in which the bodily presence of

²³⁹ Cedric Price and Joan Littlewood, “The Fun Palace,” *The Drama Review: TDR* 12, no. 3 (1968): 129.

²⁴⁰ Price and Littlewood., 129.

²⁴¹ Ruairi Glynn, “Fun Palace–Cedric Price,” *Interactive Architecture*, October 19, 2005, accessed November 12, 2016, <http://www.interactivearchitecture.org/fun-palace-cedric-price.html>.

²⁴² Price and Littlewood, “The Fun Palace”, 130.

²⁴³ Stanley Mathews, “The Fun Palace: Cedric Price’s Experiment in Architecture and Technology,” *Technoetic Arts: A Journal of Speculative Research* 3, no. 2 (September 1, 2005): 80.

²⁴⁴ Price and Littlewood, “The Fun Palace.”, 130.

²⁴⁵ Mongelli, “The Fun Palace; A Curtain That Never Rose.”; Glynn, “Fun Palace–Cedric Price.”

the viewer was underestimated and the vision was the most important. However, the Fun Palace could never been built based on a contestation about the site and the project was withdrawn in 1966.²⁴⁶ Yet, a very close example was constructed by Renzo Piano and Richard Rogers in Paris, which was the Centre Pompidou.

2.4.2. The First Art Museum to Foster Publicness: The Centre Pompidou

This dissertation argues that The Centre Pompidou was the first art museum that is designed with the purpose of fostering publicness. It is constructed as a result of the urban renewal project for the Plateau Beaubourg in Paris. In 1971, an international architectural competition was held in order to construct a multi-disciplinary cultural centre in the site, which was including an art museum.²⁴⁷ Renzo Piano and Richard Rogers won the competition with their intention to create a new kind of art museum that focuses on new relationships with the public.

As Rebecca DeRoo stated, the Centre Pompidou is commissioned in 1971 and opened to the public in 1977.²⁴⁸ Newhouse and Colomina agree on that, the design ideas of the Peter Cook's Plug-In City and Cedric Price's Fun Palace projects were interpreted in the design.²⁴⁹ According to Newhouse, in order to create new relationships with the public, the flexibility of functions and spaces was the main design idea.²⁵⁰ In order to achieve the maximum spatial flexibility, the building's mechanical

²⁴⁶ Price and Littlewood, "The Fun Palace.", 134.

²⁴⁷ As it is mentioned in its website, the Centre Pompidou would accommodate a free public library, the *musée national d'art moderne* (MNAM), the *centre d'art contemporain*, the *musée des Arts Décoratifs* and creation of a centre for new music (the IRCAM). "The History", *The Centre Pompidou*, March 17, 2016, accessed March 25, 2019. <https://www.centrepompidou.fr/en/The-Centre-Pompidou/The-history>.

²⁴⁸ Rebecca DeRoo, *The Museum Establishment and Contemporary Art: The Politics of Artistic Display in France after 1968* (New York: Cambridge University Press, 2006), 167.

²⁴⁹ Newhouse, *Towards a New Museum.*, 194.; Beatriz Colomina, "The Museum After Art," in *Tate Modern: Building a Museum for the 21st Century*, ed. Chris Dercon and Nicholas Serota (London: Tate Publishing, 2016), 65–93.

²⁵⁰ Newhouse, *Towards a New Museum.*, 196.

system was pushed to the exterior. Newhouse states that, as a result, the building has become a very striking example of art museum architecture with the monumental display of its machine-like facade. Moreover, according to DeRoo, with its façade, the centre was conceived by Renzo Piano and Richard Rogers as a “politically-engaged center of information”.²⁵¹ She exemplifies her remark about the building with a statement of Piano and Rogers during an interview dated in 1977, in which they said as follows: “The building was conceived as a tool whose exterior should have been the contact surface... a surface of screens-TV screens, movie screens, written messages, newsreels”²⁵² (Figure 2.20).

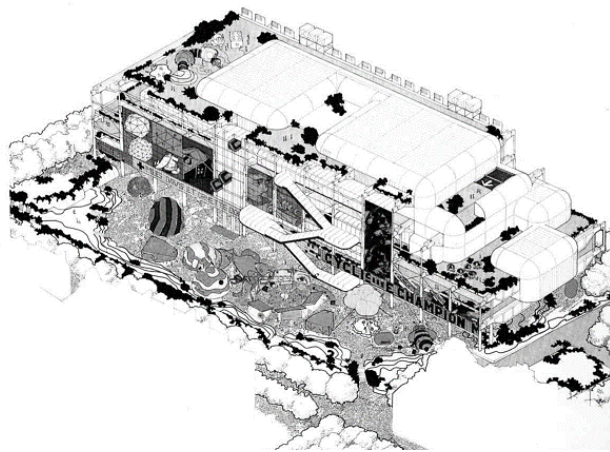


Figure 2. 20. The Proposed Media Wall by Renzo Piano and Richard Rogers, 1971. (Source: Beatriz Colomina, “The Museum After Art,” in *Tate Modern: Building a Museum for the 21st Century*, ed. Chris Dercon and Nicholas Serota (London: Tate Publishing, 2016), 78.)

Centre Pompidou’s architectural program involved temporary exhibition spaces, an open-access public library, an industrial design centre, a cinema, an auditorium, restaurants, and cafes by occupying four floors in the underground and five floors above the ground (Figure 2.21). According to Lorente, designing half of the mass below the ground was related with the main design idea, which was to create new relationships

²⁵¹ DeRoo, *The Museum Establishment and Contemporary Art: The Politics of Artistic Display in France after 1968.*, 177.

²⁵² DeRoo., 177.

with the public by means of flexibility in usage. The accessibility of the building was also planned as being multi-entrance at each side of the building.²⁵³ Lorente indicates that Renzo Piano and Richard Rogers designed an open and sloped entrance plaza for spontaneous gatherings and planned some spaces in the underground to fully open this plaza for public use.²⁵⁴ As Lorente points out, the idea of the sloped plaza was used later at the Guggenheim Museum in Bilbao and at the Tate Modern in London.²⁵⁵

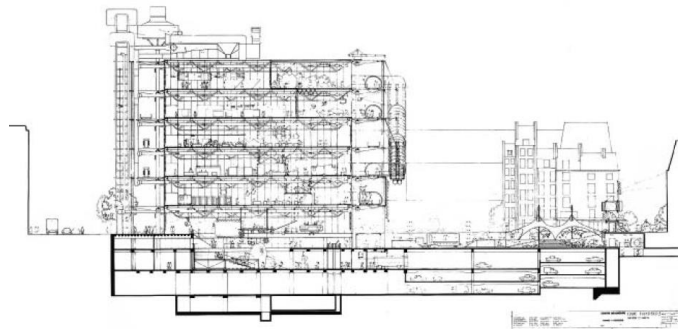


Figure 2. 21. Section Drawing by Renzo Piano and Richard Rogers, 1971.
(Source: Annette Fierro, *The Glass State: The Technology of the Spectacle, Paris, 1981–1998* (Cambridge, Massachusetts: The MIT Press, 2006), 73.)

In the literature, theoreticians agree on that, although the Centre Pompidou introduced various novelties to art museum architecture, expectations on this museum in terms of publicness and enhancing spatial limits of modern exhibition spaces were only met for a short period of time.²⁵⁶ In terms of the latter, it is possible to indicate some unmet expectations. For instance, according to Lorente, at the beginning the museum was aimed to offer an alternative to the MoMA, as President Pompidou announced in

²⁵³ After a political demonstration in plaza the building was damaged and a single public accessed allowed. Newhouse, *Towards a New Museum.*, 196.

²⁵⁴ Lorente, *The Museums of Contemporary Art: Notion and Development.*, 239.

²⁵⁵ Lorente., 240.

²⁵⁶ *Ibid.*, 231; Newhouse, *Towards a New Museum.*, 196; Jean Baudrillard, “The Beaubourg-Effect: Implosion and Deterrence,” in *Simulacra and Simulation* (Michigan: University of Michigan Press, 1994), 61–75.; Douglas Spencer, *The Architecture of Neoliberalism: How Contemporary Architecture Became an Instrument of Control and Compliance* (New York: Bloomsbury Academic, 2016), 111-115.; DeRoo, *The Museum Establishment and Contemporary Art: The Politics of Artistic Display in France after 1968.*, 175.

1969: “a place blending museum with creative cultural centre, where the fine arts would rub shoulders with music, cinema, books, research into the audio visual.”²⁵⁷ However, as Lorente pointed out it ended up as an imitation of MoMA due to the cancelation of some important initial decisions.²⁵⁸ For instance, as stated in the literature, in the initial design, the Centre Pompidou’s exhibition spaces could be freely modified.²⁵⁹ However, in 1986, the architect Gae Aulenti and the designer Italo Rota redesigned exhibition spaces and divided the open layout into cubicles due to complaints of some collectors and visitors.²⁶⁰ In the renovation, they hid the technical materials in ceilings and also changed the unstructured itinerary with a structured one (Figure 2.22). Lorente states that not only with its modified exhibition spaces but also in terms of its museological practices the museum was similar to MoMA. Since, from its opening in 1977 until the year 2002 the museum has not interested in the recent contemporary art practices, rather it has interested and exhibited modern art.²⁶¹

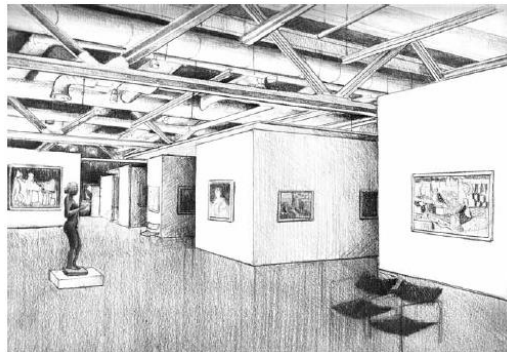


Figure 2. 22. Transformation of the Exhibition Spaces into White-Cube, 1986.
(Source: Pedro J. Lorente, *The Museums of Contemporary Art: Notion and Development* (Farnham: Ashgate Publishing, 2011), 253.)

²⁵⁷ Lorente, *The Museums of Contemporary Art: Notion and Development.*, 234.

²⁵⁸ Lorente., 233.

²⁵⁹ Ibid., 254; David A. Hanser, “Pompidou Center, Paris,” in *Architecture of France*, ed. David A. Hanser (London: Greenwood Press, 2006), 195–200.; DeRoo, *The Museum Establishment and Contemporary Art: The Politics of Artistic Display in France after 1968.*, 167.

²⁶⁰ Lorente, *The Museums of Contemporary Art: Notion and Development.*, 254; Hanser, “Pompidou Center, Paris.”, 199.

²⁶¹ Lorente, *The Museums of Contemporary Art: Notion and Development.*, 244.

In terms of publicness, some important initial decisions were also canceled. For instance, at first, the institution was named as *Bibliothèque Publique d'Information*. Since, its huge library with 15.800 m², which was a newness in terms of the art museums as Lorente indicates.²⁶² The library was decided to be free. DeRoo states that the latest periodicals, magazines, and books on any topic would be freely accessible to the public with freedom of borrowing.²⁶³ The library was remained open until 10 p.m. every day. As DeRoo indicates, a crowded library staff was charged in the reading rooms in order to answer the questions of the public.²⁶⁴ Moreover, for a few years after the opening, entrance to the whole centre including exhibitions was free.²⁶⁵

Thus, it is possible to state that the Centre Pompidou was designed as a highly accessible public space. However, later museums' accessibility began to be questioned based on some institutional changes. For instance, DeRoo states that in 1974 during the period of President Pompidou's successor Valéry Giscard-d'Estaing, based on some political motivations the name of the institution was changed firstly as *Centre d'Art et Culture Georges Pompidou*.²⁶⁶ The accessibility of the building, which was initiated as multi-entrance, was changed and entrance fees were charged from the public. Depending on security problems, as it is declared by Newhouse, the public could access the building only by using the main entrance.²⁶⁷ Moreover, the huge video screens on the facade, which were planned to give the museum as a public media role, was also quitted due to political reasons.

In terms of unmet expectations of the Centre Pompidou, the harshest critic is sociologist Jean Baudrillard. In his article "The Beaubourg-Effect: Implosion and Deterrence", Baudrillard criticized contradictories between the design ideas and the social practice of the Centre Pompidou.²⁶⁸ According to Baudrillard, rather than being

²⁶² Lorente., 235.

²⁶³ DeRoo, *The Museum Establishment and Contemporary Art: The Politics of Artistic Display in France after 1968.*, 176.

²⁶⁴ DeRoo., 176

²⁶⁵ Lorente, *The Museums of Contemporary Art: Notion and Development.*, 248.

²⁶⁶ DeRoo, *The Museum Establishment and Contemporary Art: The Politics of Artistic Display in France after 1968.*, 167.

²⁶⁷ Newhouse, *Towards a New Museum.*, 196.

²⁶⁸ Baudrillard, "The Beaubourg-Effect: Implosion and Deterrence.", 61-75.

an art centre for the benefit of the public, the Centre Pompidou is only fostering the mass consumption of culture.²⁶⁹ Similarly, DeRoo criticizes the Centre Pompidou's various contradictories. For instance, according to her, the Centre Pompidou was at first internalized the demands of May 68 activists' by having a "transparent, open, flexible, crowded and user friendly building" for democratising the art museum.²⁷⁰ However, later it quits its strategies for democratization. DeRoo states about her analysis of the Centre Pompidou as follows:

the 68 activists' concept of an art of the everyday-that is, an art grounded in spontaneous creativity, the politics of the streets, the working classes, and later, feminism-had been winnowed down by the center to a view of the everyday as popular entertainment, mass media and commodity culture, seen as the new common ground in which the audience could find itself.²⁷¹

Thus, as stated by Baudrillard and DeRoo, the initial design ideas for enhancing publicness discharged and substituted with ideas for enhancing consumption. As a consequence, Renzo Piano and Richard Rogers reported the main reason for this substitution in 1977 as follows: "A center for free information that the students could have occupied and put to highly effective use was something very threatening."²⁷²

However, this dissertation argues that the Centre Pompidou was an important breaking point in the history of art museums in terms of publicness and art museums' architecture. As it is presented previously, from the post-war period until the 1990s, the criticism of art museums brought initial searches for an unmediated relationship between public and artworks. Critics were criticizing the operational logic of art museums such as; how collections of art museums are conceived, which kind of art they support, whom their target visitor is, what is the political view of the board of trustees and why the board of trustees does not reflect the general population. Critics with these questions agree on expanding the frame of the content of art museums through the selection of artworks and the representation of the public. They argued that there were strict barriers between viewer, artist, and artwork exhibited in the art museums, and they

²⁶⁹ Baudrillard., 64.

²⁷⁰ DeRoo, *The Museum Establishment and Contemporary Art: The Politics of Artistic Display in France after 1968.*, 167.

²⁷¹ DeRoo., 168.

²⁷² Cited in *Ibid.*, 177.

offered various alternatives rather than exhibiting in the institutional settings of the art museums. As a result, artistic production and exhibition practices moved to alternative spaces, which took on several contexts beyond art museums by appropriating different settings such as disused factories, warehouses, shops, and domestic settings.²⁷³ Thus, these critiques showed that the change for art museum were demanded in the art society. The demand for change eventually reflected the art museum setting in the 1970s, with the construction of the Centre Pompidou.

Hence, the Centre Pompidou revealed important changes in terms of art museums' publicness and art museums' architecture. For instance, in terms of art museum architecture, the Centre Pompidou initiated lots of novelties. Unlike in the modernist white-cube spaces, the exhibition space was not the main space anymore. From here on, the exhibition space has become just one feature within the museum context. Amenities for entertainment have become an important part of the art museums. Thus, the architectural program expanded to include spaces for various activities that have incorporated into the art museum setting. According to Newhouse, the Fun Palace project and the Centre Pompidou did not only open the way towards the emergence of new spaces in the architectural program of art museums, but also led the way to a new typology of art museums.²⁷⁴ In these art museums, the visitor was not conceived as a visual receiver, and the bodily presence of the visitor was vital in terms of the spatial organization of the building. According to Douglas Spencer, the Centre Pompidou led away a new kind of museum visitor, which has a different kind of taste that is looking for "ludic spatial practices".²⁷⁵ Within these spatial practices, he argues that the goal for fixing the eye on a particular target is abandoned.²⁷⁶ Rather, the body fully join and appreciate the variety of spatial experiences in a multi-sensational environment.

Therefore, although the Centre Pompidou was the first art museum that is designed with the purpose of fostering publicness by means of providing strong

²⁷³ Reiss, *From Margin to Center: The Spaces of Installation Art*, 111.; Miwon Kwon, *One Place after Another: Site-Specific Art and Locational Identity* (Cambridge, Massachusetts: The MIT Press, 2002), 26.

²⁷⁴ Newhouse, *Towards a New Museum*, 198.

²⁷⁵ Spencer, *The Architecture of Neoliberalism: How Contemporary Architecture Became an Instrument of Control and Compliance*, 9.

²⁷⁶ Spencer., 158-159.

accessibility, it is obvious that it did not meet expectations. On the other hand, it was not only democratized the art museum institution in terms of accessibility, but also it triggered to think alternative conceptions of art museums' publicness beyond accessibility in the 1990s.

2.5. New Type of Art Museums since the 1990s

(Since the end of the 1980s) art museums have changed and expanded to such an extent that it is tempting to say they have entered a new era in the history.²⁷⁷

As art historian Emma Barker pointed out in 1999, the 1990s has faced important breaking points in the history of art museums. For instance, an increase occurred in art museums' construction numbers.²⁷⁸ Besides, the new type of art museums emerged in the 1990s. These museums were implementing strategies that they had deduced from new museological approaches, which were occurred at the end of the 1980s. In the literature, these new types of museums that have emerged in the 1990s and onwards are referred to as "new museums".²⁷⁹ As it is stated by cultural sociologist Nick Prior, since the emergence of new museums under the influence of postmodernity art museums' "*modus operandi*" has dramatically changed.²⁸⁰ Furthermore, as a result

²⁷⁷ Emma Barker, "The Changing Museum-Introduction," in *Contemporary Cultures of Display*, ed. Emma Barker (New Haven: Yale University Press, 1999), 23.

²⁷⁸ Lorente, *The Museums of Contemporary Art: Notion and Development.*, 259. ; Newhouse, *Towards a New Museum.*, 272; Gail Anderson, "Introduction: Reinventing The Museum," in *Reinventing the Museum: Historical and Contemporary Perspectives on the Paradigm Shift*, ed. Gail Anderson (Oxford: AltaMira Press, 2004), 9.; Harold Skramstad, "An Agenda for American Museums in the Twenty-First Century," *Daedalus* 128, no. 3 (1999): 118.; Eileen Kinsella, "Number of US Museums Has Doubled Since the 1990s," *Artnet News*, May 22, 2014, accessed August 10, 2017, <https://news.artnet.com/exhibitions/number-of-us-museums-has-doubled-since-the-1990s-25451>; "Museum Data Files," *Institute of Museum and Library Services*, April 05, 2017, accessed June 21, 2017 <https://www.imls.gov/research-evaluation/data-collection/museum-data-files>.

²⁷⁹ Justin Henderson, "Introduction A Golden Age of Museum Architecture," in *Museum Architecture* (Massachusetts: Rockport Publisher, 2001), 11–13.; Kylie Message, "The New Museum," *Theory, Culture & Society* 23 (2006): 603–606.; Newhouse, *Towards a New Museum.*; Gordon, "The Art Museum.", 272.

²⁸⁰ Nick Prior, "Postmodern Restructurings," in *A Companion to Museum Studies*, ed. Sharon McDonald (Malden: Blackwell Publishing, 2006), 509–525.

of various influencers, which will be explained in Chapter 3, I argue that art museums' publicness occurred as an issue in the discourse.

Discussing various sites and their influencers of these above mentioned changes, are extending the content of this chapter. Yet, they all will be discussed in detail in Chapter 3 by focusing on which influencers have triggered the foundation of art museums' publicness as an issue in the discourse since the 1990s. Thus, this section focuses on new types of art museums that have emerged since the 1990s, which have been not only providing social interaction for visitors, but also have been generating the periphery of major urban centres. In this regard, this last section presents the contemporary meaning of these new type of art museums in the 21st century. It presents art museums' contemporary role as being important and prestigious assets for cities.

This section will firstly present a common feature of the new type of art museums, which have been sharing a common claim of extending traditional conceptions of art museums by providing social interaction for visitors. Then, it will briefly focus on the cornerstones of the new type of art museums that have constructed since the 1990s.

In order to present these new type of art museums in the 1990s and onwards, which they were all constructed in a fairly close historical period, not only important books on art museum architecture but also architectural magazines and portals, whom their target readers are architects, urban designers and the students as the candidates of these professions, are helpful for this study. They are important for this study because as well as introducing art museums in this close historical period, they are reflecting and shaping the taste of the readers, who are the practitioners and the candidates. Moreover, architectural periodicals and digital portals provide convenience to comprehend the daily expressions of the architectural profession, the relevant discussions and the acceptances of the historical period in which they are published. In other words, within their historical period in which they are published, they are directing the praxis by freshly communicating with the readers. In this regard, I found important to look at architectural periodicals and digital portals in order to determine the cornerstones of art museums from the 1990s and onwards.²⁸¹

²⁸¹ By reviewing nine periodicals and five portals, I reached 300 articles in total that is published since the 1990s. Within these articles, 138 art museums are discussed by authors including architects of some of these buildings, who claimed these art museums offer new experiences, new publicities or new architectural programs since the 1990s. The lists of the art museums, which are discussed by these 300 texts, is presented in the Appendix A. The names, architects, construction years, the locations of these art

By reviewing books on art museum architecture, architectural magazines and portals, I contend that the Guggenheim Bilbao, the Museo Nazionale delle Arti del XXI Secolo (MAXXI) and the Tate Modern are coming forward as cornerstones of new type of art museums that were all constructed after the 1990s. As a common feature, these museums were all located in the peripheral districts as being post-industrial areas of the urban centres, which were disused by means of neoliberalist policies of the 1980s, in order to regenerate the urban by generating the periphery.

2.5.1. Providing Social Interaction

For, undoubtedly, the notion of the museum has been pushed beyond its origins in Enlightenment and elite connoisseurship and beyond the rather drab, dusty enclave imagined by critics of the museum-as-mausoleum. Today's museums, it is claimed, are unabashed crowd-pullers that appeal to entertainment as much as education.²⁸²

According to sociologist Nick Prior, during postmodernism, art museums' mode of operating has changed towards "consumption, distraction and spectacle"²⁸³. Similarly, architectural historian Victoria Newhouse indicates that, whilst spaces in modern museums were mostly dedicated to exhibition spaces rather than gastronomical and commercial facilities, such as museum shops, restaurants, and cafes, with the

museum buildings and the number of articles that have discussed them can be seen in the list. It is important to indicate that, a huge number of these art museums are located in US. Then, in China. According to a recent report about the art museums that is published by *The Economist* in 2018, the government of China is investing on constructing museums as a development strategy by giving importance to the culture-oriented development in the recent years. The findings of the report indicated that, in the year 1949, China had just 25 museums. After the 2008 Beijing Olympic Games the governmental policies launched for the museum-building in China, and by the year of 2015 China has 3866 museums. There is no information in the report about how much of them is art museums. John Micklethwait, "Special Report: China Mad About Museums", *The Economist*, August 14, 2018, accessed November 2, 2019, <https://www.economist.com/special-report/2018/08/14/mad-about-museums>. The architectural periodicals, which I analysed in this research, were as follows: 1-The Architectural Review (since 1896, British), 2-Architects' Journal (since 1896, British), 3-Architectural Record (since 1891, American), 4-Architecture Australia (since 1915, Australian), 5-Architectural Digest (since 1920, American), 6-*Domus* (since 1928, Italian), 7-Architectural Design (since 1930, British), 8-Perspecta (since 1952, American), 9-*Mimarlık* (since 1963, Turkish), 10-Journal of Society for the Study of Architecture in Canada (since 1975, Canadian). I also chose to cover six architectural digital portals as follows: 1-Archdaily, 2-*Arkitera*, 3-*Arkiv*, 4-World Architecture Community, 5-Mimoo and 6-Aga Khan.

²⁸² Prior, "Postmodern Restructurings.", 509.

²⁸³ Prior., 509.

emergence of new types of museums this relationship has changed.²⁸⁴ Due to the preservation of large areas for gastronomical and commercial activities, Newhouse refers to these new type of museums as “museum as entertainment”.²⁸⁵ These arguments show that in the 1990s art museums’ social role for providing social interaction for the public was considered as important as museums’ educational role, which was dominant in the 19th century.

According to Newhouse and Spencer the Centre Pompidou’s initial design idea, which was providing a multi-entrance building with its spaces open for spontaneous gatherings to integrate the museum with public, was very influential for reconsideration of roles of art museums in the 1990s.²⁸⁶ For instance, architect David Spiker stated in 1980 that, when an art museum has an “easy access from the street level” and its “commercial spaces become part of the street”, a strong relation with the public and the museum had occurred.²⁸⁷ Similarly, in 1980 architect James Stirling indicated that, in order to open art museum to public and to stimulate people to visit the museum, the layout should allow “informal strolling inside and outside of the building”.²⁸⁸

On the other hand, according to architect Michael Webb, these new types of museums are not only providing strong physical access, but also they are providing strong visual access by showing the inside of museums’ exhibition spaces to “welcome pedestrians” and to open the museum to the public.²⁸⁹ In this regard, Newhouse states that these new types of art museums are also differing in terms of their exhibition spaces and displaying practices. According to Newhouse, these new types of art museums search for alternatives of white-cube art museums’ modernist spatial experiences and their displaying practices. For, instance, they are having direct natural light to the gallery space and gallery interiors are visually accessible from the exterior.

²⁸⁴ Newhouse, *Towards a New Museum.*, 272-278.

²⁸⁵ Newhouse., 190.

²⁸⁶ Spencer, *The Architecture of Neoliberalism: How Contemporary Architecture Became an Instrument of Control and Compliance.*, 9.; Newhouse, *Towards a New Museum.*, 198.

²⁸⁷ Please see Appendix B for the text no. 136.

²⁸⁸ Please see Appendix B for the text no. 134.

²⁸⁹ Please see Appendix B for the text no. 69.

Moreover, new spaces to display new types of art also included to art museums' architectural programs during the 1990s. For instance, as Newhouse states, black-box media spaces for video art have entered the architectural program of art museums with these new type of museums.²⁹⁰ In black-boxes, the artwork itself gives the light through the space instead of lightened from the top. According to Newhouse, in the new type of art museums visitors are no longer beholding the artwork, rather they are within it. Newhouse's following statement is exemplifying this differentiation: "The new museum is intended to show work by artists who are responding to the spaces or existing art that can interact with the spaces."²⁹¹ For instance, artworks in huge sizes are commissioned to be exhibited in the vast volumes of new museums. Since its opening in 2000, The Tate Modern still shows supreme examples of this commissioning in the Turbin Hall.²⁹²

2.5.2. Generating the Periphery

Museums are symbols of cultural revitalization in what might be called the soft economy, an institutional marker for any city or region that is serious about improving its image or attracting tourists.²⁹³

Since the 1990s, there has been a consideration in the literature that art museums, as being prestigious assets for cities, have been regenerating and providing extra income to the major urban centres.²⁹⁴ Mark W Rectanus states that, under the

²⁹⁰ Newhouse, *Towards a New Museum.*, 277.

²⁹¹ Newhouse., 223.

²⁹² Dercon and Serrota, present the chronology of this commissioned artworks in the documentary book of the Tate Modern. They state that Louise Bourgeois announced as the first artist to create the first Turbine Hall commission, "I Do, I Undo, I Redo", which was exhibited from 12 May to 26 November in 2000. Chris Dercon and Nicholas Serota, "Chronology," in *Tate Modern: Building a Museum for the 21st Century*, ed. Chris Dercon and Nicholas Serota (London: Tate Publishing, 2016), 224–240. In 2018, Danish artists' collective Superflex designed a playful installation entitled as "One Two Three Swing!" with a partnership of Hyundai car brand.

²⁹³ Prior, "Postmodern Restructurings.", 513.

²⁹⁴ Sharon Zukin, "High Culture and Wild Commerce in New York City," in *The Culture of Cities* (Oxford: Blackwell, 1995), 109–153.; Mark W. Rectanus, "Globalization: Incorporating Museum," in *A Companion to Museum Studies*, ed. Sharon Macdonald (Malden: Blackwell Publishing, 2006), 381–

influence of neoliberalism, art museums' branches in post-industrial cities, which were designed by famous architects, defined a globalization for the art world.²⁹⁵ For instance, firstly the Guggenheim in 1997, then Louvre and the MoMA opened their branches during the 2000s.²⁹⁶ According to researchers, these new branches have major roles in cities, such as fostering cultural tourism, urban marketing, and global branding along with their various commercial components.²⁹⁷ According to Hal Foster, these new museums in post-industrial cities have not only been exhibiting artworks but also they have been exhibiting their spectacle-values.²⁹⁸ Foster elaborates reasons for this argument in the book "The Art-Architecture Complex".²⁹⁹ In this book, Foster explains relations of the contemporary art and architecture with the experience economy. He states that, after the 1980s, capitalism, also when it comes to consumption of culture, stands on an experience economy, in which economy and culture have cohered. Foster makes his argument as a popular formula of global players that have been competing with each other, which are "museums, companies, cities, and states".³⁰⁰ In that formula, having a building in an iconic look is important to be a strong competitor. In this regard, Douglas Spencer states that neoliberal thought does not see capitalism as a homogenizing force. Rather, it accepts that capitalism contributes to the emergence of

98.; Prior, "Postmodern Restructurings.", 510-514.; Allen J. Scott, *Social Economy of the Metropolis: Cognitive-Cultural Capitalism and the Global Resurgence of Cities* (Oxford: Oxford University Press, 2008), 19-22.

²⁹⁵ Rectanus, "Globalization: Incorporating Museum." 389.

²⁹⁶ Louvre Lens opened in 2006 at the post-industrial city of Lens in France. In 2008 Moma started the process of opening its branch in post-industrial city of Kolkata in India. Herzog & de Meuron designed the project of this latest branch of MoMA with the inspiration of traditional Indian temple architecture. The construction is still progressing.

²⁹⁷ Gordon, "The Art Museum."; Mark W. Rectanus, "Globalization: Incorporating Museum," in *A Companion to Museum Studies*, ed. Sharon Macdonald (Malden: Blackwell Publishing, 2006), 381. Gordon Freedman, "The Changing Nature of Museums," *Curator: The Museum Journal* 43, no. 4 (October 2000): 295–306.; Julian Stallabrass, *Art Incorporated: The Story of Contemporary Art* (New York: Oxford University Press, 2004).; Chin-tao Wu, *Privatising Culture: Corporate Art Intervention Since the 1980s* (London: Verso, 2002).; Kylie Message, "The New Museum," *Theory, Culture & Society* 23 (2006), 603.; Henderson, "Introduction A Golden Age of Museum Architecture."

²⁹⁸ Hal Foster, *Design and Crime: (And Other Diatribes)* (London: Verso, 2002), 81-82.

²⁹⁹ Hal Foster, *The Art-Architecture Complex* (London: Verso, 2011), 12.

³⁰⁰ Foster., 16.

difference and novelty.³⁰¹ Architecture of neoliberalism also designed to create new forms and new spatial experiences for pluralistic social reality.³⁰² According to Spencer, contemporary architects are in pursuit of the “difference and the unforeseen”.³⁰³

The transformation of art museums into prestigious assets for cities has also fostered by means of the long-time economic development plans of the cities. These development plans have funded by the regional administration, by the government or by the private wealth. Plans have involved government or privately funded art museum projects for the revitalization of major urban centres’ decaying parts. The role of art museum projects in these urban centres’ redevelopment plans have considered as being “a monumental aspect of the city”; “a key to the regeneration of the area”; “a civic catalyst”; and “an iconic structure to reshape the area.”³⁰⁴ As it is discussed in the literature after the 1990s art museums’ constructions had a boom.³⁰⁵ Besides, this booming process is still ongoing. For instance, according to the data of the Institute of Museum and Library Services, Eileen Kinsella reported in 2014 in *Art News* that the number of US museums “has doubled since the 1990s.”³⁰⁶ Moreover, in 2018, the *International Directory of Art* reported that 8454 art museums exist throughout the world.³⁰⁷ In addition to this huge number, almost every day it is possible to hear news about the construction of a new one. In the recent economy news or reports, economists say that art museums are new assets, which should be built for the development of the

³⁰¹ Spencer, *The Architecture of Neoliberalism: How Contemporary Architecture Became an Instrument of Control and Compliance.*, 142.

³⁰² Spencer., 142.

³⁰³ *Ibid.*, 60.

³⁰⁴ Please see Appendix B for texts no. 119, 186, 191, 282.

³⁰⁵ Lorente, *The Museums of Contemporary Art: Notion and Development.*, 259. ; Newhouse, *Towards a New Museum.*, 272; Gail Anderson, “Introduction: Reinventing The Museum,” in *Reinventing the Museum: Historical and Contemporary Perspectives on the Paradigm Shift*, ed. Gail Anderson (Oxford: AltaMira Press, 2004), 9.; Harold Skramstad, “An Agenda for American Museums in the Twenty-First Century,” *Daedalus* 128, no. 3 (1999): 118.

³⁰⁶ Eileen Kinsella, “Number of US Museums Has Doubled Since the 1990s,” *Artnet News*, May 22, 2014, accessed August 10, 2017, <https://news.artnet.com/exhibitions/number-of-us-museums-has-doubled-since-the-1990s-25451>; “Museum Data Files,” *Institute of Museum and Library Services*, April 05, 2017, accessed June 21, 2017 <https://www.imls.gov/research-evaluation/data-collection/museum-data-files>.

³⁰⁷ Saur de Gruyter, *International Directory of Art, 2018*. (Berlin: Walter de Gruyter & Co-Birkhauser, 2018).

economies of the states and the budgets of the existing ones should be increased.³⁰⁸ In this regard, declarations have published within the recent years about the importance of the culture-oriented development. They announce that instead of agricultural or real estate-oriented development, governments should give importance to the culture-oriented development.³⁰⁹ For instance, the results of the American Alliance of Museums' report of 2018, which is titled "Museums as Economic Engines", indicates that art museums of the US are essential for the US economy in terms of their economic contributions.³¹⁰ Studies in literature, which are about art and space relationship with a focus on the role of museums within their global effects, addressed the Guggenheim Bilbao, as the archetypal of this art museum booming, which was designed and commissioned in 1993 by Frank Gehry and constructed in 1997.³¹¹ These studies agree on that, by means of this benchmark of Guggenheim in the city of Bilbao's Abandoibarra area, which was previously a de-industrialized and deteriorated port, has become an important centre for tourism and leisure activities (Figure 2. 23).

³⁰⁸ Forum d'Avignon. *Culture: A Symbolic or Economic Success Factor for Urban Development Planning*. (Paris: Ineum Consulting, 2009), 13, accessed November 2, 2019. https://www.forum-avignon.org/sites/default/files/editeur/Etude_Forum_d%27Avignon_INEUM_ENG.pdf.; "New National Data Reveals the Economic Impact of Museums Is More than Double Previous Estimates", American Alliance of Museums, February 13, 2019, accessed August 2, 2019, <https://www.aam-us.org/2018/02/13/new-national-data-reveals-the-economic-impact-of-museums-is-more-than-double-previous-estimates/>.

³⁰⁹ Mark Brown, "Arts Contribute More to Uk Economy Than Agriculture–Report", *The Guardian*, April 17, 2019, accessed May 1, 2019, <https://www.theguardian.com/culture/2019/apr/17/arts-contribute-more-to-uk-economy-than-agriculture-report>; "Museums as Economic Engines", American Alliance of Museums, December 1, 2017, accessed April 4, 2018, <https://www.aam-us.org/wp-content/uploads/2018/04/American-Alliance-of-Museums-web.pdf>; "Ekonomik Etki Araştırması" İKSV, December 2012, accessed June 13, 2017, https://www.iksv.org/i/content/234_1_IKSV-ekonomik-etki-arastirmasi-2012.pdf.

³¹⁰ The findings indicate as follows: "The total economic contribution of museums amounted to more than \$50 billion in GDP. The museum sector directly supports 726,200 jobs and contributed to \$12 billion in tax revenues to local, state, and federal governments." "Museums as Economic Engines", American Alliance of Museums, December 1, 2017, accessed April 4, 2018, <https://www.aam-us.org/wp-content/uploads/2018/04/American-Alliance-of-Museums-web.pdf>.

³¹¹ Kylie Message, "The New Museum," *Theory, Culture & Society* 23 (2006): 603–606.; Magnago Vittorio Lampugnani, "Insight Versus Entertainment: Untimely Mediations on the Architecture of Twentieth-Century Art Museums," in *A Companion to Museum Studies*, ed. Sharon Macdonald (Malden: Blackwell Publishing, 2006), 245–62.; Mark W. Rectanus, "Globalization: Incorporating Museum," in *A Companion to Museum Studies*, ed. Sharon Macdonald (Malden: Blackwell Publishing, 2006).; Afife Esra Peker, "Kentin Markalaşma Sürecinde Çağdaş Sanat Müzelerinin Rolü: Kent Markalaşması ve Küresel Landmark" (İstanbul Teknik Üniversitesi, 2006).; Newhouse, *Towards a New Museum.*, 192; C. Grodach, "Art Spaces, Public Space, and the Link to Community Development," *Community Development Journal* 45, no. 4 (April 29, 2009): 474–493.; Beatriz Plaza, Manuel Tironi, and Silke N. Haarich, "Bilbao's Art Scene and the 'Guggenheim Effect' Revisited," *European Planning Studies* 17, no. 11 (November 2009): 1711–1729.



Figure 2. 23. The Guggenheim Museum Bilbao by Frank Gehry, 1997.
(Source: The Guggenheim Museum Bilbao, “The Building”, January 20, 2016, <https://www.guggenheim-bilbao.eus/en/the-building>)

The report of European Cultural Forum *d’Avignon* in 2009 pointed out that 1.36 million visitors visited the art museum within its first year, and after the opening, the museum replaced its building costs, invigorated the city with new opportunities of economic development and trade.³¹² In literature, it is also stated that several urban projects were accomplished and linked with the reconstruction of the area within the master plan for Abandoibarra, which was started in 1998 after the construction of the museum and completed in 2012.³¹³ These projects do not only involve the construction of luxury residences in Bilbao, but also they involve a new airport by Santiago Calatrava, and a subway system and tramway line by Norman Foster. Today, twenty-two years after its opening, Guggenheim Bilbao still continues to be popular with its architecture. Architectural tours and walks are organized and guided by international network of architecture tour companies, for “who wants to get a closer look on Bilbao’s architecture.”³¹⁴

³¹² Forum d’Avignon. *Culture: A Symbolic or Economic Success Factor for Urban Development Planning*. (Paris: Ineum Consulting, 2009), 13, accessed November 2, 2019. https://www.forum-avignon.org/sites/default/files/editeur/Etude_Forum_d%27Avignon_INEUM_ENG.pdf.

³¹³ The Abandoibarra Master Plan was designed by Balmori Associates, Cesar Pelli and Eugenio Aguinaga in 1998. Plaza, Tironi, and Haarich, “Bilbao’s Art Scene and the ‘Guggenheim Effect’ Revisited.”.

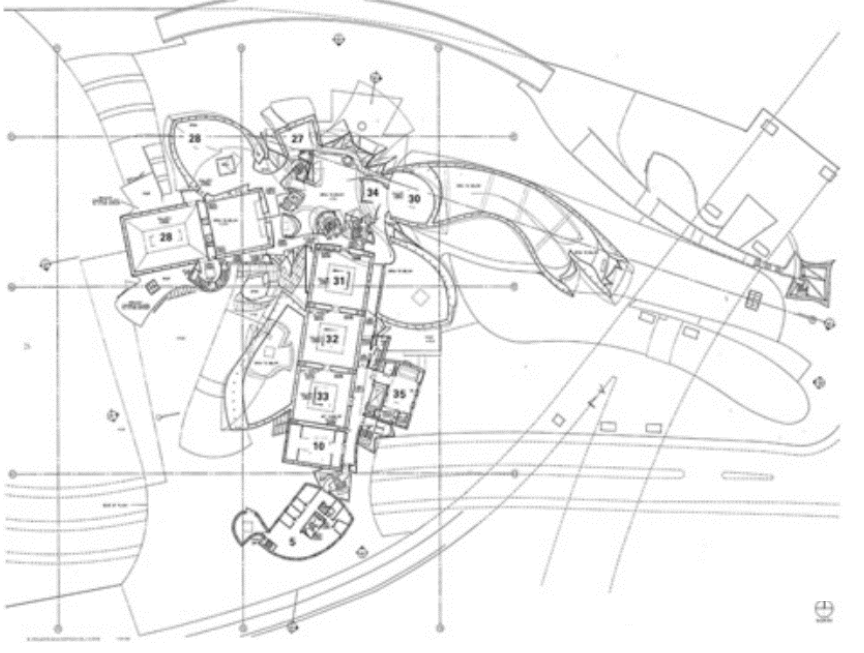
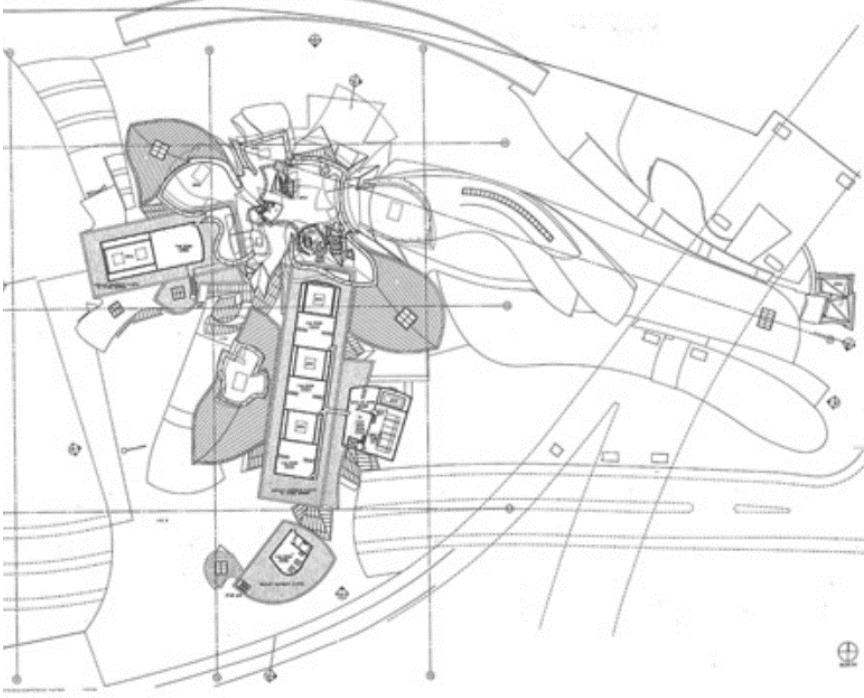
³¹⁴ “Tours Guided by Architects”, Guiding Architects Bilbao, April 21, 2013, accessed April 4, 2018, <http://www.ga-bilbao.com/en/>; “Architecture Tours Led by Architects, Guiding Architects, February 28, 2016, accessed April 4, 2018, <http://www.guiding-architects.net>.

Table 2. 1. The Guggenheim Museum Bilbao's Floor Plans and the Architectural Program. (Images Modified from the Source: Catherine Slessor, "Atlantic Star", *The Architectural Review*; 202.1210, (1997): 36-37.)

<p>Ground Floor</p> 	<ol style="list-style-type: none"> 1. Public plaza 2. Entrance shops 3. Entrance hall 4. Atrium 5. Administration 6. Bookstore 7. Kitchen 8. Restaurant 9. Auditorium 10. Storage 11-12. Cafes 13-25. Exhibition spaces
<p>First Floor</p> 	

(cont. on next page)

Table 2.1. (cont.)

<p>Second Floor</p> 	<p>26. Library</p> <p>27-34. Exhibition spaces</p> <p>35. Conservation department</p>
<p>Roof Floor</p> 	

The atrium is the museum's central main space, which is similar to Frank Lloyd Wright's Guggenheim Museum in New York. Museum's spaces are centrally organized around the atrium. As it is presented with the plans and the architectural program in Table 2.1, the museum includes restaurants, cafes, shop facilities, auditorium, exhibition spaces, library, offices, and a conservation department. As Newhouse indicates, the building has 23.784m² of total area, and 10.405 m² of the total area belongs to the exhibition spaces.³¹⁵

According to researchers, after the Guggenheim Museum Bilbao, using an art museum as a symbol of urban renovation called as *Bilbao Effect*.³¹⁶ They state that, especially after the effects of this branch of the Guggenheim institution to the city of Bilbao in 1997, art museum constructions have increased throughout the world. Since, art museums that are designed by famous architects have used as a tool during the city branding processes for reaching another Bilbao effect. According to researchers that study urban branding, stimulating a creative economy was the main aim behind this increased interest in constructing art museums.³¹⁷ They agree on that, for stimulating a creative economy, which is the main goal, museums have used for developing an art market in order to create a new image of the city and the country in global. Similarly, according to Foster, with these goals, art museums have been transformed into performative environmental art since the 1990s, which produce surplus value and play an important role in the process of the economic development of its city.³¹⁸

Thus, especially after Guggenheim Bilbao, art museums, which are designed by famous architects, are used as a tool during the city branding processes hoping for a new Bilbao effect. Researchers argue that since the 1990s art museums that is

³¹⁵ Newhouse, *Towards a New Museum.*, 245.

³¹⁶ Plaza, Tironi, and Haarich, "Bilbao's Art Scene and the 'Guggenheim Effect' Revisited.;" Lampugnani, "Insight Versus Entertainment: Untimely Mediations on the Architecture of Twentieth-Century Art Museums.;" Mark W. Rectanus, "Globalization: Incorporating Museum," in *A Companion to Museum Studies*, ed. Sharon Macdonald (Malden: Blackwell Publishing, 2006), 389.; Peker, "Kentin Markalařma Sürecinde Çaędař Sanat Müzelerinin Rolü: Kent Markalařması ve Küresel Landmark.;" Hasibe Boyar, "Bilgi Toplumu Oluřumu ve Küreselleřmenin Kentsel Mekana Etkilerinde Müzeler Örneęi," *The Art Bulletin* (College Art Association, 2006).

³¹⁷ Boyar, "Bilgi Toplumu Oluřumu ve Küreselleřmenin Kentsel Mekana Etkilerinde Müzeler Örneęi.;" Peker, "Kentin Markalařma Sürecinde Çaędař Sanat Müzelerinin Rolü: Kent Markalařması ve Küresel Landmark.;" Plaza, Tironi, and Haarich, "Bilbao's Art Scene and the 'Guggenheim Effect' Revisited.;" Theopisti Stylianou-Lambert, "Gazing from Home: Cultural Tourism and Art Museums," *Annals of Tourism Research* 38, no. 2 (April 2011): 403–21.

³¹⁸ Foster, *The Art-Architecture Complex.*, 16.

constructed in the peripheries of the cities have major roles in cultural tourism, urban marketing, and global branding along with their commercial components.³¹⁹ These arguments showed that after Guggenheim Bilbao designing a new art museum with an eye-catching architecture has become a competition among the cities for regenerating the urban.

After Guggenheim Bilbao, art museums have been discussed in the literature not only for changing the image of cities, but also for changing the art experience in art museums.³²⁰ According to Rectanus, after Guggenheim Bilbao, architecture became as a character for the art experience in an art museum, as well as a signifier for marketing the museums' image to the world.³²¹ Similarly, Lampugnani states that after Guggenheim Bilbao, museum architecture has become overwhelming on museums' collections and exhibitions.³²² These remarks are in concert with art historian Rosalind Krauss's main argument in the article "The Cultural Logic of the Late Capitalist Museum" that was published in 1990.³²³ Krauss is the first theoretician that points out the changes in the nature of art experience during the late capitalism. She argues that, in an art museum, which has been under the influence of late capitalism, the spatial experience has accepted more important than the experience of artworks. For instance, Chris Dercon, who was co-directing the Tate Modern between the years 2010 and 2016 with Nicholas Serota, mentions the main challenge for art museums in the 21st century as follows:

³¹⁹ Plaza, Tironi, and Haarich, "Bilbao's Art Scene and the 'Guggenheim Effect' Revisited.", Peker, "Kent'in Markalaşma Sürecinde Çağdaş Sanat Müzelerinin Rolü: Kent Markalaşması ve Küresel Landmark.", Boyar, "Bilgi Toplumu Oluşumu ve Küreselleşmenin Kentsel Mekana Etkilerinde Müzeler Örneği.", Lampugnani, "Insight Versus Entertainment: Untimely Mediations on the Architecture of Twentieth-Century Art Museums."; Mark W. Rectanus, "Globalization: Incorporating Museum," in *A Companion to Museum Studies*, ed. Sharon Macdonald (Malden: Blackwell Publishing, 2006), 389.

³²⁰ Rosalind Krauss, "The Cultural Logic of the Late Capitalist Museum," *October* 54, no. Autumn (1990): 3–17.; Mark W. Rectanus, "Globalization: Incorporating Museum," in *A Companion to Museum Studies*, ed. Sharon Macdonald (Malden: Blackwell Publishing, 2006); Lampugnani, "Insight Versus Entertainment: Untimely Mediations on the Architecture of Twentieth-Century Art Museums.", 256.

³²¹ Rectanus, "Globalization: Incorporating Museum.", 339.

³²² Lampugnani, "Insight Versus Entertainment: Untimely Mediations on the Architecture of Twentieth-Century Art Museums.", 256.

³²³ Krauss, "The Cultural Logic of the Late Capitalist Museum.", 12.

In any case, we have to think of a new form of museum architecture that isn't just architecture, but also about new organizational and financial models. If you don't have your organizational and financial model right, you won't have a good museum building... Conceiving a perfect space for art and artists – I don't think that's a priority any longer.³²⁴

As being a follower of the Bilbao effect, MAXXI (Museo Nazionale delle Arti del XXI Secolo) is another cornerstone of art museum architecture after the 1990s. Moreover, MAXXI is the most discussed and reviewed art museum since the 1990s by authors in the architectural magazines and portals. Garcia defined MAXXI as “the best museum” with “a subjective relocation of the shifting interactive links between object, vision, idea, exhibition, building, city and space through personal and bodily presence.”³²⁵ Within this Garcia's statement about MAXXI in the architectural discourse, it is also possible to see reflections of the logic of late capitalist museum that Rosalind Krauss mentioned in 1990.

It is located in Flaminio, which is 25 minutes away to the city centre of Rome by car. The project started in 1999, constructed in 2009 and opened to the public in 2010. MAXXI's architectural program dispersed within a large campus. It has 30.000 m² total space and 10.000m² is exhibition space.³²⁶ According to Ronnie Self, it is conceived as a broad cultural campus, which is a place for the conservation and exhibition of its collections but also, a laboratory for cultural experimentation and innovation.³²⁷ Zaha Hadid Architects states about the museum in the website of their architectural firm as follows:

It's no longer a museum, but a center. MAXXI supersedes the notion of the museum as “object” or – presenting a field of buildings accessible to all, with no firm boundary between what is “within” and what is “without”.³²⁸

³²⁴ Cristina Bechtler and Dora Imhof, *Museum of the Future* (Zurich: JRP | Ringier & Les Presses Du Réel, 2014)., 72.

³²⁵ Please see Appendix B for text no. 181.

³²⁶ “MAXXI: Museum of XXI Century Arts” Zaha Hadid Architects, August 10, 2011, accessed April 23, 2015, <https://www.zaha-hadid.com/architecture/maxxi/>

³²⁷ Ronnie Self, *The Architecture of Art Museums: A Decade of Design: 2000 - 2010* (New York: Routledge, 2014)., 270-288.

³²⁸ “MAXXI: Museum of XXI Century Arts” Zaha Hadid Architects.

As declared by Zaha Hadid Architects, the flexibility of use is the main goal of the project. They stated that continuity of spaces allowed any kind of moving and temporary exhibition, without redundant wall divisions or interruptions. According to Self, the museum has a developing permanent collection about Italian art and architecture, and also temporary exhibitions about art, architecture, photography and video art.³²⁹ Beyond exhibition, film screenings, meetings, presentations, workshops, and conferences also held.

MAXXI has been mainly discussed in the architectural discourse since the 1990s whether it is a museum building like an artwork or not, and also about the flexibility of its spaces. Yet, the authors shared affirmative remarks about the building of the MAXXI. They stated that the building was “an architectural event”; it was “the rare work of art that's generous to other works of art”; and it was “a museum of not only art, but also architecture...(it) provided an opportunity for the unknown and untested, and for new technologies and media to be explored.”³³⁰ The most affirmative remarks on MAXXI belongs to Garcia Mark.³³¹ Mark wrote in the Architectural Design and he stated that MAXXI “deconstructs traditional, historical museological aesthetic classification systems and their simplistic linear movement and view itineraries”. According to Mark, MAXXI created new spatial experiences for art exploration. Mark defined MAXXI as the “best new museum” by being “a subjective relocation of the shifting interactive links between object, vision, idea, exhibition, building, city and space through personal and bodily presence.”³³² As being another cornerstone of new type of art museums, the Tate Modern has been mainly discussed since the 1990s in terms of bringing new possibilities for extending the conceptualization of art museums’ publicness. In this respect, rather than reviewing it under this section, Chapter 4 will provide a closer look at it within the discourse on art museums’ publicness since the 1990s.

Therefore, these new types of art museums in the 21st century are not only providing social interaction for visitors, but also they are generating the periphery. In

³²⁹ Self, *The Architecture of Art Museums: A Decade of Design: 2000 - 2010.*, 275.

³³⁰ Please see Appendix B for texts no. 19, 93, 113.

³³¹ Please see Appendix B for the text no. 181.

³³² Please see Appendix B for the text no. 181.

this regard, art museums in contemporary society are considered as important and prestigious assets for cities. Moreover, it is possible to indicate that they are revealing “a new sense of fun”, as in the words of the recent news headings, in which visitors able to shop, eat and attend to live performances in the museum setting.³³³ In 2019, we see that contemporary art museums arrange paid partnerships with famous pop stars or with artificial influencers, which have millions of followers on social media, to provide new incomes.³³⁴

³³³ Melis Özel, “Yeni Bir Eğlence Anlayışı” *Milliyet*, February 24, 2013, accessed September 10, 2014, <http://www.milliyet.com.tr/yenibireglencenlayisi/melisazli/pazar/yazardetay/24.02.2013/1672702/default.html>.

³³⁴ Please see the review of Gompertz about the Louvre’s paid partnership with Jay Z and Beyonce. Will Gompertz, “Review: Beyonce and Jay-Z’s Video at the Louvre”, *BBC News*, June 23, 2018, accessed November 23, 2018, <https://www.bbc.com/news/entertainment-arts-44576480>.

CHAPTER 3

FOUNDATION OF PUBLICNESS AS A DEMAND FOR ART MUSEUMS SINCE THE 1990S

The global events of 1989 and after – the reunification of Germany, the fragmentation of the Soviet Union, the rise of global trade agreements, the consolidation of trading blocs, and the transformation of China into a partially capitalist economy – changed the character of the art world profoundly.¹

After the fall of Eastern Bloc, and the end of the Cold War, the 1990s faced overarching social, political and economic changes throughout the world. As mentioned above with a quotation of art historian Julian Stallabrass, the art world also took profound changes during the 1990s. In the literature, it is stated that the 1990s faced not only the expansion of the art market through the growth in the number of contemporary art museums and biennials throughout the world, but also the emergence of anti-system movements and critical art practices in the art world.² I argue that another profound change has occurred in the art world in relation to art museums since the 1990s, which was the foundation of art museums' publicness as an issue in the discourse. As it is discussed in Chapter 2, between the 1960s and the 1970s critics including artists and curators had been criticizing institutional and operational strategies of art museums and they had been demanding a democratized art museum institution that could foster a strong and comprehensive publicness. It is interesting that since the 1990s publicness has also demanded by art museum institutions as well. As in the words of art critic and curator Simon Sheikh:

¹ Julian Stallabrass, *Contemporary Art: A Very Short Introduction* (Oxford: Oxford University Press, 2004), 7.

² Noël Carroll, "Art and Globalization: Then and Now," *Journal of Aesthetics and Art Criticism* 65, no. 1 (2007): 131–43.; Claire Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship* (London: Verso, 2012), 194; Massimiliano Gioni, "In Defense of Biennials," in *Contemporary Art: 1989 to the Present*, ed. Alexander Dumbadze and Suzanne Hudson (Oxford: Wiley-Blackwell, 2013), 171–77.; Tijen Tunali, "Festivals of Art, Carnivals of Representation: On Contemporary Art and Neoliberalism" (PhD Thesis, New Mexico: The University of New Mexico, 2015), 53.

There has been a shift, in the placement of institutional critique, not only in historical time, but also in terms of subjects who direct and perform the critique—it has moved from outside to an inside.³

Hence, this chapter concentrates on how this demand has occurred. In this regard, this chapter discusses **which influencers have triggered the foundation of art museums' publicness as an issue in the discourse since the 1990s**. With a reference to Foucault's conception of discourse, how art museums' publicness has occurred as an issue in the discourse need to be considered from “institutional sites” from which various subjects make this demand.⁴ Thus, influencers are discussed by considering the perspectives of various subjects.

For the foundation of art museums' publicness as an issue in the discourse, there were three groups of influencers. The first influencer was the rise of dialog based art practices in the art realm, which searched for alternative relationships with the public. The second influencer was the emergence of new approaches in the theoretical and critical thinking of museums in theory. The third influencer was the expansion of neoliberalism, which showed itself in art museums as neoliberal influences on the conception of art museums' public.

3.1. Rise of Dialog Based Art Practices to Create Alternative Relationships with Public

The rise of dialog based art practices since the 1990s has influenced the foundation of art museums' publicness as an issue in the discourse. In the art theory literature, art practices since the 1960s, which included happenings, audial artworks, and performances, are referred to discursive art practices.⁵ Among these discursive art practices, dialog based art practices were emerged during the 1990s.

³ Simon Sheikh, “The Trouble with Institutions, or, Art and Its Publics,” in *Art And Its Institutions: Current Conflicts, Critique And Collaborations*, ed. Nina Möntmann (London: Black Dog Publishing, 2006), 142–149.

⁴ Michel Foucault, *The Archaeology of Knowledge* (London : Tavistock Publications, 1972)., 51.

⁵ Michaela Merryday, “The Relevance of Jurgen Habermas's Concept of the Public Sphere for Contemporary Public Art Practices” (PhD Thesis, Florida: Florida State University, 2002); Mark Wilsher,

As has been previously mentioned, the first criticism of art museums, which were about art museums' spatial limits, have extended their framework during the post-war period. These critiques had involved art museums' institutional and operational strategies and their relationships with multiple publics in society. Since the 1990s, criticism of art museums has been intensified to point out concerns about art museums' publicness. The common critique of this last group addressed the reluctance of art museums for not volunteering to review their relations with diverse publics. By having a dissimilarity from the second group criticism of art museums during the post-war period, which was focusing outside of art museums for reaching an unmediated relationship with the public, critics in the 1990s created critical situations in art museums and conveyed critiques and conflicts to the art museum space.

In the art theory, this last group of criticism of art museums, which were emerged during the 1990s, are named in three categories. The first was the **relational aesthetics**, which was introduced by curator Nicolas Bourriaud.⁶ The second was **socially engaged art practice** or **new genre public art** as it was first referred by art critic and artist Suzanne Lacy in 1991.⁷ The third was the **dialogical aesthetics** and it was introduced by art historian Grant Kesler in 1998.⁸ They were referred to in three different categories due to their types of gatherings and artistic practices they were following.

For instance, according to Nicolas Bourriaud, the relational aesthetics provides social gatherings in art museums or galleries and tries to emancipate the visitor from just beholding art, by turning him or her into a participator.⁹ Bourriaud states that the

"Negotiation Theory and the Critique of Dialogue in Dialogical and Relational Art" (PhD Thesis, London: University of the Arts London, 2010).

⁶ Nicolas Bourriaud, *Relational Aesthetics* (Paris: Les Presse Du Reel, 1998). Nicolas Bourriaud is the director of *Palais de Tokyo* in Paris, which is an art museum that only presents relational artworks.

⁷ Suzanne Lacy, *Mapping The Terrain: New Genre Public Art* (Toronto: Bay Press, 1994).; Nato Thompson, *Living as Form: Socially Engaged Art From 1991 2011* (Cambridge: The MIT Press, 2012).

⁸ Grant H. Kester, *Art, Activism, and Oppositionality: Essays From Afterimage* (Durham: Duke University Press, 1998).; Grant H. Kester, *Conversation Pieces: Community and Communication in Modern Art* (California: University of California Press, 2004).; Grant H. Kester, *The One and the Many: Contemporary Collaborative Art in a Global Context* (London: Duke University Press, 2011).

⁹ Bourriaud, *Relational Aesthetics*, 1998.; Nicolas Bourriaud, "Relational Aesthetics," in *Participation (Documents of Contemporary Art)*, ed. Claire Bishop (Cambridge: MIT Press, 2006), 160–72., 164.

relational aesthetics imagines ways for social interaction inside or outside of art museums. According to Bourriaud, within the relational aesthetics, the artistic practice is accepted as artists' meeting point and artistic process is a communication platform between artists and publics, in which artistic production and social interaction are intermingled. For instance, according to relational artist Rirkrit Trivanija, his cooking performances in art museums or galleries, aim to reveal social interaction through art and to annihilate the distinction between the artist and the public.¹⁰ Relational artworks have been mostly presented in the *Palais de Tokyo* in Paris, where Nicolas Bourriaud is director since the emergence of relational aesthetics. In this regard, Robin Wilson wrote in *The Architectural Review* about *Palais de Tokyo* and stated that the conceptual approach of *Palais de Tokyo's* architects Anne Lacaton and Jean Philippe Vassal were concert with relational artworks that are presented in the museum. According to Wilson, *Palais de Tokyo* with its relational artworks was "a vision of social space, formed and reformed by whim of its actors".¹¹

Although relational artworks have focused on revealing social interaction between publics and artists in art museums, art historian and critic Claire Bishop was highly critical with relational artworks and *Palais de Tokyo*. According to Bishop, they have been just problematic. Bishop argued that to be involved in museums, relational artworks have concealed their critical and political standpoints about social issues that they have been claiming to focus on.¹² In this respect, Bishop pointed out relational artworks as problematic and she stated that, rather than just addressing social problems, they have had no political standpoint.¹³ In other words, rather than giving a hand for the solution, relational artworks have been just revealing the complexity of social problems.¹⁴ Moreover, according to Bishop, *Palais de Tokyo* has been working as their main institution that promotes their appearance in mainstream art museums.

¹⁰ "Rirkrit Trivanija", *Kurimanzutto*, November 25, 2015, accessed August 2, 2019, <http://www.kurimanzutto.com/en/artists/rirkrit-tiravanija>.

¹¹ Please see Appendix B for text no. 12.

¹² Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship.*, 2.

¹³ Claire Bishop, "Antagonism and Relational Aesthetics," *October* 110, no. Fall (2004): 51–79.; Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship.*, 207.

¹⁴ Bishop, "Antagonism and Relational Aesthetics.", 53-65. Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship.*, 2; Claire Bishop, "The Social Turn: Collaboration and Its Discontents," *Artforum International* 44, no. 6 (2006): 178–83., 179.

On the other hand, **dialog based art practices** including socially engaged art practices and dialogical aesthetics, which were also emerged during the 1990s, have had different considerations from relational aesthetics. For instance, rather than being in art museums or galleries like the relational aesthetics, socially engaged art practices, were directly moving to the outside of art museums, especially with a focus on non-European developing countries. According to Bishop, these practices aimed to create non-autonomous spaces for art.¹⁵ They searched for an alternative space for areas that have been neglected by mainstream art museums, and aimed to point and gave a hand for the solution of some particular social problems.¹⁶ Another dialog based art practice was the dialogical aesthetics. Grant Kestler described these dialogical art practices as “projects organized around conversational exchange and interaction.”¹⁷ According to Kestler, dialogical art practices worked for exhibition spaces’ transformation into public spaces that open for dialogue with counter publics, which have been far away from exhibition spaces.¹⁸ For instance, Lincoln Tobier’s artworks, which are focusing on the erosion of the public space, transformed exhibition spaces of art museums into public spaces.¹⁹ For triggering public debate in the art museum, Tobier installed radio stations in art museums and invited people to talk. It is also possible to indicate artworks of the art collective Group Material, which was active during the end of the 1980s until 1996, as another example.²⁰ They were not only making critical installations in art museums’ exhibition spaces, but also transforming exhibition spaces into heterogeneous collective

¹⁵ Claire Bishop, “The Social Turn: Collaboration and Its Discontents,” *Artforum International* 44, no. 6 (2006): 178–183.

¹⁶ However, I think for some of the works it is also possible to observe a Eurocentric and a colonialist logic. For instance, the artists who are going to Africa from the most aggressive capitalist societies try to feed some spatial or social needs of the locals by conveying the European logic and practices of art. Some of these projects are highly problematic. For instance, the socially engaged art project of Christoph Schlingensiefel <http://www.operndorf-afrika.com/en/> and for the others see. Thompson, *Living as Form: Socially Engaged Art From 1991 2011*.

¹⁷ Kester, *The One and the Many: Contemporary Collaborative Art in a Global Context.*, 8.

¹⁸ Kester., 119.

¹⁹ Hal Foster, “Chat Rooms (2004),” in *Participation (Documents of Contemporary Art)*, ed. Claire Bishop (Cambridge: MIT Press, 2006), 192.

²⁰ Julie Ault, *Show and Tell: A Chronicle of Group Material* (London: Four Corners Books, 2010).

spaces by inviting various groups in order to make public discussions about relevant collective problems such as education crisis, elections or AIDS (Figure 3.1).

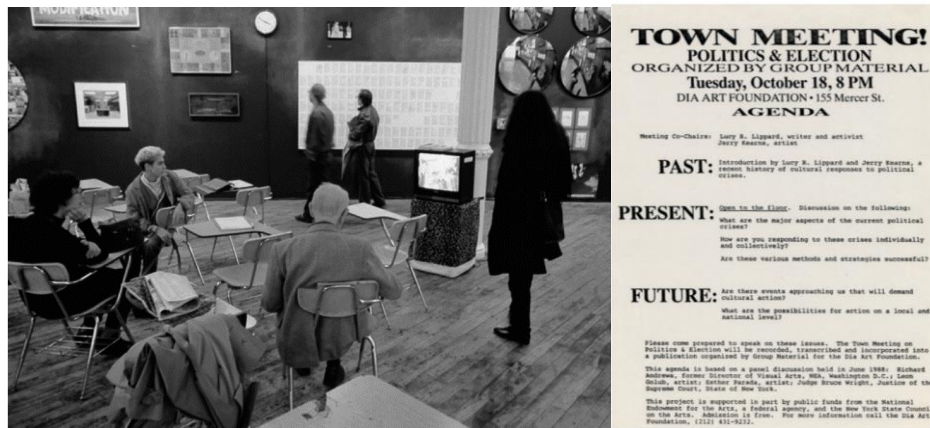


Figure 3. 1. “Democracy: Politics and Election” Town meeting by Group Material, Dia Art Foundation, New York, October 15–November 12, 1988. (Source: Julie Ault, *Show and Tell: A Chronicle of Group Material* (London: Four Corners Books, 2010), 146.)

According to Bishop, these dialog based art practices, which were including socially engaged art practices and dialogical aesthetics, pointed out the necessities of a shift from visual to “a discursive exchange and negotiation” in the understanding of what can be involved into art in the contemporary society.²¹ In this regard, Bishop argues that the common point of these dialog based art practices, was directing the public space as a social and political area that is depending on collective action and shared ideas.²² According to her, by merging different disciplines such as architectural theory, avant-garde theatre, performance, and visual art, these dialog based art practices have formed “what avant-garde we have today”.²³

Thus, it is obvious that these dialog based practices during the 1990s were sharing a common demand that was beyond the traditional art exhibition convention.

²¹ Bishop, “The Social Turn: Collaboration and Its Discontents.”, 181.

²² Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship.*, 2; Bishop, “The Social Turn: Collaboration and Its Discontents.”, 179; Bishop, “Antagonism and Relational Aesthetics.”, 77-78.

²³ Bishop, “The Social Turn: Collaboration and Its Discontents.”, 179-181.

They were all criticizing the capacity of art museums in terms of sharing art with the public, which brings out searches for involving a dialog with the public beyond just exhibiting artworks. It is apparent that they were searching for a more inclusive and collective public realm by including actions like talking, discussing, and acting in exhibition spaces. This means, criticism of art museums during the 1990s, was not only focused on spatial limits and the operational logic, but also it was discussing art museums' publicness. In this regard, it is possible to state that dialog based art practices had been endeavoring to reach a different kind of publicness from art museums offer, which was revealed with collective talk and action and similar to a conception of publicness that Hannah Arendt discussed in "The Human Condition".²⁴ In order to reach this publicness, which was based on collective political dialogue and action, these critical practices were disrupting traditions of the art museum exploration. For instance, through dialog based art practices, which was including collective discussions of publics' collective concerns in exhibition spaces, they are creating a discursive public space beyond the tradition of art museum exploration, like in the works of Group Material. On the other hand, by means of socially engaged art practices, they were sneaking into the everyday life, through social practices in the public space, in where ordinary people could encounter political.

Thus, it is possible to contend that the expectation of publicness from art museums since the 1990s has related to the rise of dialog based art practices that sought an alternative relationship with publics in the art museum, which was based on collective dialogue and action. These art practices appeared in the art realm by addressing that there would be different ways to relate with publics, different conceptualizations and realizations of art museums' publicness, and possibilities to change the existing nature of art museums' publicness by collectively discussing various interests of different publics.

²⁴ Arendt, *The Human Condition.*, 175.

3.2. How Publicness is Conceptualized in the New Museological Approaches

The emergence of new approaches in the theoretical and critical thinking of museums in theory since the 1990s has influenced the foundation of art museums' publicness as an issue in the discourse. Towards the 1990s, new museological approaches had emerged for conceptualizing museums as public-oriented institutions.²⁵ For instance, the International Council of Museums (ICOM) defined museums and their practice in 1974 as follows:

A museum is a non-profit making, permanent institution in the service of the society and its development, and open to the public, which acquires, conserves, researches, communicates, and exhibits, for purposes of study, education and enjoyment, material evidence of man and his environment.²⁶

As this definition implies, ICOM defined museums as institutions that “in the service of the society and its development” in 1974, yet locating collections in the centre of interest. With this central interest in 1974, ICOM was expecting museums to communicate with the public by focusing mainly on museums' educational purposes. Moreover, this definition was not an inclusive one for publics because only “material evidence of man and his environment” were just mentioned.²⁷

²⁵ In ICOM's official publication *Key Concepts of Museology*, Desvallées and Mairesse explained *museology* as a critical study of museums in theory, which includes the role of museums in society, their history, their various types and forms and their scientific research. According to the Desvallées and Mairesse, it is different from *museography*, which are the practices of museums resulted from *Museology*. *Museography* includes museums' spatial and institutional practices, such as management, conservation and restoration strategies, exhibition practices, curatorial strategies, and communication models with the public. André Desvallées and François Mairesse, *Key Concepts of Museology* (Paris: ICOFOM International Committee for Museology, 2010), 52-56.

²⁶ Quotation is taken as facsimile from the source: André Desvallées and François Mairesse, *Key Concepts of Museology* (Paris: ICOFOM International Committee for Museology, 2010), 57. Since its foundation in 1946, ICOM has been revaluating the definition of the museum according to the changes in the society. The first definition of museum in 1946 was as follows: “The word museum includes all collections open to the public, of artistic, technical, scientific, historical or archaeological material, including zoos and botanical gardens, but excluding libraries, except in so far as they maintain permanent exhibition rooms”.

²⁷ In the 16th General Assembly of ICOM (The Hague, Netherlands, 5 September 1989), the definition of museum was revised by substituting the statement of “man and his environment” with “people and their environment”. However, the emphases on the centrality of the material collection and

On the other hand, during the 1980s and the 1990s, more democratic, inclusive and public-oriented approaches were sought for museums by various professionals of museology.²⁸ According to Pedro Lorente, these approaches can be both referred to as **new museology** (*nouvelle museologie*) and **critical museology**.²⁹ Lorente states that both the new museology and critical museology searched for a change in museums' role in society. According to Lorente, the difference in their labels is resulted from the professional backgrounds of the theoreticians'.³⁰ Lorente indicates that professionals with a background of history and ethnology use the term new museology. On the other hand, professionals with a background of art history use critical museology.

In this chapter, without concentrating on theoreticians' background differences I will utilize both of these terms and use new museological approaches, in order to refer approaches for conceptualizing museums to be more democratic, inclusive and public-oriented.

In 1985, the International Movement for a New Museology (MINOM) is founded as being a pioneer of these new museological approaches. According to Pierre Myrand, who was the president of MINOM, the centrality of the museology that focuses on museums' educational mission, should be extended to involve museums' social mission in order to open museums to publics.³¹ Lorente indicates that, although

educational purposes were preserved. These special attentions remained unchanged until 2007. In 2007, ICOM extended the conception of collection in its definition by adding "the tangible and intangible heritage of humanity and its environment". For instance, in terms of art museums, artworks such as performances that can be recorded, included in the museums' collections.

²⁸ Pierre Mayrand, "The New Museology Proclaimed," *Museum* XXXVII, no. 4 (1985): 200–201.; Michael M. Ames, *Museums, the Public and Anthropology* (New Delhi: Concept Publishing Company, 1986).; Robert Lumley, "Introduction," in *The Museum Time-Machine*, Lumley, Robert (London: Routledge, 1988), 1–23.; Peter Vergo, "Introduction," in *The New Museology*, ed. Peter Vergo (London: Reaktion Books, 1989), 1–6.; Susan Mary Pearce, *Museum Studies in Material Culture* (Leicester: Leicester University Press, 1989).; Eilean Hooper-Greenhill, *Museums and the Shaping of Knowledge* (London: Routledge, 1992).; Deirdre C. Stam, "The Informed Muse: The Implications of 'The New Museology' for Museum Practice," *Museum Management and Curatorship* 12, no. 3 (1993): 267–83.; Tony Bennett, *The Birth of the Museum: History, Theory, Politics* (New York: Routledge, 1995).; Reesa Greenberg, Bruce W. Ferguson, and Sandy Nairne, eds., *Thinking About Exhibitions* (London: Routledge, 1996).

²⁹ Pedro Lorente, "The Development of Museum Studies in Universities: From Technical Training to Critical Museology," *Museum Management and Curatorship* 27, no. 3 (2012): 237–52., 243.

³⁰ Lorente., 243.

³¹ Mayrand, "The New Museology Proclaimed.", 200.

MINOM was mainly concentrating on eco-museums, they fostered an awareness of social aspects and public relations of every type of museums during the 1980s.³²

Cultural theorist Robert Lumley evaluated the first effects on new museological approaches on museums' practices in 1988. Lumley pointed out a transformation in museums as a consequence of the change in relations with public due to the reconsideration of visitors as active in museums as follows: "(Museum) It has become a place for visiting exhibitions, eating, studying, conserving and restoring artefacts, listening to music, seeing films, holding discussions, and meeting people."³³ Hence, Lumley indicated that the most fundamental change, which was resulted from new museology, was about relations of museums with public, which were changed from educational emphasis to social emphasis by providing social interaction.³⁴

In 1989, Peter Vergo introduced a study to the museum world, which was the "New Museology".³⁵ Although the main critique of MINOM and Vergo about museums' social mission were similar, various museologists were critical about Vergo's study.³⁶ They agreed on that, Vergo and the other authors in the study did not mention the founders of the new museology, which was MINOM.³⁷ Vergo's study also criticized museums' strong focus on educational purposes and emphasized the social role of museums. On the other hand, by differing from the practices of MINOM, Vergo's study was not concentrated on new museology in the context of a certain type of museum. Rather, the study exemplifies the applicability of new museology in every type of museums, including art museums. As Vergo stressed to the trustees, managers, and directors of the museums, "a radical re-examination of the role of museums within

³² Lorente, "The Development of Museum Studies in Universities: From Technical Training to Critical Museology.", 241.

³³ Lumley, "Introduction.", 1.

³⁴ Lumley., 1.

³⁵ Peter Vergo, *New Museology* (London: Reaktion Press, 1989).

³⁶ Desvallées and Mairesse, *Key Concepts of Museology.*, 55.; Anthony Shelton, "Critical Museology: A Manifesto," *Museum Worlds: Advances in Research* 1, no. 1 (2013): 7–23., 8.; Pedro Lorente, "From the White Cube to a Critical Museography: The Development of Interrogative, Plural and Subjective Museum Discourses," in *From Museum Critique to the Critical Museum*, ed. Katarzyna Murawska-Muthesius and Piotr Piotrowski (Farnham-Surrey: Ashgate Publishing, 2015), 115–29., 118.

³⁷ According to Lorente, this inaccuracy resulted in English-speaking writers, who work on museology, also inaccurately mention Vergo's study as the founder of the movement.

society” is vital in order not to be “living fossils”.³⁸ According to Vergo, in order to survive in the art world of the 1990s, this “radical re-examination” was including incorporating urban life into the museum context that be achieved through public-oriented institutional decisions and alterations in the architectural program.

Therefore, in the 1980s and the 1990s, the new museological approaches conceptualized museums’ publicness with an emphasis on **social interaction of diverse publics**. They were stressing a need to change in museums’ strategies from educational emphasis to social emphasis.³⁹ They were searching for new approaches to regulate how museums should relate with the needs of multiple publics and changes in contemporary society.⁴⁰ According to Philip Wright, “the museum has to cater for increasingly fragmented publics who want to learn and do different things at different speeds.”⁴¹ As in the words of Paul Greenhalgh, “the vibrancy of the contemporary socio-political scene should not be shied away from if the exhibition medium is to have a full public role.”⁴² Thus, by means of changes in the theoretical and critical thinking of museums in theory, art museums’ social mission has been reconsidered to make them more accessible to diverse publics, which were reconsidered as multiple and active. In order to foster publicness, these new museological approaches have reflected to art museums from the 1990s and onwards as museographical strategies, which are realized as changes in spatial and institutional practices.

³⁸ Vergo, “Introduction.”, 3.

³⁹ Lumley, “Introduction.”, 1.; Nick Merriman, “Museum Visiting as a Cultural Phenomenon,” in *The New Museology*, ed. Peter Vergo (London: Reaktion Press, 1989), 149–72.; Vergo, “Introduction.”, 3.; Philip Wright, “The Quality of Visitors’ Experiences in Art Museums,” in *The New Museology*, ed. Peter Vergo (London: Reaktion Books, 1989), 119–48.; Stam, “The Informed Muse: The Implications of ‘The New Museology’ for Museum Practice.”, 279–280.

⁴⁰ Paul Greenhalgh, “Education, Entertainment and Politics: Lessons from the Great International Exhibitions,” in *The New Museology*, ed. Peter Vergo (London: Reaktion Books, 1989), 74–99.; Wright, “The Quality of Visitors’ Experiences in Art Museums.”; Mieke Bal, “The Discourse of the Museum,” in *Thinking About Exhibitions*, ed. Reesa Greenberg, Bruce W. Ferguson, and Sandy Nairne (London: Routledge, 1996), 145–57.

⁴¹ Wright, “The Quality of Visitors’ Experiences in Art Museums.”, 119.

⁴² Greenhalgh, “Education, Entertainment and Politics: Lessons from the Great International Exhibitions.”, 98.

3.3. Neoliberalist Influences on Art Museums' Conception of Public

The third influence on the foundation of art museums' publicness as an issue in the discourse, was related with the socio-economical and historical context of the 1990s on art museums' conception of publicness. In this regard, the third was the influence of neoliberalism on art museums' conception of public, which was dated back to the 1980s.

David Harvey defines neoliberalism as a way of thinking that is guiding a set of economic and managerial practices as follows:

Neoliberalism is in the first instance a theory of political economic practices that proposes that human well-being can best be advanced by liberating individual entrepreneurial freedoms and skills within an institutional framework characterized by strong private property rights, free markets, and free trade.⁴³

Harvey argues that in neoliberalist thought, the urbanization is considered as an instrument of neoliberalism, which works for the advantage of capitalist institutions.⁴⁴ Similarly, art historian and architectural theorist Douglas Spencer defines neoliberalism as a way of thinking, and he explains that neoliberal thought focuses on the nature of the subject and its relation with the market.⁴⁵ According to Spencer, within this system, the neoliberal thought has inherited voluntarily by individuals.⁴⁶ In order to exemplify his argument, Spencer recalls a statement of Margret Thatcher in 1981 as follows: "Economies are the method. The object is change the soul."⁴⁷ Spencer states that in neoliberalism, rather than a direct disciplinary form of power of the state and its institutions, the power produces its own rules and choices for controlling the society

⁴³ David Harvey, *A Brief History of Neoliberalism* (New York: Oxford University Press, 2005), 2.

⁴⁴ David Harvey, *Rebel Cities: From the Right to the City to the Urban Revolution* (London: Verso Books, 2012), 42-45.

⁴⁵ Douglas Spencer, *The Architecture of Neoliberalism: How Contemporary Architecture Became an Instrument of Control and Compliance* (New York: Bloomsbury Academic, 2016), 23.

⁴⁶ Spencer., 23.

⁴⁷ *Ibid.*, 16.

within a competitive economic system, which is actually a disguise that pretends the appearance of liberation.⁴⁸ Spencer accepts architectural productions after the 1990s, which are under the influence of methods and principles neoliberalism, as a tool of this pretending neoliberal power.⁴⁹ Spencer's main critique is about the role of the architecture within this system, which as he states, it turns into the system provider of the market. Neoliberal management strategies such as "informality, interaction, cooperation and networking", which are used for increasing the productivity in corporations, are transferred to architecture in order to increase the economic return of construction projects.⁵⁰

As Stallabrass indicated during the 1990s neoliberal globalization was expanded throughout the world and it transformed the art world as well.⁵¹ As a result of this expansion, the 1990s faced the decentralization of the art world by means of the growth in the number of biennials and contemporary art museums throughout the world.⁵² In this respect, art historians Alexander Alberro, Emma Barker, Chin-tao Wu, and Julian Stallabrass, agree on that, the political and economic transformation during the 1980s with politics of Margret Thatcher in UK and Ronald Reagan in US, which brought deregulation, privatization, enterprise culture and constraints in the labour market, also influenced the art world and art museums.⁵³

By comparing the operating logic of art museums with different historical periods, Alexander Alberro argues that an important change has occurred in the conceptualization of art museums' publicness during the neoliberal economy.⁵⁴ In this

⁴⁸ Ibid., 2.

⁴⁹ Ibid., 4.

⁵⁰ Ibid., 77.

⁵¹ Stallabrass, *Contemporary Art: A Very Short Introduction*., 7.

⁵² Gioni, "In Defense of Biennials.", 171; Tunali, "Festivals of Art, Carnivals of Representation: On Contemporary Art and Neoliberalism.", 53.

⁵³ Emma Barker, "Exhibiting the Canon: The Blockbuster Show," in *Contemporary Cultures of Display* (New Haven: Yale University Press, 1999), 127-47.; Chin-tao Wu, *Privatising Culture: Corporate Art Intervention Since the 1980s* (London: Verso, 2002)., 47-64.; Julian Stallabrass, *Art Incorporated: The Story of Contemporary Art* (New York: Oxford University Press, 2004).; Alexander Alberro, "Institutions, Critique, and Institutional Critique," in *Institutional Critique: An Anthology of Artists' Writings*, ed. Alexander Alberro and Blake Stimson (Cambridge, Massachusetts: MIT Press, 2011), 14-18.

⁵⁴ Alberro, "Institutions, Critique, and Institutional Critique.", 18.

regard, Alberro points out a significant difference in art museums' *modus operandi* in the context of neoliberal economy as follows:

The operative logic of institutions of public subject formation is significantly different from what it was in the earlier moments of institutional critique. Today, art institutions, ... the institutions of public sphere, do not even pretend to be autonomous from the forces of economic power—a notion that museums claimed to uphold as recently as a couple of decades ago.⁵⁵

Similarly, Chin-tao Wu argues that by means of neoliberalist economies in Europe and in US, the economic competitions also had incorporated by art museums, such as; including various commercial spaces in the architectural program, opening new branches in remote cities beyond urban centres, or constructing new art museums in post-industrial areas.⁵⁶

Moreover, according to Julian Stallabrass, starting from the 1980s art was highly influenced by politics of the neoliberalism and through the 1990s it went under the privatization process.⁵⁷ Stallabrass criticizes that, from the 1990s and onwards, big corporations and wealthy brands have approached art as a tool for their public relations. According to Emma Barker, the most obvious influence of neoliberalism on art museums appeared itself as becoming of the temporary—three-month blockbuster exhibitions of a single artist as a widespread exhibition format, which have emerged in the late 1980s and aimed to ensure wider public attention.⁵⁸ In this way, art museums could not only provide income from public attendance in a three-month period, but also could sell a huge amount of merchandise related to exhibition content and provide extra income.⁵⁹

Thus, it is possible to state that under the influence of neoliberalism and the acceleration of globalization, the 1990s indicated a fundamental change in terms of art museums' conceptions of public. For instance, related with this neoliberal context, as curator Nina Möntman indicates, "visitors are seen as global consumers", and

⁵⁵ Alberro., 18.

⁵⁶ Wu, *Privatising Culture: Corporate Art Intervention Since the 1980s.*, 1-16.

⁵⁷ Stallabrass, *Art Incorporated: The Story of Contemporary Art.*, 25.

⁵⁸ Barker, "Exhibiting the Canon: The Blockbuster Show.", 129.

⁵⁹ Barker, 132-133.

museums' success is measured by "visitor numbers—by pure quantity".⁶⁰ Similarly, museologist Robert Lumley addresses incorporation of neoliberal policies by art museums in terms of their conceptions of publics and relations with publics in the case of Britain.⁶⁴ According to Lumley, the conception of publics in museums in Britain has changed as a result of the incorporation of neoliberalist practices. He states that, the funding of the state for museums has decreased and the market-driven private initiatives have primary role in the finance of museums. According to Lumley, this has resulted in a transformation in the museum professionals' conception of museums' public, which has changed from visitor to consumer.⁶⁵ Furthermore, museologist Paul Greenhalgh states that, with the adoption of neoliberal policies, museum professionals reconsidered the public, which was contributing museums directly with entrances and indirectly by being a target for sponsors, as a main funding in terms of museums' economy.⁶⁶ With this initial economic intent, museums' public role, which was depending on communicating with the public mainly through educational activities, was reconsidered during the 1990s. Greenhalgh exemplifies this, by comparing two different settings of the retrospective exhibition of Salvador Dali in 1980, which are respectively conducted in Centre Pompidou, Paris and Tate Gallery, London, Greenhalgh indicates as follows:

(In the Centre Pompidou), a twenty-metre-long spoon was suspended in the air, with a Volkswagen in its ladle; adjacent was an Art-Nouveau Metro station. A mountain had been built inside the foyer, which one had to walk up to see some of the works. A cinema upstairs showed some of Dali's films, music played, the paintings and drawings were comprehensively displayed. One had to queue for hours every day to get in; ... In London, on the other hand, there was no spoon, no mountain, no cinema, and little back-up information about the artist and his life. The pictures were neatly arranged in rows, in respectful austerity. Famous as Dali was, nobody had to queue to get in.⁶⁷

⁶⁰ Nina Möntmann, "Art And Its Institutions," in *Art And Its Institutions: Current Conflicts, Critique And Collaborations* (London: Black Dog Publishing, 2006), 9.

⁶⁴ Lumley, "Introduction.", 6.

⁶⁵ Lumley., 10.

⁶⁶ Greenhalgh, "Education, Entertainment and Politics: Lessons from the Great International Exhibitions.", 95.

⁶⁷ Greenhalgh., 97.

On the other hand, economists who works on the relationship of art with the economy were affirming this close relationship of neoliberalism and art museum.⁶⁸ For instance, according to economists Bruno Frey and Stephan Meier, after the 1990s, art museums gained “more relevance” in economics through their “increasing numbers of visitors around the world spend considerably more money... then they ever did before.”⁶⁹ Especially with the appearance of “superstar museums” during the 1990s harsher competition has started to “attract large crowds and to generate additional income” has been accelerated among art museums.⁷⁰ According to Frey and Meier, not only the competition has increased among art museums during the 1990s, but also the operational costs also increased due to “the decrease of public funding” since the 1980s.⁷¹ They denoted that art museums’ lacking financial resources can be covered by increasing the demand of the public, who are “better educated people with income”.⁷²

Therefore, this chapter argued that foundation of art museums’ publicness as an issue in the art museum discourse was occurred due to these above mentioned influencers, which were the rise of dialog based art practices in the art realm; and the emergence of new approaches in the theoretical and critical thinking of museums in theory; as well as the expansion of neoliberalism that showed itself in art museums as neoliberal influences on the conception of art museums’ public. Thus, the 1990s brought out the foundation of art museums’ publicness as an issue in the art museum discourse. It is possible to state that art museums growing interest with publicness since the 1990s, which depend on expectation of providing economic income by increasing their visitor numbers, was highly influenced by neoliberal influences from the 1980s

⁶⁸ Martin S. Feldstein, “The Museum and the Public,” in *The Economics of Art Museums* (Chicago: University of Chicago Press, 1991), 35–61.; Fiona McLean, “Museum and the Public,” in *Marketing the Museum* (London: Routledge, 1997), 75–86.; Bruno S. Frey, “Superstar Museums: An Economic Analysis,” *Journal of Cultural Economics* 22 (1998): 113–125.; Bruno S. Frey, *Arts & Economics: Analysis & Cultural Policy* (Berlin: Springer-Verlag, 2003).; Bruno S. Frey and Stephan Meier, “Cultural Economics,” in *A Companion to Museum Studies*, ed. Sharon McDonald (Oxford: Blackwell Publishing, 2006), 398–415.

⁶⁹ Frey and Meier, “Cultural Economics.”, 398.

⁷⁰ Bruno Frey defines these museums as “a must-see” museums for tourists. Frey, “Superstar Museums: An Economic Analysis.”, 113.; Frey and Meier, 412.

⁷¹ *Ibid.*, 412.

⁷² Their conclusion sounds kind of a reaffirmation of what Pierre Bourdieu and Alain Darbel argued in 1969. Frey and Meier., 402.; Pierre Bourdieu and Alain Darbel, *The Love of Art : European Art Museums and Their Public (1969)* (Cambridge: Polity Press, 1991).

and onwards. Although dialog based art practices were searching for a more inclusive and collective public realm, and the theory of museology reconsidered art museums' social mission in order to make them more accessible to multiple and active publics, since the 1990s publicness have been considered as an economic resource by art museums.

CHAPTER 4

DISCUSSIONS OF ART MUSEUMS' PUBLICNESS SINCE THE 1990S

This chapter concentrates on **how and which aspects of publicness have been discussed in relation to art museums since the 1990s in the discourse?** With a reference to Foucault, it need to be considered “who is speaking” and what are “positions of the subject... in relation to the various domains or groups of objects... and (their) relations with other theoretical domains.”¹

The first section discusses how publicness is conceptualized in relation to art museums. In other words, it discusses arguments of different subjects that conceptualize publicness in the discourse in relation to art museums.

On the other hand, the second section discusses how publicness is realized in relation to art museums. In other words, this section discusses facts as a result of influences, which were explained in the previous chapter about the foundation of publicness as a demand for art museums in the 1990s. In this regard, this section discusses various strategies of art museums for fostering publicness, as much as the discourse leads.

Finally, section remarks discuss similarities and differences between conceptualizations and realizations of art museums' publicness. Moreover, the last section argues that whether there are significant differences when the positions of different speaking subjects are considered and whether art museums' publicness has different aspects than conceptualizations of publicness in the public space theory.

In order to discuss conceptualizations and realizations of art museums' publicness, firstly, it is important to ask whom the **public** is in terms of art museums. In the book “Key Concepts of Museology”, which is published by ICOM's International Committee for Museology (ICOFOM) in order to develop professional standards, museologists André Desvallées and François Mairesse state that the term public is used

¹ Michel Foucault, *The Archaeology of Knowledge* (London : Tavistock Publications, 1972)., 52-53.

in relation to museums within two meanings.² If the term public is used as an adjective, it indicates an ownership, such as a public museum, in which the museum is the property of people.³ On the other and, if public is used as a noun it refers to museums' users. Hence, museologists state that public can be used interchangeably as "people, visitors, spectators, consumers and audience" in order to imply users of museums.⁴

However, in the public space theory, public used in more wide sense rather than users of certain spaces. For instance, Anthony M. Orum and Zachary P. Neal state that, public involves individuals who have equal rights in the public space and do not belong to a certain community.⁵ Similarly, Craig Calhoun gives the meaning of public as the rightful members of society.⁶

Therefore, by considering this differentiation of the conceptualization of public in museology and public space theory, the public notion in this dissertation aligns with the conceptualization of public within the public space literature. This dissertation also conceptualizes visitors and the potential users of art museums as public. In this regard, the usage of public notion in this dissertation aligns both conceptualizations of public in these two literatures.

4.1. How Publicness is Conceptualized in Relation to Art Museums

Publicness of art museums is conceptualized in the discourse based on three main focuses due to what role authors assign to art museums' publicness. In the discourse, art museums' publicness is conceptualized within three focuses, which are **social focus, political focus and cultural focus.**

² André Desvallées and François Mairesse, *Key Concepts of Museology* (Paris: ICOFOM International Committee for Museology, 2010)., 71.

³ Desvallées and Mairesse., 71.

⁴ Ibid., 72.

⁵ Anthony M. Orum and Zachary P. Neal, *Common Ground: Readings and Reflections on Public Space*. (New York: Routledge, 2010)., 1-2.

⁶ Craig Calhoun, "Public," in *New Keywords: A Revised Vocabulary of Culture and Society*, ed. Tony Bennett, Lawrence Grossberg, and Meaghan Morris (Oxford: Wiley-Blackwell, 2005), 282–286.

In the discourse, authors, who conceptualize art museums' publicness within a social focus, argue that art museums are public spaces in which people can involve into many activities other than visiting exhibitions, such as; buying books, eating in restaurants, participate in social events such as parties, receptions, weddings, and watching fashion shows, performances and pop concerts. In this regard, authors conceptualize art museums as public spaces in relation to an aspect, which is revealing social interactions of strangers. In here, art museums are defined as public spaces for revealing social interaction among strangers.

By sharing the political focus, authors discuss art museums as public spaces that open for debate, with the purpose of appearance of differences. In here, art museums are defined as public spaces which are open to differences and conflicts. However, there are different conceptualizations for how to reach a democratic and inclusive art museums' publicness.

With a cultural focus, authors discuss art museums as public spaces for displaying possession of a cultural capital. Nevertheless, in here different conceptualizations exist while defining art museums as public spaces, whether are they fostering a distinction or a homogenization in society.

4.1.1. Social Interaction of Strangers

I don't remember... the name of a museum, which is in Japan... and spaces for, like, free time, or just for communicating, and being one of all... like, it's everything in one building and, as I imagine, it creates a very good atmosphere, to be involved... in art, at the same time not in art, like... **being... social...**⁷

In the discourse, authors who conceptualize art museums' publicness with a social focus, define art museums as public spaces for revealing social interaction among strangers. Authors' conceptualizations differ in the discourse in relation to types of

⁷ Achieved from the audio visual work of artists Mike Bode and Staffan Schmidt, and curator Nina Möntmann in 2004. They made a series of interviews with directors and curators of six art museums and educational art institutions in 2014. This quotation belongs to one of the participants, who answers the question of "Are there any actual spatial alterations that could improve the way institutions work and communicate?". Mike Bode and Staffan Schmidt, "Spaces of Conflict," in *Art And Its Institutions: Current Conflicts, Critique And Collaborations*, ed. Nina Möntmann (London: Black Dog Publishing, 2006), 65.

activities, and purposes of these activities that authors have discussed. Thus, social interaction of strangers is considered in the discourse by means of three group of activities as follows:

- i. **shopping and gastronomical activities** that create opportunities for chance encounters.
- ii. **educational activities** that educate public; or that create potential for critical dialogue and exchange of ideas.
- iii. **participated artistic activities** that create intellectual exchanges between various parties.

The first group of activities, which authors conceptualize for social interaction of strangers in art museums, includes **shopping and gastronomical activities**, to fill the leisure time by consuming.

For instance, as it is stated in the discourse by architects, who write about art museums in the architectural magazines and digital portals, people can spend an amount of time and smell the aura of the art museum by having a coffee or buying a book without seeing exhibitions.⁸ According to architect Ellis Charlotte, with these shopping and gastronomical activities art museums are not only revealing social interactions of strangers, but also making the art “accessible to a much wider public”.⁹ In this regard, architects argue that art museums reveal social interaction through shopping and gastronomical activities by creating opportunities for chance encounters.¹⁰

Architects define art museums, which reveal social interactions of strangers through shopping or gastronomical activities, as follows: “demotic meeting space”, “extension of the city...people want to spend time”, “informal gathering space”, “cultural gathering space”, “social condensers”, public spaces that are “generating culture at street level”, “extension of vivid public space”, “public space...to stay, date and communicate”, “public space to spent time”, “community space that promote urban equality...an alternative meeting point to the mall”, public space “where casual visitors stop by to take in the views or have a coffee”, public space that “brings a carnival atmosphere in which the families and young people filled the piazza outside.”¹¹

⁸ Please see Appendix B for texts no. 52, 206, 297.

⁹ Please see Appendix B for the text no. 52.

¹⁰ Please see Appendix B for texts no 8, 21, 28, 30, 52, 100, 125, 163, 192, 206, 208, 261, 297.

¹¹ Please see Appendix B for texts no. 8, 21, 28, 30, 100, 125, 163, 192, 206, 208, 261, 297.

The second group of activities, which authors conceptualize for social interaction of strangers in art museums, includes **educational activities**. For instance, as it is stated by architects in the discourse, people can attend various educating public events such as talks, lectures, and conferences in auditoriums, education centres of museums, can attend to workshops or take their children to workshops in museums, can do research, can borrow books from museums' art library, can visit restoration labs and art depots, which opened by museums to public.¹² In this regard, architects argue that art museums reveal social interaction through educational activities by creating “opportunities for learning and interaction” and “supporting the experimental activity”.¹³ Moreover, they define art museums, which have possibility to reveal social interaction through educational activities as “a center of experimentation and learning”, “an artistic and social platform that aims to endear art to the visitors of every age, every notion, and every society”; a “community hub for public education”; “a platform for educational activities”, and a “public platform for discourse and educational activities”.¹⁴

Not only architects but also contemporary museologists do similar conceptualizations in the discourse. However, in museologists' conceptualizations, there are differentiations due to the purpose of educational activities that has mentioned. For instance, museologist Klaus Staubermann states that educational activities in museums should have the purpose of educating the public in the service of development of society.¹⁵ Hence, according to Staubermann educational activities, should remain central to museums' publicness in order to promote the development of society.¹⁶

On the other hand, according to contemporary critical museologists, educational activities of museums should be reconsidered to create potential for critical dialogue and exchange of ideas. As mentioned previously, in order to reach a new, shared and more adequate museum definition for the challenges of the 21st century with an election

¹² Please see Appendix B for texts no. 101, 110, 169, 179, 184, 222, 283.

¹³ Please see Appendix B for texts no. 184, 243.

¹⁴ Please see Appendix B for texts no. 96, 222, 243, 254, 248.

¹⁵ Geraldine Kendall Adams, “Rift Emerges Over ICOM's Proposed Museum Definition,” *Museums Association*, August 22, 2019, accessed August 29, 2019, <https://www.museumsassociation.org/museums-journal/news/22082019-rift-over-icom-definition>.

¹⁶ Adams., “Rift Emerges Over ICOM's Proposed Museum Definition.”

that was planned to be held in the 25th ICOM General Conference, ICOM proposed to re-write its existing museum definition that was adopted in 2007. According to the existing definition, museums publicness is achieved by means of providing educational activities to public, and museum is a “permanent institution in the service of society and its development..., which acquires, conserves, researches, communicates and exhibits... for the purposes of education, study and enjoyment.”¹⁷ The main reason for postponing the election, was related to concerns about the conceptualization of museums’ publicness by not emphasizing their educational roles.¹⁸ According to Jette Sandahl, who chairs the committee for the new definition proposal, purposes and functions of museums in the current definition mainly stress educational roles and practices. However, in the 21st century, it is needed to think of museums’ educational roles for “understanding differences”.¹⁹

It is also possible to see a similar controversy in museums’ public when public comments about ICOM’s proposal on social media are reviewed. Some of the positive comments are as follows:

This definition not only states the unique function of museums, but also recognizes the world in which museums exist, so that we should no longer have to hear a curator telling us that museums exist because of their collections.²⁰

The current ICOM definition has long needed radical revision. It says nothing useful on the public purpose and responsibilities of museums... The proposed new definition addresses this dislocation. Our societies and communities face many challenges and need museums that are explicitly relevant to our lives, and do not just serve the interests of a privileged few.²¹

On the other hand, it is also possible to see some critical comments on social media about this re-conception. For instance, one of the comments is very striking,

¹⁷ “Development of the Museum Definition According to ICOM Statutes (2007-1946),” ICOM, August 24, 2007, accessed August 2, 2019, http://archives.icom.museum/hist_def_eng.html.

¹⁸ “The Extraordinary General Conference Postpones the Vote on a New Museum Definition”, ICOM, September 7, 2019, accessed September 9, 2019, <https://icom.museum/en/news/the-extraordinary-general-conference-postpones-the-vote-on-a-new-museum-definition/>

¹⁹ Jette Sandahl, “The Museum Definition as the Backbone of ICOM,” *Museum International* 71, no. 1–2 (July 2019): vi–9., 5.

²⁰ Adams, “Rift Emerges Over ICOM’s Proposed Museum Definition.”

²¹ Adams.

since it is stating that there is no need to consider museums' publicness. Commentator satisfied with the quality of publicness that museums offer as follows:

To paraphrase Shakespeare, "full of sound and fluffery, signifying nothing". Deary me, what bland, patronising stuff! Don't they know museums have been inclusive, democratic and "polyphonic" (just how inclusive is that as a word to the mass of people who visit museums) for decades. This is nothing new, people! Why on earth spend huge amounts of money fixing something that doesn't need fixing?²²

The third group of activities, which authors conceptualized in the discourse for social interaction of strangers in art museums, includes **participated artistic activities** with the purpose of creating intellectual exchanges between public and artists. As it is stated, exchanges are achieved through interactions or encounters of different parties. As a common feature, architects Shed Olson and Jose Esparza and Jose Campos discuss the importance of artist residency in art museums.²³ For instance, Shed Olson states the importance of artist residency for the public to meet artists "who has agreed to share both studio and work process with visitors."²⁴ According to Olson, through participated artistic activities art museum allows interactions between artists and visitors by encouraging visitors to involve in the process of art production. For instance, as it is stated in the discourse in this way, people "can produce art, not just look at it" and also "criticism of art" can take place in the museum.²⁵

In this regard, architects argue that art museums reveal social interaction through participated artistic activities by creating intellectual exchanges.²⁶ They define art museums, which can reveal social interaction through participated artistic activities as "a platform", "active museum... for the production and criticism of art", and "space of exchange and interface for people".²⁷

²² Geraldine Kendall Adams, "ICOM Unveils New Museum Definition," *Museums Association*, July 31, 2019, accessed August 29, 2019, <https://www.museumsassociation.org/museums-journal/news/31072019-icom-reveals-updated-museum-definition>.

²³ Please see Appendix B for texts no. 125, 160, 164.

²⁴ Please see Appendix B for the text no. 125.

²⁵ Please see Appendix B for texts no. 125, 160.

²⁶ Please see Appendix B for texts no. 125, 160, 164, 204, 233.

²⁷ Please see Appendix B for texts no. 160, 164, 204, 233.

4.1.2. Battleground of Differences

People's faith in democracy is crumbling. On one hand, political persuasions sway elections in ways that we have never seen before. On the other, communities have a real need for genuine dialogue within this splintering condition. There are multiple positions and histories from which a better understanding can be borne, before chasing solutions that politics give the illusion to provide. **(Art) museums play a vital role here**, in enabling these positions to be understood and allowing them to be heard.²⁸

By sharing the purpose of reaching a democratized art museum institution, authors who conceptualize publicness of art museums with a political focus in the discourse discuss art museums as public spaces that open for the appearance of differences. In this respect, there are two main conceptualizations in the discourse.

According to the first conceptualization, if the art museum is open for diverse publics it works as a democratic and inclusive public space. Within this conceptualization, the appearance of differences indicates being togetherness of differences such as the inclusion of diverse publics. Curator Nina Möntman states that the common problem of contemporary art museums has is the exclusion of diverse publics.²⁹ According to her, this exclusion is due to the fact that “politicians and sponsors today still work to a large extent with a homogenous...concept of public.”³⁰

On the other hand, architect Kennett Powell and Chris Foges agree that Tate Modern is a culminating example of how an art museum can be open for differences. According to Powell, the Tate Modern “is a building you stomp, rather than tiptoe” by being inclusive for various people including “students and backpackers”.³¹ Similarly, Foges argues that “Tate Modern is a strong defence of the ideal of common ground by being porous.”³² Moreover, art critic Andrea Goulet defines art museums as spaces for

²⁸ Bart De Baere, Charles Esche, and Manuel Borja-Villel, “Art Museums and Democracy” published on December 12, 2016, accessed September 13, 2018, L’Internationale Dialogues video, 35:02, https://www.internationaleonline.org/dialogues/4_art_museums_and_democracy. Emphasis is mine.

²⁹ Nina Möntmann, “Art And Its Institutions,” in *Art And Its Institutions: Current Conflicts, Critique And Collaborations*, ed. Nina Möntmann (London: Black Dog Publishing, 2006), 9.

³⁰ Möntmann., 9.

³¹ Please see Appendix B for the text no. 91.

³² Please see Appendix B for the text no. 124.

people to meet with difference. Similar to Powell and Foges, Goulet exemplifies Tate Modern as an important example in the discourse in terms of the appearance of differences. In this regard, Goulet refers to it as an “open agora” with a reference to the conception of the public realm, which is derived from Greek agora by Hannah Arendt.³³ As mentioned previously, Arendt defines the public realm as the space of political action or speech in which “people acting and speaking together” and where the appearance of different perspectives takes place.³⁴ However, Goulet does not stress the need for political issues for the appearance of different perspectives. Goulet’s resemblance Tate Modern to agora is based on a recent “open experiment” of Tate, which is Tate Exchange.³⁵

According to Anna Cutler, who is spearheading the Tate Exchange as being the director of the Learning and Research Department of Tate Modern, conceptualization of the idea of Tate Exchange is due to the fact that “the world is changing and (art museums) need to change with it.”³⁶ Cutler states that to “fulfil the changing needs of publics” and “reach a wider audience” the Tate Exchange is conceived.³⁷ Cutler defines the idea behind Tate Exchange as follows: “Tate Exchange is an open experiment that aims to explore artistic processes and practices with publics... It aims to create a closer relationship between the institution and publics.”³⁸

Thus, within this first conceptualization, if the art museum is open for diverse publics it works as a democratic and inclusive public space. In other words, opening art museum to diverse publics bring out a democratic and inclusive publicness.

³³ Andrea Goulet, “Tate Exchange, An Open Agora About Contemporary Art”, *We Are Museums*, September, 22, 2016, accessed August 13, 2017, <http://www.weare museums.com/tate-exchange-an-open-agora-about-contemporary-art/>; Hannah Arendt, *Human Condition* (Chicago: University of Chicago Press, 1958), 198.

³⁴ Arendt., 198.

³⁵ Hanna Wilmoth, *Tate Exchange Evaluation Report 2016–17* (London: Tate, 2017), 6, accessed November 2, 2019 www.tate.org.uk/download/file/fid/115531.; Anna Cutler, “The Value of Values: Reflections on Tate Exchange”, *Tate Papers*, no.30, Autumn 2018, accessed November 10, 2019, <https://www.tate.org.uk/research/publications/tate-papers/30/rounthwaite-lazy-objects>.

³⁶ Anna Cutler, *Transforming Tate Learning* (London: Tate, 2014), 3, accessed November 2, 2019 www.tate.org.uk/download/file/fid/30243.

³⁷ Anna Cutler, “Tate Learning: Vision and Practice”, *Tate*, May 22, 2017, accessed November 10, 2019, <https://www.tate.org.uk/research/research-centres/tate-research-centre-learning/working-papers/arts-learning-tate>.

³⁸ Anna Cutler, “The Value of Values: Reflections on Tate Exchange.”

However, according to the second conceptualization, if the art museum is not only open for diverse publics but also open for diverse issues that reveal and confront different perspectives to debate, it works as a democratic inclusive public space. In here, there are different views about the content of the debate. The first focuses on cultural and societal issues along with pragmatic purposes to changing artistic imagination and processes. The second stresses the need of involvement of political issues.

Within the first perspective, in the annual evaluation report of Tate Exchange, evaluator and critic Hanna Wilmoth defines the main aim of Tate Exchange as follows:

To create a common space (actual and virtual), for local, national and international public debate in which diverse voices and views generate new ideas and perspectives that contribute to **cultural** and **societal issues** of our time.³⁹

Hence, Wilmoth defines the borders of that common space by excluding the political issues from the content of the debate. Moreover, by focusing on pragmatic purposes, Wilmoth indicates that Tate Exchange aims “to provide open and accessible cultural educational opportunities for all publics with a particular focus on young people.”⁴⁰ In here, Wilmoth indicates another aim by emphasising the educational purposes of Tate Exchange along with public debate. According to artist Tim Etchells, who is also a member of Tate Exchange Associates, the method of achieving this aim is “filling a space, not with stuff but with conversations, ideas, and arguments.”⁴¹ In this regard, Etchells stresses the need for plurality of discussions from different perspectives. However, Tate Exchange’s director Anna Cutler also stresses that Tate Exchange is a space for artistic processes.⁴² In this regard, director Anna Cutler emphasizes that Tate Exchange has mainly experimental purposes for artistic processes, rather than fostering the debate with the public on cultural or societal issues. Similarly, Charles Esche, who is the director of the Van Abbe Museum, art museums can be democratic institutions and strengthen the faith in democracy by changing the artistic

³⁹ Wilmoth, *Tate Exchange Evaluation Report 2016–17*, 8., Emphasis is mine.

⁴⁰ Wilmoth., 8.

⁴¹ Wilmoth., 3.

⁴² “An Open Experiment at Tate”, Anna Cutler’s conversation, ICOM, April 24, 2017, accessed August 2, 2019, <https://icom.museum/en/news/an-open-experiment-at-tate/>

imagination. According to Esche, art museums should be “a public space in where civic agents can gather and can discuss, and where artistic imagination can be applied to questions that particular individuals or groups raised.”⁴³

On the other hand, according to the second point of view about the content of the debate, not only societal and cultural issues, but also political issues should be considered to confront different perspectives for reaching a strong publicness and to contribute the democratization of the art museum. In these discussions, political theorist Chantal Mouffe’s conceptualizations of publicness are central.⁴⁴

Chantal Mouffe has been conveying her considerations on agonistic public spheres as a need to reach democracy, into the art discourse after the 1990s. According to Mouffe, “critical art” triggers to question dominant assumptions in society and offers to think alternative ways to reach democracy. She indicates as follows:

According to the agonistic approach, critical art is art that foments dissensus, that makes visible what the dominant consensus tends to obscure and obliterate. I do not think, however, that critical art only consists of manifestations of refusal, that it should be the expression of an absolute negation, a testimony of the intractable and unrepresentable... I am convinced that it is only by recognizing the need for a plurality of forms of interventions, taking place in a variety of public spaces, that critical artistic practices can contribute to the constitution of a variety of agonistic spaces where a radical and plural conception of democracy could be fostered.⁴⁵

As this quotation indicates, according to Mouffe, critical art has a potential for the appearance of the contestation among diverse publics to reach more democratic societies.⁴⁶ Mouffe elaborates the need for involvement of critical art to agonistic public spheres in order to oppose the dominant hegemony as follows:

⁴³ De Baere, Esche, and Borja-Villel, “Art Museums and Democracy.”

⁴⁴ Chantal Mouffe, “For an Agonistic Public Sphere,” in *Democracy Unrealized: Documenta 11, Platform 1*, ed. Okwui Enwezor (Ostfildern-Ruit: Hatje Cantz, 2002), 87–97.; Chantal Mouffe, *Agonistics: Thinking the World Politically* (London: Verso, 2013), 101.; Chantal Mouffe, “Artistic Activism and Agonistic Spaces,” *Art & Research: A Journal of Ideas, Contexts and Methods* 1, no. 2 (2007): 1–5., 4.; Chantal Mouffe, “Artistic Strategies in Politics and Political Strategies in Art,” in *Truth Is Concrete: A Handbook for Artistic Strategies in Real Politics*, ed. Florian Malzacher and Anne Faucheret (Berlin: Sternberg Press, 2014), 66–75., 69.; Chantal Mouffe, “Public Spaces and Democratic Politics,” *LAPS, Research Institute for Art and Public Space*, 2007, 1–10, <http://laps-rietveld.nl/?p=829>.

⁴⁵ Mouffe, “Public Spaces and Democratic Politics.”, 9., Emphasis is mine.

⁴⁶ Mouffe, “Artistic Activism and Agonistic Spaces.”,4.

Critical art practices are those that contribute in a variety of ways to unsettle the dominant hegemony and play a part in the process of disarticulation/rearticulation that characterizes a counter-hegemonic politics. This counter-hegemonic politics aims at targeting the institutions that secure the dominant hegemony so as to bring about profound transformations in the way they function.... **critical art can ... question many of the assumptions informing neoliberal common sense.**⁴⁷

Art historian Rosalyn Deutsche also discusses the role of critical art to bring out questions in society. In his regard, Rosalyn Deutsche argues the need for public spaces that are being open for conflicts.⁴⁸ Deutsche argues that public spaces, which should be open for conflicts, are liquidated by the “homogenized, privatized, and state-regulated public spaces.”⁴⁹ Similar to Mouffe’s conception, Deutsche accepts critical art practices as vital for the constitution of a politically debating public in public spaces of conflicts.⁵⁰ According to Deutsche, for reclaiming the public space of conflicts, critical art practices have possibility to create public spheres within a discursive interaction of the public.⁵¹ She states that “activist art” is an important practice for creating the public sphere in contemporary society.⁵²

In terms of the relations of critical art and art museums, Mouffe states that practices of the critical art and the artistic critique are core elements for a possibility to bring out the agonistic public sphere in art museums, which is voluntarily open for conflicts.⁵³ In this regard, there are statements in the discourse about the role of art museums to oppose the dominant hegemony as Chantal Mouffe pointed out. For

⁴⁷ Mouffe, “Artistic Strategies in Politics and Political Strategies in Art.”, 70-71., Emphasis is mine.

⁴⁸ Rosalyn Deutsche, “Public Space and Democracy,” in *Evictions: Art and Spatial Politics* (Cambridge, Massachusetts: MIT Press, 1996), 282.

⁴⁹ Don Mitchell, “The End of Public Space? People’s Park, Definitions of the Public, and Democracy,” *Annals of the Association of American Geographers* 85, no. 1 (1995): 108–33.125-126; Deutsche, “Public Space and Democracy.”, 283.

⁵⁰ Rosalyn Deutsche, “Art and Public Space: Questions of Democracy,” *Social Text*, no. 33 (1992): 40, Deutsche, “Public Space and Democracy.”, 289.

⁵¹ Deutsche, “Art and Public Space: Questions of Democracy.”, 39; Deutsche, “Public Space and Democracy.”, 313.

⁵² Deutsche, “Public Space and Democracy.”, 313.

⁵³ Mouffe, “Artistic Activism and Agonistic Spaces.”, 4.; Mouffe, “Artistic Strategies in Politics and Political Strategies in Art.”, 69.

instance, Susan Edwards, who is the director of Frist Art Museum states that “Art museums should be place for conversations and even civil disagreements as we strive to move society towards greater justice and empowerment for all.”⁵⁴ Similarly, art critic Claire Bishop, and art historian Roselyn Deutsche indicate the potential of art museums, which are open for critical and political art, for contributing the constitution of agonistic public spaces that offers strong publicness. According to Bishop, art museums that are open to dialog based art practices, which are discussing social and political issues collectively in art museums, are creating a discursive public space.⁵⁵ Bishop contends that dialog based art practices are directing the art museum as a social and political area, which is depending on collective action. Similarly, Deutsche points out the role of critical art practices in art museums for bringing out the political public debate and action in the art museum setting for reaching an enhanced publicness.⁵⁶

Thus, within the second conceptualization, authors conceptualize art museums as important institutions, which have possibilities to reach a strong publicness. Yet, they are also critical to art museums due to their limited publicness in the contemporary society. For instance, according to Mouffe, publicness of art museums is reduced into the entertainment of consumers and she argues that art museums are contributing to the “depoliticization of the cultural field”.⁵⁷ Mouffe uses “depoliticization of the cultural field” statement for addressing the decline of art museums’ publicness into an entertainment for visitors. Here, Mouffe’s critique reminds the culture industry criticism of Adorno and Horkheimer. As mentioned previously in Chapter 1, according to Adorno and Horkheimer, culture industry controls its consumers by entertainment.⁵⁸

⁵⁴ Frist Art Museum, “Art, Democracy, and Justice Part One”, published on November 19, 2018, accessed January 10, 2019, YouTube video, 27:42, https://www.youtube.com/watch?v=Y7IvJG0-xZk&list=PLWnrB6I_z5yhOt9CBhRkt7VK-1shjpiXn&index=1.

⁵⁵ Claire Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship* (London: Verso, 2012), 2; Claire Bishop, “The Social Turn: Collaboration and Its Discontents,” *Artforum International* 44, no. 6 (2006): 178–83., 179; Claire Bishop, “Antagonism and Relational Aesthetics,” *October* 110, no. Fall (2004): 51–79., 77-78.

⁵⁶ Mouffe, “For an Agonistic Public Sphere.”; Deutsche, “Art and Public Space: Questions of Democracy.”

⁵⁷ Mouffe, *Agonistics: Thinking the World Politically.*, 101.

⁵⁸ Max Horkheimer and Theodor W. Adorno, “The Culture Industry: Enlightenment as Mass Deception,” in *Dialectic of Enlightenment: Philosophical Fragments* (London: Routledge, 1991), 94–136., 104-109.

With the term culture industry, they argue that cultural production under capitalism not only dominated the free times of individuals in their private lives but also their potentials as being imaginative and critical about the system by transforming the individuals into the masses that consume the given products of the culture industry. Thus, “any logical connection presupposing mental capacity is avoided.”⁵⁹ However, according to Adorno and Horkheimer, art should be a form of critique of the world.⁶⁰

It is possible to state that, as being a contemporary follower of Adorno and Horkheimer’s consideration of critical art, Chantal Mouffe is more optimistic when compared to Adorno and Horkheimer. For instance, Mouffe states as follows:

Far from being condemned to play the role of conservative organizations dedicated to the maintenance and reproduction of the existing hegemony, **museums and art institutions could be transformed into agonistic public spaces** where this hegemony is openly contested.⁶¹

As this quotation implies, Mouffe points a potential in art museums to transform into agonistic public spheres and to function as democratic institutions that open up the ways to resist the commodification processes of culture industry by bringing out criticism. As mentioned previously in Chapter 1, according to Mouffe, “democratic institutions” that could “defuse the potential for hostility that exists in human societies by providing the possibility for antagonism to be transformed into agonism” are vital to reach a more democratic society.⁶² Mouffe sees a potential in art museums and contends that, if art museums would provide spaces for critical art practices, they “could be transformed into agonistic public spaces”, in where “the hegemony of neoliberalism can be questioned”.⁶³

In reference to Mouffe curator Nina Möntmann and art critic Simon Sheikh see a potential in art museums for their transformation into agonistic public spheres.

⁵⁹ Horkheimer and Adorno., 109.

⁶⁰ Ibid., 127-128.

⁶¹ Chantal Mouffe, “Institutions as Sites of Agonistic Interventions,” in *Institutional Attitudes: Instituting Art in a Flat World*, ed. Pascal Gielen (Amsterdam: Valiz, 2013), 70., Emphasis is mine.

⁶² Chantal Mouffe, “Which Public Sphere for a Democratic Society?,” *Theoria: A Journal of Social and Political Theory* 99 (2002), 58.

⁶³ Mouffe, *Agonistics: Thinking the World Politically.*, 101.

Möntmann defines this desired situation as reaching a “democratic space in which the widest possible range of interests can be lived and acted out in a harmonious relationship with each other”.⁶⁴ According to her, “acknowledging dissonances as productive forces in public spaces means that the challenge faced by public art institutions... is that of managing diversity and making existing conflicts productive”.⁶⁵ Similarly, art critic Simon Sheikh indicates that for working as agonistic public spheres, art museums should pursue “a conflictual rather than consensual notion of democracy, and one that is directed towards process than the endgame”.⁶⁶ In this regard, Klaus Biesenbach, who is the director of MOCA in Los Angeles, sees the transformation of art museums into agonistic public spaces as difficult, but not impossible as follows:

The (art) museum should be the place in every city where all inhabitants congregate, have an excuse to talk about really important things, are not obliged to buy anything, and where they’re invited to debate... Sounds funny, but I mean it.⁶⁷

4.1.3. Displaying Possession of a Cultural Capital

Authors who conceptualize publicness of art museums with a cultural focus in the discourse, discuss art museums as public spaces for displaying possession of a cultural capital. Here, there are two groups of conceptualizations about whether art museums are reinforcing a distinction in society by revealing the differences of diverse publics, or they are homogenizing the differences in diverse publics of society.

The first conception is related to how art museums are creating a distinction in society. In these discussions arguments of Pierre Bourdieu are central. As sociologist Nick Crossley denotes, Pierre Bourdieu is not widely mentioned in the public space

⁶⁴ Möntmann, “Art And Its Institutions.”, 11.

⁶⁵ Möntmann., 11.

⁶⁶ Simon Sheikh, “The Trouble with Institutions, or, Art and Its Publics,” in *Art And Its Institutions: Current Conflicts, Critique And Collaborations*, ed. Nina Möntmann (London: Black Dog Publishing, 2006), 149.

⁶⁷ Cristina Bechtler and Dora Imhof, *Museum of the Future* (Zurich: JRP | Ringier & Les Presses Du Réel, 2014), 45-46.

theory, yet much of his work is related to the analysis of publics that constitute the public life of various public spaces.⁶⁸ In relation to art museums, Pierre Bourdieu and Alain Darbel investigate various art museums' public in 1969 and argue that only a small group of public, who are well educated, could decode and understand artworks by visiting an art museum.⁶⁹ Bourdieu and Darbel argue that;

In the tiniest details of their morphology and their organization, museums betray their true function, which is to reinforce for some the feeling of belonging and for others the feeling of exclusion.⁷⁰

In this regard, the below mentioned public comment is very striking in terms of showing the relevancy of Bourdieu and Darbel's critique on how art museums fostering the feeling of exclusion for some in the contemporary society. According to a one museum visitor:

The question remains "is it really art?"... To me this looks like an attempt from Tate to convince the general public that it's ok to pay to see a bunch of people doing things that (while sometimes interesting or thought-provoking) do not require any training in the basic aspects of the wider consensus of what is understood as art...The thing is, some performances are a joke and people realize that. And they think that they've been scammed. But they won't open their mouth because **they don't want to appear uncultured, close-minded, old-fashioned people.**⁷¹

According to Bourdieu and Darbel, to fully experience and appreciate an artwork in an art museum, social status and education in childhood is a key criterion.⁷² Otherwise, art museums fostering the feeling of exclusion in public. This means, even

⁶⁸ Nick Crossley, "On Systematically Distorted Communication: Bourdieu and Socio-Analysis of Publics," in *After Habermas: New Perspectives on the Public Sphere*, ed. Nick Crossley and John Michael Roberts (Oxford: Blackwell Publishing, 2004), 88–112.

⁶⁹ Pierre Bourdieu and Alain Darbel, *The Love of Art: European Art Museums and Their Public (1969)* (Cambridge: Polity Press, 1991).

⁷⁰ Bourdieu and Darbel., 112.

⁷¹ This quotation belongs to a commenter that watch a video about performance art on Tate's YouTube channel. Emphasis is mine. TATE, "Performance and Protest: Can Art Change Society", published on May 25, 2018, accessed January 10, 2019, YouTube video, 4:40, <https://www.youtube.com/watch?v=XGy9yJN12lo>.

⁷² Ibid., 36.

there are no admission charges, public without **cultural capital**, do not be volunteer to visit an art museum.⁷³

Bourdieu introduces the term “cultural capital” in his article “Cultural Reproduction and Social Reproduction”.⁷⁴ He defines cultural capital as the by-product of possessing economic and social capital.⁷⁵ This means, people, who have adequate economic capital, can not only have proper education but also acquire social position, networks and cultural habits, such as “museum attendance” that points possession of social capital.⁷⁶ As an exemplifying sentence of Bourdieu’s argument, Chris Dercon’s statement, who is the former director of the Tate Modern, can be given. In 2014, Dercon stated about the nature of art museums’ publicness as follows: “In the museums, you are allowed to look at people looking art. The museum is about performing publicness.”⁷⁷

In 1986, Bourdieu explained how material form of capital, which is economic capital, represents itself in cultural capital, which is immaterial.⁷⁸ In this regard, Bourdieu argues that there are three constituting forms of cultural capital.⁷⁹ The first form is “embodied” cultural capital, in which knowledge acquired by people through proper education and socialization.⁸⁰ According to Bourdieu, possessors often display their embodied cultural capital while they are socializing with other people.⁸¹ The second form is “objectified” cultural capital, which includes material goods that people own such as “a collection of paintings”.⁸² According to Bourdieu, “objectified” cultural

⁷³ Ibid, 54.

⁷⁴ Pierre Bourdieu, “Cultural Reproduction and Social Reproduction,” in *Power and Ideology in Education*, ed. Jarome Karabel and A.H. Halsey (New York: Oxford University Press, 1977), 487–511.

⁷⁵ Bourdieu., 496.

⁷⁶ Ibid., 488.

⁷⁷ Bechtler and Imhof, *Museum of the Future.*, 75.

⁷⁸ Pierre Bourdieu, “The Forms of Capital,” in *Handbook of Theory and Research for the Sociology of Education*, ed. John G. Richardson (New York: Greenwood Press, 1986), 241–58.

⁷⁹ Bourdieu., 243.

⁸⁰ Ibid., 244.

⁸¹ Ibid., 245-246.

⁸² Ibid., 246.

capital implies possessors' economic wealth and social position in the society.⁸³ The third form is "institutionalized" cultural capital, which is seen "in the case of educational qualifications" such as titles or degrees that people acquired.⁸⁴ In this regard, Bourdieu states that the possession of cultural capital reinforces distinctions and inequalities in society. For instance, according to Bourdieu,

In fact, the statistics of theatre, concert and above all, museum attendance (since, in the last case, the effect of economic obstacles is more or less nil) are sufficient reminder that the inheritance of cultural wealth which has been accumulated and bequeathed by previous generations only really belongs (although theoretically offered to everyone) to those endowed with the means of appropriating themselves.... Museum attendance, which increases to a large extent as the level of education rises, is almost exclusively to be found among privileged classes.⁸⁵

From this quotation of Pierre Bourdieu, it can be inferred that, although there are free admissions to art museums, Bourdieu relates art museums' publicness with other circumstances such as possession of a cultural capital.⁸⁶ Thus, by pointing art museums as spaces for displaying the possession of cultural capital Bourdieu and Darbel argue that, art museums are not only being far from offering comprehensive publicness and being open to all, but also they are emphasizing a social distinction in society.⁸⁷ In order to decipher the works exhibited in the art museum, "the possession of a cultural code is necessary".⁸⁸ Bourdieu elaborates this argument in terms of the cultural products and their social role within this system. In the book "The Field of Cultural Production: Essays on Art and Literature", he gives the concepts of "objective relations" and the "field".⁸⁹ Bourdieu defines the concept of field as a social sphere, which has a limit around itself and has its own rules within, and concept of objective relations as the circumstances that structures the field of art. According to Bourdieu, the cultural

⁸³ Ibid., 247.

⁸⁴ Ibid., 243.

⁸⁵ Bourdieu, "Cultural Reproduction and Social Reproduction.", 488-492.

⁸⁶ Bourdieu., 488.

⁸⁷ Bourdieu and Darbel, *The Love of Art : European Art Museums and Their Public (1969).*, 112.

⁸⁸ Bourdieu, "Cultural Reproduction and Social Reproduction.", 493.

⁸⁹ Pierre Bourdieu, *The Field of Cultural Production : Essays on Art and Literature* (New York: Columbia University Press, 1993).

production and its products are situated and constituted in terms of this objective relations. Within these objective relations, cultural products and the producers are located within “a space of positions and position takings”.⁹⁰ He described “position takings” as follows: “structured set of the manifestations of the social agents involved in the field-literary or artistic works but also political acts or pronouncements, manifestations, or polemics.”⁹¹

Here, it is possible to make an inference in terms of art museums, about how position-takings tend to transform the objective relations of the art field. For instance, the art museums in the 1960s established a set of objective circumstances in which artists forced to adopt in order to be involved in the field, but it also creates rejections and opportunities that bring new strategies.

By following the arguments of Pierre Bourdieu, art critic and artist Martha Rosler introduces another concept called “culture class”.⁹² According to Rosler, social class in the field of art determines what is culture and art in the first place.⁹³ Similar to Bourdieu, Rosler argues that the role of class in the field of art strengthens the understanding that apprehension of art depends on proper education, which gives a decent aesthetic taste by excluding socio-political concerns. According to Rosler, this system is highly reinforced by art museums, which are the spaces apart from any concern other than high art.⁹⁴ She criticizes this exclusionary frame of the art system by demanding an expansion to integrate diverse publics outside the culture class.

Adrian Piper reevaluates Pierre Bourdieu’s cultural capital in terms of artists’ social sphere and introduces another term, which is “aesthetic acculturation”.⁹⁵ She defines it as a system, in which the aesthetic interests of individuals that share similar

⁹⁰ Pierre Bourdieu, *The Rules of Art: Genesis and Structure of the Literary Field* (Cambridge: Polity Press, 1996), 30.

⁹¹ Bourdieu., 30.

⁹² Martha Rosler, “Lookers, Buyers, Dealers And Makers: Thoughts On Audience,” *Exposure* 10, no. 1 (1979): 10–25.; Martha Rosler, *Culture Class* (Berlin: Sternberg Press (e-flux Journal), 2013).

⁹³ Rosler, “Lookers, Buyers, Dealers And Makers: Thoughts On Audience.”

⁹⁴ Rosler, *Culture Class*.

⁹⁵ Adrian Piper, “Power Relations Within Existing Art Institutions (1983),” in *Institutional Critique: An Anthology of Artists’ Writings*, ed. Alexander Alberro and Blake Stimson (Cambridge: The MIT Press, 2011), 246–276.

backgrounds, education, privilege, and economic comfort determine what counts as art, and this produces a status quo in society. In a similar fashion with Martha Rosler, Adrian Piper argues that due to exclusion of socio-political concerns apolitical works are commonly produced in the art realm, and art museums are interested, supported and exhibited mainly these widespread artworks.

Thus, within the first conception, art museums' publicness is conceptualized by indicating that it creates a social distinction in society since art museums are fostering the differences of diverse publics.

On the other hand, within the second conception art museums' publicness, it is conceptualized by indicating that it creates a homogenization in society. For instance, according to Andreas Huyssen, the elitist position of art museums, which fosters differences of diverse publics, is not relevant after postmodernism.⁹⁶ Huyssen states that, by means of their effects on socio-economical practices, art museums since the 1990s had the broadest social role in their history.⁹⁷ Similarly, sociologist Nick Prior argues that Bourdieu and Darbel's assumption about art museums "has begun to appear dated" after postmodernism.⁹⁸ According to Prior, art museums "have changed radically" since the time that Bourdieu and Darbel collected the data about the public who were visiting art museums.⁹⁹ Prior states that intensified the relationship of culture and economy "opened up the visual arts beyond a limited elite".¹⁰⁰ Moreover, as Prior states, art museums are working for overcoming the social exclusion that Bourdieu and Darbel had addressed in the 1960s.¹⁰¹ In this regard, Prior refers to contemporary art museums as "a particular casualty of postmodernity". He makes an analogy of a museum visit to watching a film in the cinema as follows:

⁹⁶ Andreas Huyssen, "Escape from Amnesia: The Museum as Mass Medium," in *Twilight Memories: Marking Time in a Culture of Amnesia*, ed. Andreas Huyssen (New York: Routledge, 1995), 13–37.

⁹⁷ Huyssen., 13.

⁹⁸ Nick Prior, "A Question of Perception: Bourdieu, Art and the Postmodern," *The British Journal of Sociology* 56, no. 1 (March 2005): 123–139.; Nick Prior, "Postmodern Restructurings," in *A Companion to Museum Studies*, ed. Sharon McDonald (Malden: Blackwell Publishing, 2006), 509–525.

⁹⁹ Prior, "Postmodern Restructurings.", 518.

¹⁰⁰ *Ibid.*, 519.

¹⁰¹ *Ibid.*, 519.

Like the cinema visit ... a trip to the museum is a trip through a series of successive sequences and stimuli to which reaction times are reduced, and where the only response is an instantaneous yes or no.¹⁰²

Yet, with this analogy, Prior criticizes contemporary art museums, which are treating the art reception to ensure “homogenizing the audience” as if they are “passive recipients succumb like mindless automata.”¹⁰³

Andreas Huyssen makes another analogy and indicates that with postmodernism art museum has transformed into “a hybrid space somewhere between public fair and department store”, which also works as a mass communication medium and corresponds to visitors’ different expectations.¹⁰⁴ Huyssen contends that with this transformation, the art museum became “the new kingpin of the culture industry”.¹⁰⁵ Thus, according to Huyssen, criticism, which follows Pierre Bourdieu’s argument, on symbolic accessibility of art museums to public that points art museums’ role in reinforcing distinction of diverse publics in society, lost its relevancy after postmodernism. Firstly, according to Huyssen, since audiences’ expectations were changed since the 1960s, it is hard to feel the social exclusion in a museum depending on the differences of education.¹⁰⁶ In this regard, Huyssen states as follows:

Spectators in ever larger numbers seem to be looking for emphatic experiences, instant illuminations, stellar events, and blockbuster shows rather than serious and meticulous appropriation of cultural knowledge.¹⁰⁷

Secondly, according to Huyssen, critiques of art museums since 1970, which searched an unmediated relationship between public and artworks, are;

helped to bring down the walls of the museum, to democratize the institution, at least in terms of accessibility, and to facilitate the recent transformation of the museum from fortress for the

¹⁰² Ibid., 520.

¹⁰³ Ibid., 520.

¹⁰⁴ Huyssen, “Escape from Amnesia: The Museum as Mass Medium.”, 15.

¹⁰⁵ Huyssen., 18.

¹⁰⁶ Ibid., 14.

¹⁰⁷ Ibid., 14.

select few to mass medium, from treasury for enshrined objects to performance site and *mise-en-scène* for an ever larger public.¹⁰⁸

Thirdly, Huyssen states that by means of neoliberal policies from the 1980s and onwards art museums' economic effects became more visible. As Huyssen denotes, art museums are "pressured to serve the tourist industry with its benefits to urban economies."¹⁰⁹ Thus, there are also arguments in the discourse that rather than creating a distinction, art museums are fostering a homogenization in society due to their transformation in the contemporary society. In this regard, Huyssen argues that rather than discussing whether art museums' are still providing a social distinction in society as Pierre Bourdieu indicated, it is more important to discuss how art museums can provide "multiple narratives of meanings" to public, which is faced with "ethnic strife, culturalist racisms, and a general resurgence of nationalism and xenophobia."¹¹⁰ According to Huyssen, after the 1990s art museum should be "a space for the cultures of this world to collide and to display their heterogeneity, even irreconcilability, to network, to hybridize and to live together in the gaze and the memory of the spectator."¹¹¹

4.2. How Publicness is Realized in Relation to Art Museums

This section discusses how publicness is realized in relation to art museums. As mentioned previously, as a result of three group of influences, which are rise of dialog based practices that search alternative relationships with public, emergence of new approaches in the theoretical and critical thinking of museums in theory, and neoliberalist influences on art museums, art museums' publicness has occurred as a demand in the discourse since the 1990s.

¹⁰⁸ Ibid., 20.

¹⁰⁹ Ibid., 22.

¹¹⁰ Ibid., 34-35.

¹¹¹ Ibid., 35.

In this regard, this section discusses art museums' various strategies and institutional decisions for fostering publicness, as much as the discourse leads. In order to provide an enhanced publicness, art museums' implement various strategies and institutional decisions that are related to an aspect of publicness, which is accessibility of the art museum as a public space.

4.2.1. Strategies for Making Art Museums More Accessible to Public

In order to provide an enhanced publicness and to be more accessible to the public, art museums have been implementing two types of strategies, which can be grouped as implicit and explicit ones.

The first type of strategy is more implicit. For instance, when the discourse on publicness of art museums since the 1990s is covered, it is possible to decode that, some art museums avoid to call themselves museum. By means of this avoidance, these art museums emphasize how they have deviated from art museums' traditional conceptions and practices. In order to be differentiated from traditional conceptions of art museums, they define themselves with alternative titles, such as **gallery**. The Tate Modern and the other three branches of the Tate institution are titled as a gallery.¹¹²

According to art historian Pedro Lorente, the "English differentiation" between museum and art gallery depends on the content of these spaces.¹¹³ Lorente states that, an art museum houses various types of artworks to be seen and it is for public instruction. On the other hand, a gallery can be a separate building, whether for public or private use and houses only paintings. According to Lorente, based on the etymology of the word, which is the old French word *galerie* that means festivity, it has a second connotation related to amusement.¹¹⁴ Thus, Lorente relates the museum with a pedagogical function, whereas, he relates the gallery with more social function. Artist Daniel Buren explains

¹¹² Tate Modern, Tate Britain, Tate Liverpool and Tate St. Ives are all titled as a gallery, but they are not selling art.

¹¹³ Pedro J. Lorente, *The Museums of Contemporary Art: Notion and Development* (Farnham: Ashgate Publishing, 2011), 20.

¹¹⁴ Lorente., 20.

the difference between a gallery and an art museum in his article “The Function of the Museum”, and points out the initial purpose of the gallery as a sale.¹¹⁵ Buren states as follows: “the museum buys, preserves, collects, in order to exhibit; the gallery does the same in view of resale.”¹¹⁶ In the discourse, not only the Tate Modern but also various art museums refer themselves as a gallery, such as Yale University Art Gallery by Louis Kahn, Galleria Solar by Manuel Maia Gomes, Circa Gallery by studioMAS, Sperone Westwater Gallery by Norman Foster and White Gallery by SHIFT. In their titles, the word *gallery* is not used in its entrenched notions, which are differentiated from art museums with the purpose of sale or by having only paintings. It is more about the purpose of the art museum. For instance, Nicholas Serota, who had been the former director of Tate Modern between 1988 and 2017, informs about the purpose of Tate Modern in the book “Tate Modern: Building a Museum for the 21st Century”, and claims that the Tate Modern has various purposes beyond exhibiting art, such as; “congregation, performance, debate, exchange of ideas, the experience of the obsessions of the others and the discovery of self.”¹¹⁷ Therefore, it is possible to state that the Tate Modern and other art museums, which are titled themselves as gallery, try to differ from traditional art museums by giving importance to the publicness.

In terms of the second type of strategy, which is more explicit, that art museums implement to reach an enhanced publicness is related to an aspect of publicness that have discussed in the public space theory, which is **accessibility of art museum as a public space**. Accessibility of art museums is achieved in terms of how and in which ways art museums are opening themselves to publics. Here, the opening is realized in terms of both the accessibility of publics to activities in the museum and the physical accessibility of publics to the museum building. Art museums open themselves to publics in three ways as follows:

- i. with a **wide range of events** and **extended opening hours**.
- ii. with **spaces for instructing, shopping, gastronomical activities, and ceremonies**.
- iii. with the **physical relation of art museum to the urban fabric**.

¹¹⁵ Daniel Buren, “The Function of Museum (1970),” in *Institutional Critique: An Anthology of Artists’ Writings*, ed. Alexander Alberro and Blake Stimson (Cambridge: The MIT Press, 2011), 102–6.

¹¹⁶ Buren., 103.

¹¹⁷ Nicholas Serota, “Foreword,” in *Tate Modern: Building a Museum for the 21st Century*, ed. Chris Dercon and Nicholas Serota (London: Tate Publishing, 2012), 22.

The first way depends on having a wide range of events and extended opening hours. According to the report of *The Economist* about museums, ways for museums to raise money depend on admission fee charges, providing consultancy services to newly opened museums, and loans of artworks to abroad.¹¹⁸ In the report, it is stated that, by means of a wide range of events and extended opening hours, art museums are intended to attract the widest possible audience for reaching economic yield. In the discourse, this wide range of events are revealed as follows: music rehearsals, concerts, performances, film screenings, pop concerts in the evenings, weddings and parties, cocktails and performances.¹¹⁹ In this regard, Shed Olson wrote about the Bellevue Arts Museum of Steven Holl, which was constructed in 2001 in Bellevue, US, in the journal of *Architectural Record*.¹²⁰ Olson stated that the Bellevue Arts Museum, “values making arts as well as viewing it” and “encourages visitors to produce art, not just look at it”.¹²¹ Moreover, according to Olson, this art museum allows interactions between artists and visitors by not only encouraging visitors to involve in the process of art production, but also providing gathering spaces. For instance, in the architectural program, there is a space named The Forum. Due to the existence of this space, the Bellevue Arts Museum defines itself in its website as “a space where artists and audiences directly participate in the exchange of ideas, illuminating and enriching their joint experience of art, craft, and design.”¹²² However, Olson wrote about the usage of “The Forum” space as follows:

a meeting space, which occupies the whole first floor and includes with cafe, store, auditorium and open to the non-paying public... it's not easy to look at art hung here, but it is becoming the gathering place Holl hoped it would be: It's already heavily scheduled for weddings and parties.¹²³

¹¹⁸ John Micklethwait, “Special Report: Museums-Temples of Delight”, *The Economist*, December 21, 2013, accessed November 2, 2019, <https://www.economist.com/news/special-report/21591707-museums-world-over-are-doing-amazingly-well-says-fiammetta-rocco-can-they-keep>.

¹¹⁹ Please see Appendix B for texts no. 21, 28, 125, 244.

¹²⁰ Please see Appendix B for the text no. 125.

¹²¹ Please see Appendix B for the text no. 125.

¹²² “About Us”, *Bellevue Arts Museum*, November 17, 2015, accessed June 22, 2019, <https://www.bellevuearts.org/about-us>.

¹²³ Please see Appendix B for the text no. 125.

As it can be interpreted from Olson's statement, Steven Holl's design has been enabling social events and ceremonies rather than discussions between artists and audiences that are open to exchange of ideas. Yet, social events and ceremonies have a possibility to reveal informal encounters between the public.

The second way that art museums implement to open themselves to the public is combining architectural program with spaces in various functions such as shopping, gastronomical activities, and ceremonies. For instance, there could be several flexible spaces and club-rooms for conferences, receptions, and ceremonies such as weddings; coffee shops, cafes, restaurants, bars; bookshops, gift and museum shops.¹²⁴ In discourse, architects state that, by means of including these spaces into the architectural program of art museums' buildings, art became "accessible to a much wider public" and the building is "cementing the role of museum as a civic museum in city life."¹²⁵ Moreover, in some art museums there could be spaces for instructing. For instance, the Institute of Contemporary Art and The New Museum of Contemporary Art, which are both located in the US, include an "education center" including classrooms, workshops, libraries and computer terminals. According to architects, these art museums combine these instructing spaces to their architectural program for "connecting the neighbourhood with the museum" in order to make the art museums more accessible through "educating the public".¹²⁶

The third way for opening art museums to the public has occurred by means of the physical relation of the art museum with the urban fabric. It is achieved by means of the syntactical attributes such as visual accessibility and permeability of buildings, or by dividing the mass of the art museum building into public and private zones.

According to architects, who state that art museums open themselves to public by means of visual accessibility, the visual accessibility of building allows a "flow of pedestrians into the facility from street by having a glimpse of activities within"; it works "to attract visitors"; and it evokes that "the building feels like an extension of the city".¹²⁷ Another syntactical attribute, which is used for opening the museum to the

¹²⁴ Please see Appendix B for texts no. 30, 38, 52, 167.

¹²⁵ Please see Appendix B for texts no. 30, 52.

¹²⁶ Please see Appendix B for texts no. 183, 184.

¹²⁷ Please see Appendix B for texts no. 100, 215, 272.

public, is permeability. Architects state that permeability of the art museum building is achieved through “opening the courtyard of the museum to the public plaza as an extension of the complex”; or it is occurred by means of “a public route through the building”; and resulted the building works “as a passage, which is leading to a square” and “as an urban path of the district and directing circulation from street to through the museum.”¹²⁸

Moreover, the permeability of the building is also achieved by designing accordingly to usages of public spaces belong to a particular culture. It is possible to state that, architects of these buildings interpret cultural and spatial patterns of locals in order to design permeable buildings as a way of opening the art museum to the public. For instance, the Kolkata Museum of Modern Art in India is an example of this way of opening the museum to the public. It is the last branch of MoMA abroad and it was designed by the architecture firm Herzog & de Meuron for the district of Hatihara, which is thirty-three minutes by car to the city centre of Kolkata (Figures 4.1-2). As Jacques Herzog and Pierre de Meuron explained on their websites, building was designed with the inspiration of the traditional Indian temple architecture in order to establish Kolkata as a city of arts.¹²⁹



Figure 4. 1. “Culture Area” by Herzog & de Meuron.

(Source: “Kolkata Museum of Modern Art”, *Herzog & de Meuron*, May 25, 2018, accessed November 5, 2018, <https://www.herzogdemeuron.com/index/projects/complete-works/326-350/331-kolkata-museum-of-modern-art/image.html>)

¹²⁸ Please see Appendix B for texts no. 2, 22, 101, 169, 210, 211, 273.

¹²⁹ “Kolkata Museum of Modern Art”, *Herzog & de Meuron*, May 25, 2018, accessed November 5, 2018, <https://www.herzogdemeuron.com/index/projects/complete-works/326-350/331-kolkata-museum-of-modern-art.html>

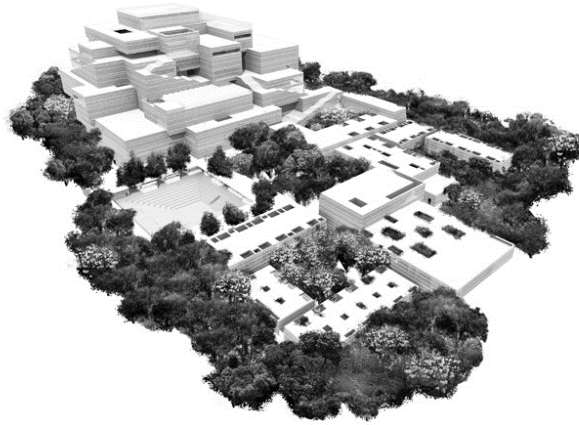


Figure 4. 2. Kolkata Museum of Modern Art by Herzog & de Meuron.
(Source: “Kolkata Museum of Modern Art”, *Herzog & de Meuron*, May 25, 2018, accessed November 5, 2018, <https://www.herzogdemeuron.com/index/projects/complete-works/326-350/331-kolkata-museum-of-modern-art/image.html>)

The ongoing project was started in 2013 with the objective to bring two broad areas of work under a single roof. The first one was the collection, preservation, and exhibition of fine art objects, both from India and abroad, which were dating from the late 18th century to the contemporary. The second one involved art education and research. It was planned as a cultural hub on a grand scale, in order to be an attraction point for both locals and tourists. The museum declared that the building was going to “come up on the new superhighway connecting Kolkata to the International Airport, and be the point of attraction for both art lovers and tourists not only from all corners of India but from across Asia and the rest of the world.”¹³⁰ The construction has not completed yet. When the construction is completed, the museum complex will occupy 50,000m² area. The expected construction cost is 5.5 billion dollars.¹³¹ The architectural program is twofold. Based on that programmatic division, the museum will be placed on a huge campus in two areas, which are “Art Centre” and “Culture Centre”.¹³² Within the art centre, there will be exhibition spaces, an art restoration laboratory, education

¹³⁰ “The Architecture of KMOMA”, *Kolkata Museum of Modern Art*, November 19, 2013, accessed June 22, 2019, www.kmomamuseum.org

¹³¹ Karissa Rosenfield, “Kolkata Museum of Modern Art/Herzog & de Meuron,” *Archdaily*, November 26, 2013, accessed August 17, 2017, <https://www.archdaily.com/452166/kolkata-museum-of-modern-art-herzog-and-de-meuron>

¹³² “The Architecture of KMOMA”, *Kolkata Museum of Modern Art*.

facilities, research facilities, photographic facilities, offices, a multi-media archive, an amphitheatre, an auditorium, and retail spaces.¹³³ In the second area, there will be event spaces, artist studios and residences, a performance space, gastronomic areas, commercial facilities, spaces for the sale of art and crafts, and outdoor car parking. As it is mentioned in the art museum's institutional website, the museum will house modern and contemporary Indian art and international art together with performing arts, music, cinema, photography, literature, fine art, and sculpture, dating from the late 18th century to the present.¹³⁴ It is announced that, when it is finished the art museum will not only arrange exhibitions but also it will arrange workshops, talks, seminars and research projects related to music, dance, theatre and cinema.

As it is seen in Figure 4.2, various social areas of the museum are combined with a staircase surrounding the mass of the building. As Ecem Sariçayır described in her online project review in the architectural portal Arkitera, by this way the building “directs visitors to the middle of the complex with courtyards and outer streets at each entrance, which is loyal to the main design idea of public spaces in India.”¹³⁵

Another art museum building that interprets the spatial patterns of a particular culture is Oita Prefectural Art Museum by Shigeru Ban Architects, which was constructed in 2015 at Oita in Japan. Shigeru Ban Architects denoted in the architectural portal Archdaily about the project and stated that by means of a glass bi-folding facade “the atrium of the museum becomes a street-connected public space, which is always free for everyone and can be enjoyed as a civic space.”¹³⁶ Moreover, architects explained how they interpreted the idea of the “*Engawa*”, which is the public space of traditional Japanese houses:

...the idea is born from the idea of the traditional Japanese *Engawa*, which is the covered outdoor space bordering the perimeter of traditional Japanese houses. By removing the facade, the museum becomes a facility that becomes one with the city. A glass facade can create a visual connection between interior and exterior, but still exists as a transparent wall physically separating the spaces. By removing this wall, the museum becomes a facility that becomes one with the city.¹³⁷

¹³³ “Kolkata Museum of Modern Art”, *Herzog & de Meuron*.

¹³⁴ “The Architecture of KMOMA”, *Kolkata Museum of Modern Art*.

¹³⁵ Please see Appendix B for the text no. 258.

¹³⁶ Please see Appendix B for the text no. 239.

¹³⁷ Please see Appendix B for the text no. 239.

In the discourse, it is stated that with permeability of art museum buildings, architects aim “a new relationship between museum and the surrounding spaces”; in order to connect “the public with the cultural institution”; to integrate “museum into the heart of the city”; and to allow new encounters such as; “people meets art when simply walking through the city”.¹³⁸

The opening of art museums to the public within the third way is also achieved by dividing the mass into public and private zones. São Paulo Museum of Art by Lina Bo Bardi and 21st Century Museum of Contemporary Art Kanazawa by SANAA are the most mentioned buildings in the discourse in terms of dividing the mass into zones.

For instance, about Lina Bo Bardi’s São Paulo Museum of Art, Jane Hall denoted that the building “hovers above a vast open square, which is intended to be a fairground, water features and children playing.”¹³⁹ Hall quoted Lina Bo Bardi’s own words in order to explain the aim behind the design idea, which is producing “a poor architecture with free spaces that could be created by the collective, that would be a usable space, that would be something could be taken over.”¹⁴⁰ By considering Lina Bo Bardi’s statement, it is possible to reveal that with her design, Lina Bo Bardi aimed to give back the amount of public space to the city by lifting up the building from the ground.

However, Jane Hall also informed that “the current museum management have revealed plans to face off the square, in relation to what they claim as misuse for gatherings, protests, and drug use. Thus, this move “directly contradicts the vision of Lina Bo Bardi.”¹⁴¹ Although the aim of the design idea is to open the museum to public by dividing the mass into public and private zones, which is executed by hovering the museum above and leaving the ground floor to public use, Hall mentions that it is not working in practice due to the managerial decisions.

This managerial decision of the museum works as an example of Don Mitchell’s arguments, which is about the dominant conception of public space in contemporary society. According to Mitchell, power in contemporary society uses public space as a

¹³⁸ Please see Appendix B for texts no. 22, 194, 211, 278.

¹³⁹ Please see Appendix B for the text no. 4.

¹⁴⁰ Please see Appendix B for the text no. 4.

¹⁴¹ Please see Appendix B for the text no. 4.

controlling mechanism, and in order to achieve this marginalized groups such as drug users or homeless people are excluded from public spaces.¹⁴² As a result, public spaces that should be “unconstrained” are transformed into spaces that open to usage of appropriate public, who is “allowed in”.¹⁴³

21st Century Museum of Contemporary Art Kanazawa is another art museum building in the discourse that opens itself to the public in terms of dividing the mass into zones.¹⁴⁴ According to Naomi Pollock, art museums in Japan are located in isolated parks, which are away from the city centres.¹⁴⁵ Pollock stated that, unlike the others, 21st Century Museum of Contemporary Art Kanazawa is located in the city centre of Kanazawa.

Similar to the statement of Pollock, architects of the museums, who are Kazuyo Sejima and Ryue Nishizawa as the members of SANAA, explained their design concept with their own words as follows: “museum open to the city like a park.”¹⁴⁶ The project was started in 1999 and completed in 2004. Victoria Newhouse stated that the total cost of the construction was 103 million dollars.¹⁴⁷ As Newhouse informed, the museum has 27,920m² of total space and 3.831m² belong to the exhibition spaces.¹⁴⁸ The museum building is a multi-entrance complex, with a circular shape, and it is accessible from all sides. Its architectural program involves exhibition galleries, design gallery, people’s gallery opens for amateur artists who want to exhibit their works, art library, lecture hall, gift shops theatre and offices. The mass of the building is divided into “exhibition zone” and “public zone”, which Pollock refers to “free zone”. In the website of the museum, there is a conceptual diagram that depicts this division (Figure 4.3).

¹⁴² Mitchell, “The End of Public Space? People’s Park, Definitions of the Public, and Democracy.”, 115.

¹⁴³ Mitchell.; 115.

¹⁴⁴ Please see Appendix B for texts no. 110, 179.

¹⁴⁵ Please see Appendix B for the text no. 110.

¹⁴⁶ “Museum Concept”, *21st Century Museum of Contemporary Art Kanazawa*, June 18, 2014, accessed June 14, 2017, https://www.kanazawa21.jp/data_list.php?g=11&d=1&lng=e

¹⁴⁷ Victoria Newhouse, *Towards a New Museum* (New York: The Monacelli Press, 2007)., 321.

¹⁴⁸ Newhouse., 321.

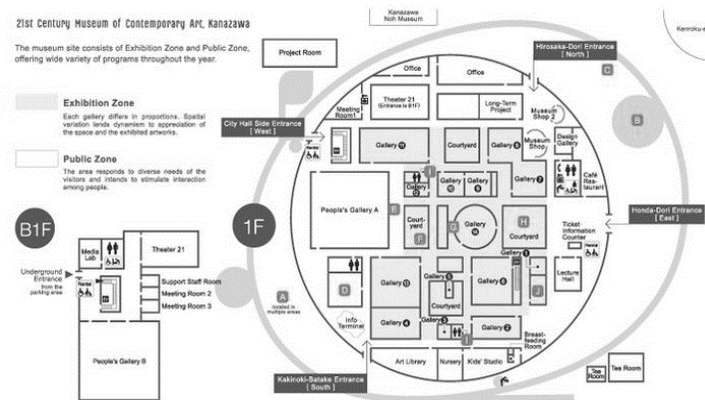


Figure 4. 3. 21st Century Museum of Contemporary Art Kanazawa’s Conceptual Diagram. (Source: “Visitor Information”, *21st Century Museum of Contemporary Art Kanazawa*, June 18, 2014, accessed June 14, 2017, https://www.kanazawa21.jp/data_list.php?g=9&lng=e)

As it is seen in the diagram, the **exhibition zone**, which is grey, is located in the centre of the plan layout. The **public zone** is located in the periphery. Also, on the website, it is informed that the exhibition zone and the public zone have different temporalities. For instance, the exhibition zone opens daily from 10.00 am to 18.00 pm. The public zone opens daily at 9.00 am to 22.00 pm.¹⁴⁹ As it is reported by Newhouse, SANAA stated in an interview that, the layout provides free movement to visitors in the exhibition zone.¹⁵⁰ Moreover, SANAA stated that artworks can be exhibited in every part of the museum layout beyond gallery spaces, such as corridors between the gallery spaces, and courtyards. According to SANAA, due to the adaptability of the museum layout the spaces are capable of displaying every kind of artwork. Thus, they stated that there are no categorizations or classifications of artworks from different media in terms of the museum’s curatorial strategy.¹⁵¹

In the conceptual diagram, it is mentioned that the public zone “responds to the diverse needs of the visitors and intends to stimulate the interaction among people.”¹⁵² Similarly, in the journal of *Architectural Record*, SANAA reported as follows:

¹⁴⁹ “Visitor Information”, *21st Century Museum of Contemporary Art Kanazawa*, June 18, 2014, accessed June 14, 2017, https://www.kanazawa21.jp/data_list.php?g=9&lng=e.

¹⁵⁰ Newhouse, *Towards a New Museum.*, 321.

¹⁵¹ Newhouse., 322.

¹⁵² “Visitor Information”, *21st Century Museum of Contemporary Art Kanazawa*.

The intertwined public and museum zones are designed to provoke interaction between potential user groups, with the public spaces encircling the museum... intent is opening the museum (architecture) up to its surroundings, to the city, its activities, and people.¹⁵³

However, in the discourse, it is also stated that the spaces in the “public zone” do not stimulate interaction because they are actually not free. According to Pollock, “free zone holds the restaurant, museum shop, art library, child-care centre and lecture hall, and people’s gallery, yet for a fee.”¹⁵⁴ Thus, it is obvious that gastronomic spaces and museum shops are also the spaces for consumption. This means visitors should spend some money in order to stay in the “public zone” of the museum. Not only in these spaces but also in the art library and also in the people’s gallery visitors should spend money for seeing artworks that belong to amateur artists’. Since, as it is seen on the museum’s website, visitors need membership for a fee in order to use these spaces.¹⁵⁵ As the museum’s website informs, the other public spaces in the public zone, are only open for the members of schools or organizations.¹⁵⁶

Therefore, in terms of strategies of art museums to reach an enhanced publicness, art museums implement these above mentioned strategies to make themselves more accessible to the public. In terms of being the most accessible public space, the most accessible art museum as stated in the discourse since the 1990s is the Tate Modern. For instance, in the discourse, it is regarded as “an accessible public forum”.¹⁵⁷ Thus, the next section will look closer to it.

¹⁵³ Please see Appendix B for the text no. 179.

¹⁵⁴ Please see Appendix B for the text no. 110.

¹⁵⁵ “Visitor Information”, *21st Century Museum of Contemporary Art Kanazawa*.

¹⁵⁶ “Visitor Information.”

¹⁵⁷ Please see Appendix B for the text no. 246.

4.2.1.1. The Most Accessible Art Museum as Stated in the Discourse: The Tate Modern

The original building of the Tate Modern was designed by Giles Gilbert Scott in 1947 in order to function as a power station in the Bankside, which is an old industrial area of London¹⁵⁸ (Figure 4.4). The construction began in 1959, and the building opened to the public in 1962, and it was named Bankside Power Station. During the economic policies of the government of Margret Thatcher, London's Bankside Power Station was closed in 1981 "due to the increased price of oil."¹⁵⁹

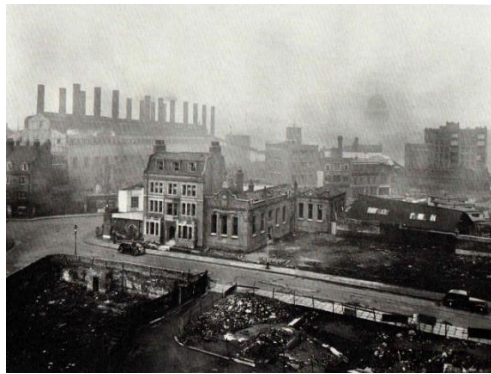


Figure 4. 4. Bankside Power Station During the 1940s.

(Source: Nicholas Serota, "Foreword," in *Tate Modern: Building a Museum for the 21st Century*, ed. Chris Dercon and Nicholas Serota (London: Tate Publishing, 2012), 26.)

As the former director Nicholas Serota denoted, in 1993 Tate's trustees decided to transform the Bankside Power Station into London's "first museum of modern art".¹⁶⁰ Thus, an international competition was arranged in 1994, and Jacques Herzog

¹⁵⁸ Chris Dercon and Nicholas Serota, "Chronology," in *Tate Modern: Building a Museum for the 21st Century*, ed. Chris Dercon and Nicholas Serota (London: Tate Publishing, 2016), 224–240., 225.

¹⁵⁹ Dercon and Serota., 225.

¹⁶⁰ Serota, "Foreword.", 19.

and Pierre de Meuron won the competition.¹⁶¹ According to Serota, architecture firm Herzog & de Meuron was the winner, due to their strong design idea, which was transforming the Turbine Hall into a public space.¹⁶² Hence, the construction began. In 1995, Tate Modern's ongoing construction's economic impact analysis report was published and it was indicated that around £100 million direct economic benefit would be achieved after the completion of Tate Modern and "approximately 3,000 jobs have been created in London."¹⁶³ The Tate Modern was opened to the public in 2000 with a total cost of £134,5 million.¹⁶⁴ The Tate Modern's building in 2000 had 3.300m² exhibition space within 34.000m² total area.¹⁶⁵ The architectural program of the first building involved exhibition spaces, an auditorium, seminar rooms, a learning centre, a screening room, gastronomic amenities such as restaurant, café, and bar, and various shop amenities such as main shop, river shop, shop for the printed artworks and posters, exhibition shop. The building had multi-entrance. Architects Jacques Herzog and Pierre de Meuron claimed that the role of the Tate Modern was "substantial" to London. According to architects,

Tate Modern has changed London since 2000. The impact it has had on urban design and the development of the Southbank and Southwark has been as substantial as its influence on the city's artistic, cultural and social life.¹⁶⁶

According to Nicholas Serota, within its first year, 5.2 million visitors visited the Tate Modern, and every year visitor numbers had been increasing.¹⁶⁷ In this regard, the

¹⁶¹ The architects who took part in the 1994 competition are as follows: Hiromitsu Kuwata, Masataka Yano, Julian Harrap, Amanda Leveté, Jan Kaplicky, Ricky Burdett, Nicholas Grimshaw, Shunji Ishida, Rick Mather, John Pringle, Michael-Craig Martin, Mark Whitby, Renzo Piano, Jacques Herzog and Pierre de Meuron, Will Alsop, Rem Koolhaas, Claudio Silvestrin, Rolfe Judd, Rafael Moneo, Arata Isozaki and David Chipperfield. Dercon and Serota, "Chronology.", 226.

¹⁶² Serota, "Foreword.", 19.

¹⁶³ "The Economic Impact of Tate Modern", *TATE*, May 11, 2001, accessed 23 July, 2014, <https://www.tate.org.uk/press/press-releases/economic-impact-tate-modern>

¹⁶⁴ Dercon and Serota, "Chronology.", 229.

¹⁶⁵ Rennie Jones, "AD Classics: The Tate Modern/Herzog & de Meuron," *Archdaily*, September 17, 2013, accessed 23 July, 2014, <https://www.archdaily.com/429700/ad-classics-the-tate-modern-herzog-and-de-meuron>

¹⁶⁶ Please see Appendix B for the text no. 176.

Tate Modern's trustees decided to construct a new extension in 2004 in order to have additional spaces for the overcrowded building and to create a new south entrance, which would be a direct link between the Turbine Hall and Southern streets.¹⁶⁸ In 2007, a shortlisted competition was arranged and Richard Rogers, Herzog & de Meuron, Dominique Perrault, and Wilkinson Eyre were invited to involve.¹⁶⁹ As Serota denoted, "slightly against odds", the architectural firm Herzog & de Meuron again won the competition due to their ideas on fostering the museum's publicness (Figure 4.5)¹⁷⁰.

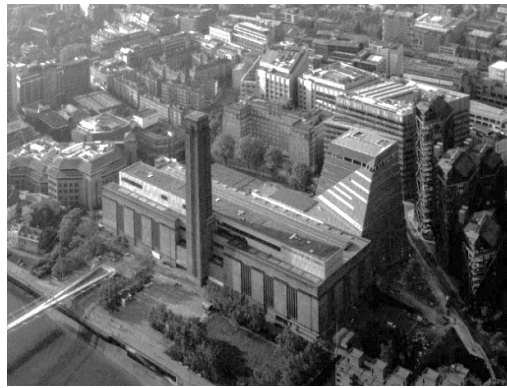


Figure 4. 5. The Tate Modern with Its Latest Extension in 2016.
(Source: Nicholas Serota, "Foreword," in *Tate Modern: Building a Museum for the 21st Century*, ed. Chris Dercon and Nicholas Serota, London: Tate Publishing, 2012, 16.)

After the economic success of the first phase in 2000, the UK Government provided a grant of £50 million for construction costs of the new extension and the construction began in 2008.¹⁷¹ Directors Chris Dercon and Nicholas Serota stated that a public fund campaign launched in 2015 by Tate, due to the highly raised costs of the

¹⁶⁷ Serota, "Foreword.", 20.

¹⁶⁸ Serota., 20.

¹⁶⁹ *Ibid.*, 20.

¹⁷⁰ *Ibid.*, 20.

¹⁷¹ Dercon and Serota, "Chronology.", 230.

building during the construction process.¹⁷² Finally, on 17 June 2016, the new extension of the Tate Modern was opened to the public with a total cost of £203 million.¹⁷³

The architectural program of the new extension involved additional exhibition spaces, spaces for live performances, and additional gastronomic and consumption spaces, such as cafes, restaurants, coffee shops, bars, and gift shops. In terms of fostering the physical accessibility of the public to the building, Herzog & de Meuron provided a multi-entrance layout (Figure 4.6). Moreover, Serota stated that Tate Modern had various purposes beyond exhibiting art, such as; “congregation, performance, debate, exchange of ideas, the experience of the obsessions of the others and the discovery of self.”¹⁷⁴ Thus, it is possible to state that the design idea of Tate Modern’s architects is in concert with this purpose in terms of providing congregation. The connection of the building with the urban fabric is strong. In this regard, architect Rennie Jones states that The Tate Modern “works as a public passage since it is providing access from all directions.”¹⁷⁵ Moreover, on Tate’s website, it is mentioned that the entrance for the public is free.¹⁷⁶

When public comments on social media about the Tate Modern are reviewed, it is seen that people share commonly positive comments for this art museum and the public life it offers. For instance, one person stated as follows:

An amazing space that always has interesting and thought provoking works of art on display. Also, the coffee from the members’ area is great. Sometimes come here just to walk through to get a coffee and buy a bag to take home.¹⁷⁷

¹⁷² Dercon and Serota., 230.

¹⁷³ Ibid., 238.

¹⁷⁴ Nicholas Serota, “Foreword,” in *Tate Modern: Building a Museum for the 21st Century*, ed. Chris Dercon and Nicholas Serota (London: Tate Publishing, 2012), 22.

¹⁷⁵ Please see Appendix B for the text no. 199.

¹⁷⁶ “Plan Your Visit”, *TATE*, April 05, 2012, accessed June 21, 2019, <https://www.tate.org.uk/visit/tate-modern>

¹⁷⁷ One reviewer posted on Tate’s Facebook account. “Tate Reviews”, Facebook, August 4, 2019, accessed November 1, 2019. <https://www.facebook.com/pg/tategallery/reviews/>

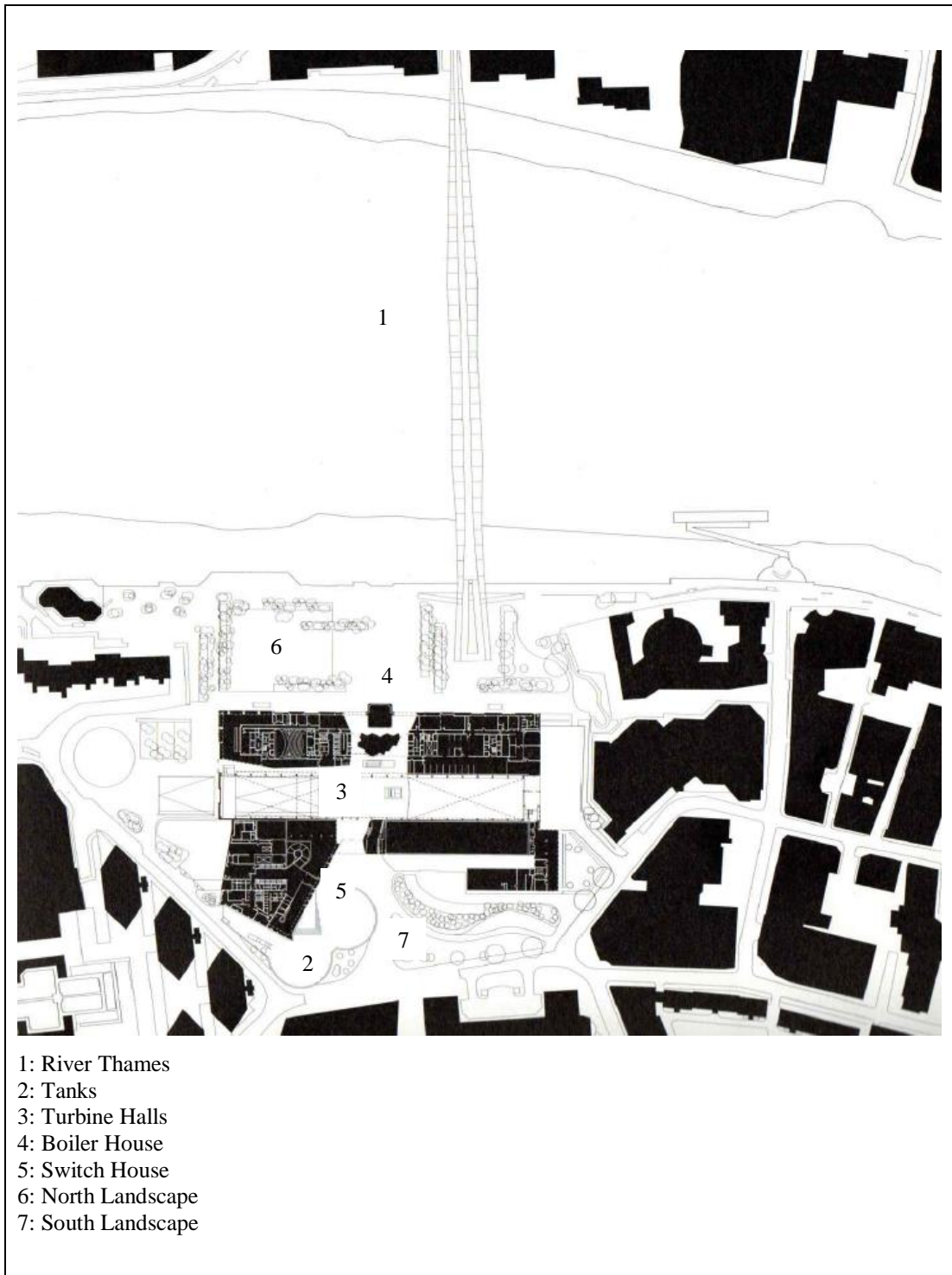


Figure 4. 6. Site Plan of the Tate Modern with Its Latest Extension Switch House.
(Source: Modified from, Chris Dercon and Nicholas Serota, "Chronology,"
in *Tate Modern: Building a Museum for the 21st Century*, ed. Chris Dercon
and Nicholas Serota, (London: Tate Publishing, 2016), 195.)

Similarly, various publics shared positive ideas about Tate Modern as follows: “Nice place to have a walk...and also to enjoy the view from the cafe or the restaurant on the top floors... Restaurant really really good”; and “Lovely building and space. Interesting exhibitions and choice of cafes and restaurants.”¹⁷⁸

In the book “Museum of the Future”, the former director of the Tate Modern Chris Dercon gave the result of a research of the Tate Institution about the reasons of publics for coming to the Tate Modern.¹⁷⁹ According to Dercon, publics visit the Tate Modern for gaining knowledge and encountering others. In this regard, Tate Modern opened a new space in 2016, which is the **Tate Exchange**, in its new extension that is known as The Switch House. It was opened as a part of Tate’s “Tate Exchange Research and Evaluation Programme, which was funded by the Paul Hamlyn Foundation.”¹⁸⁰ It is located on the fifth floor of The Switch House building. Due to lacking of direct physical accessibility to this space from the outside, Critic and Tate Exchange’s evaluator Hanna Wilmoth stated as follows:

wayfinding (how people orient themselves in Tate Modern and find their way from their entry point to their destination) was particularly problematic for would-be participants coming to Tate for the first time.¹⁸¹

In the Tate’s website, Tate Exchange’s purpose, usage and who is this space for are mentioned as follows:

(Tate Exchange is for) artists, responses, workshops, talks and events, where you can join the conversation and collaborate in art making – anything from building a boat, a dance class, painting a mural, or sitting down and having a chat with the person next to you over a cup of tea.¹⁸²

¹⁷⁸ Reviewers stated in Tate’s Facebook account. Facebook, April 15, 2018, accessed November 1, 2019, <https://www.facebook.com/pg/tategallery/reviews/>

¹⁷⁹ Bechtler and Imhof, *Museum of the Future.*, 74.

¹⁸⁰ Wilmoth, *Tate Exchange Evaluation Report 2016–17*, 4.

¹⁸¹ Hanna Wilmoth, *Tate Exchange Year 2: Production Evaluation Report 2017-18* (London, 2018), 16, accessed November 2, 2019, <https://www.tate.org.uk/download/file/fid/125633>.

¹⁸² “Tate Exchange”, *TATE*, September 09, 2016, accessed June 21, 2019, <https://www.tate.org.uk/visit/tate-modern/tate-exchange>

According to Anna Cutler, who head of Tate Exchange, this space is working in order to be;

a place for the public to drop in for a talk, join in the conversation, enjoy a chance encounter and learn something new... (It is) also a platform for opening up the museum, testing ideas and encouraging new perspectives with and through art.¹⁸³

In this regard, since 2016, Tate Exchange has arranged “participatory programmes, workshops, activities and debates”.¹⁸⁴ Hanna Wilmoth stated that Tate Exchange has been “a new public space for collaborative projects and a platform for testing ideas and encouraging new perspectives on life through art, opening up the museum to new audiences and new ways of working” (Figure 4.7-8).¹⁸⁵



Figure 4. 7. Public Debate in the Tate Exchange.

(Source: Hanna Wilmoth, *Tate Exchange Year 2: Production Evaluation Report 2017-18* (London, 2018), 75, accessed November 2, 2019 <https://www.tate.org.uk/download/file/fid/125633>.)

As it was stated by Wilmoth every year a theme has been conceptualized by the Learning and Research Department of Tate Modern with the help of the Tate Exchange Associates.¹⁸⁶ In relation to that theme artists, professionals and theorists are invited to

¹⁸³ “An Open Experiment at Tate”, Anna Cutler’s conversation, ICOM, April 24, 2017, accessed August 2, 2019, <https://icom.museum/en/news/an-open-experiment-at-tate/>

¹⁸⁴ Wilmoth, *Tate Exchange Evaluation Report 2016–17.*, 8.

¹⁸⁵ Wilmoth., .7.

¹⁸⁶ *Ibid.*, 11.

produce events, workshops, performances, films, installations, projects, discussions, and speeches. For instance, between 2016 and 2017 the theme was “Exchange”.¹⁸⁷ Between 2018 and 2019 the theme was “Production”.¹⁸⁸



Figure 4. 8. Public Event in the Tate Exchange.

(Source: Hanna Wilmoth, *Tate Exchange Year 2: Production Evaluation Report 2017-18* (London, 2018), 76, accessed November 2, 2019 <https://www.tate.org.uk/download/file/fid/125633>.)

Although Tate Exchange has been opening its space to public to attend events and debates, in the Tate Exchange’s annual evaluation report in 2017 Wilmoth reported that “people were inclined to hesitate on the threshold, uncertain of the rules of engagement, seeking permission and guidance.”¹⁸⁹ In this regard, a person commented about Tate Exchange’s space as follows: “I wondered about which parts we were allowed to touch or walk in. Am I allowed to go any further? Is this backstage or can I go in?”¹⁹⁰ Moreover, another person indicated her feelings of being excluded in Tate Exchange with these words: “the provocations, artists, ideas, outcomes are still situated in a white middle-class landscape.”¹⁹¹

¹⁸⁷ *Ibid.*, 11.

¹⁸⁸ Hanna Wilmoth, *Tate Exchange Year 2: Production Evaluation Report 2017-18*.

¹⁸⁹ Wilmoth, *Tate Exchange Evaluation Report 2016–17*, 4.

¹⁹⁰ *Ibid.*, 23.

¹⁹¹ Wilmoth, *Tate Exchange Year 2: Production Evaluation Report 2017-18.*, 66.

Nevertheless, publics responded to the Tate Exchange mainly positive, such as “London is a place where people don’t talk to each other. London needs more places like Tate Exchange, it should be the face of London.”; “Massive thanks for providing a space for children to explore. This type of opportunity is vital and so important”; “My first visit to this space very enjoyable and informative. Also a great space to just sit and relax”; and “Interesting space. Can spend time. Free tea—makes people at home ‘offering’ tea. Idea of home/comfort makes it easier to interact.”¹⁹² In this regard, the most positive comment was belong to a high school teacher as follows: “(Tate Exchange is) giving students, who find public spaces difficult, **a safe space** to showcase and develop their artistic talents.”¹⁹³

According to the evaluation report, in its first year “Tate Exchange welcomed 83,305 visitors.”¹⁹⁴ In the second year, this number had increased and “94,726 visitors” visited the Tate Exchange.¹⁹⁵ Wilmoth reported that the main reason for the public to visit Tate Exchange is “to have fun”.¹⁹⁶ According to her, “the relational aspect of Tate Exchange is central to its success.”¹⁹⁷

Wilmoth claimed that since its opening in 2016, Tate Exchange has made several differences in the public life. Since, it “provides opportunities for people to step outside their own lives, hear about other people’s lives and move beyond their comfort zones.”¹⁹⁸ Firstly, as Wilmoth reported, Tate Exchange has been “engendering new relationships and perceptions of art and artists.”¹⁹⁹ In this regard, a person indicated that “Oh yes, we’re all part of the artwork here.”²⁰⁰ Similarly, another person commented as follows: “It made me think about how an artwork doesn’t necessarily have to be

¹⁹² Wilmoth., 64.; Wilmoth, *Tate Exchange Evaluation Report 2016–17*, 23.

¹⁹³ Wilmoth, *Tate Exchange Year 2: Production Evaluation Report 2017-18.*, 64. Emphasis is mine.

¹⁹⁴ Wilmoth, *Tate Exchange Evaluation Report 2016–17*, 4.

¹⁹⁵ Wilmoth, *Tate Exchange Year 2: Production Evaluation Report 2017-18.*, 25.

¹⁹⁶ Wilmoth, *Tate Exchange Evaluation Report 2016–17*, 56.; Wilmoth, *Tate Exchange Year 2: Production Evaluation Report 2017-18.*, 72.

¹⁹⁷ Wilmoth, *Tate Exchange Year 2: Production Evaluation Report 2017-18.*, 74.

¹⁹⁸ Wilmoth., 85.

¹⁹⁹ *Ibid.*, 48.

²⁰⁰ *Ibid.*, 48.

physical. Conversation in a way, or means to start a conversation, can be as inspiring as viewing a piece of work.”²⁰¹ A child stated that how she surprised when she understood in the Tate Exchange that “artists don’t just make art, they drink tea and sleep, yes they do ordinary things in everyday life.”²⁰² Another subject mentioned her changed views about art reception as follows: “In Tate Exchange, you can get your hands on the art and that brings you more understanding than just passive viewing.”²⁰³ Similarly, an art student commented as follows:

All of the behind the scenes work like planning and listing materials as well as risks, is absolutely necessary in order to give the public the opportunity to take part in an activity within a public space. This is something that I had never known or thought of before²⁰⁴.

Secondly, Wilmoth stated that the Tate Exchange has been changing publics’ “perceptions of museums.”²⁰⁵ In this regard, a person commented that “(At Tate Exchange) you have power as an individual and your stories have power and you have a right to be here.”²⁰⁶ Similarly, another person mentioned an appreciation for the Tate Exchange and stated that “it’s great to see high culture changing in this way.”²⁰⁷ Another person indicated a change in his apprehension of art museums and stated as follows: “(Tate Exchange is) changed my view about galleries and museums differently as I thought it was for old people... Art isn’t just about pictures and stuff. It’s also about ideas.”²⁰⁸

Thirdly, according to Wilmoth, the Tate Exchange has been prompting publics “to take practical action.”²⁰⁹ In this regard one person commented as follows:

²⁰¹ Ibid., 49.

²⁰² Ibid, 52.

²⁰³ Ibid., 51.

²⁰⁴ Ibid., 57.

²⁰⁵ Ibid., 53.

²⁰⁶ Ibid., 53.

²⁰⁷ Ibid., 53.

²⁰⁸ Wilmoth, *Tate Exchange Evaluation Report 2016–17*, 79.

²⁰⁹ Wilmoth, *Tate Exchange Year 2: Production Evaluation Report 2017-18.*, 30.

Blaq Transmission was an incredible and unapologetic conversation that really helped me understand my role and duty as a black cis gay woman and how I can amplify young trans voices and platforms as well as supporting.²¹⁰

Furthermore, the Tate Modern has not only opened itself to the public with its multi-entrance physical space and its new space the Tate Exchange, but also it has opened itself to the public via its online broadcasts since 2005. In 2019, Tate Modern broadcasts 2090 videos and audios from its official website and also it has a YouTube channel, which has 169.000 subscribers.²¹¹ Moreover, in 2012, Tate launched a “Transforming Tate Britain: Archives & Access” program, which is funded by the National Lottery Heritage Fund with £1.9 million grant. Within this program, in 2019, Tate is digitising 52,000 materials from its archive including artists’ “photographs, sketchbooks, diaries, letters and objects”, with the aim of being “the world’s largest archive of British art.”²¹² In 2016, Tate Exchange had a twitter account, as Wilmoth denotes, it is used “as an inclusive, discursive forum to share in-house, partner and visitor content and comment” in order to attract a broader public with diverse voices.²¹³ In 2019, @TateExchange has 5,915 followers on Twitter.²¹⁴ Although Tate’s broadcasts, online archive, and Twitter account are not space-bounded, yet they have the potential for fostering an online debate.

²¹⁰ Wilmoth., 52.

²¹¹ “Video & Audio”, *TATE*, June 30, 2019, accessed September 12, 2019, <https://www.tate.org.uk/search?type=media>.

²¹² “Transforming Tate Britain: Archives & Access”, *TATE*, April 2, 2019, accessed September 12, 2019, <https://www.tate.org.uk/about-us/projects/transforming-tate-britain-archives-access>; “Archives & Access Toolkit”, *TATE*, April 2, 2019, accessed September 12, 2019, <https://www.tate.org.uk/art/archive/archives-access-toolkit>

²¹³ Wilmoth, *Tate Exchange Evaluation Report 2016–17*, 6.

²¹⁴ Tate Exchange @TateExchange. “A space for everyone to collaborate, test ideas and discover new perspectives on life, through art,” Twitter account, August 1, 2016, accessed November 1, 2019. <https://twitter.com/tateexchange>.

4.3. Section Remarks

This last section discusses two issues. Whether art museums' publicness has different aspects than conceptualizations of publicness in the public space theory. And, whether there are significant differences when the positions of different speaking subjects in the discourse are considered. Firstly, this section focuses on similarities and differences in conceptualizations of publicness in relation to art museums and public space theory. Secondly, it continues to discuss how publicness is conceptualized and realized in art museums. In this respect, it focuses on similarities and differences between conceptualizations and realizations of art museums' publicness.

4.3.1. Overlaps and Divergences in Conceptualizations of Publicness in Discussions

By considering the discussions in the discourse on art museums' publicness, this chapter deduced that art museums' publicness have been discussed within three focus, which are cultural, political and social focus. Under these three focuses, three aspects have been discussed, which are **displaying possession of cultural capital**, **battleground of differences** and, **social interaction of strangers**.

Although some of the aspects such as **accessibility**, **social interaction of strangers**, and **battleground of differences** are present in both conceptualizations of publicness in the public space theory and art museums' publicness, this chapter revealed that there is a specific aspect in particular to art museums' publicness.²¹⁵

In this regard, this chapter concludes that art museums' publicness has a different aspect than conceptualizations of publicness in the public space theory. Publicness conceptualizations in the public space theory discuss both open spaces and buildings with the same aspects. However, art museums' publicness produces its own aspect, which is **displaying possession of cultural capital**.

²¹⁵ As mentioned previously, accessibility is the most used strategy of art museums. In order to provide an enhanced publicness, art museums' implement various strategies and institutional decisions that are related with an aspect of publicness, which is *accessibility* of art museum as a public space.

Subjects, who conceptualize art museums' publicness with a cultural focus in the discourse, discuss art museums as public spaces for displaying possession of a cultural capital. In these discussions Pierre Bourdieu's arguments are central. Nevertheless, there are different conceptualizations in the discourse while defining art museums as public spaces, whether are they fostering a distinction in society by revealing the differences of diverse publics, or, are they homogenizing the differences in diverse publics.

In terms of the former, Bourdieu and Darbel argued that art museums "reinforce for some the feeling of belonging and for others the feeling of exclusion."²¹⁶ However, in terms of the latter, Andreas Huyssen argued that since the 1990s art museum became "the new kingpin of the culture industry."²¹⁷ Similarly, Nick Prior argued that contemporary art museums are "homogenizing the audience" as if they are "passive recipients succumb like mindless automata."²¹⁸ Thus, according to Huyssen and Prior, criticism, which follow Pierre Bourdieu's argument, on symbolic accessibility of art museums to public that points art museums' role in reinforcing distinction of diverse publics in society, lost its relevancy since the time that Bourdieu and Darbel collected the data about public who were visiting art museums.

On the other hand, it is important to recall a public comment that was previously mentioned. Related with an exhibition visit in the art museum a spectator stated that, although visitors are found some artworks in contemporary art museums "as a joke... they won't open their mouth because they don't want to appear uncultured, close-minded, old-fashioned people."²¹⁹ Similarly, as the former director of the Tate Modern Chris Dercon mentioned, "In the museums, you are allowed to look at people looking art. The museum is about performing publicness."²²⁰ Thus, when considering these statements in the discourse, Bourdieu's critique seems not so irrelevant in 2019.

²¹⁶ Bourdieu and Darbel, *The Love of Art: European Art Museums and Their Public* (1969), 112.

²¹⁷ Huyssen, "Escape from Amnesia: The Museum as Mass Medium.", 18.

²¹⁸ Prior, "Postmodern Restructurings.", 520.

²¹⁹ This quotation belongs to a commenter that watch a video about performance art on Tate's YouTube channel. Emphasis is mine. TATE, "Performance and Protest: Can Art Change Society".

²²⁰ Bechtler and Imhof, *Museum of the Future.*, 75.

In 1969, Bourdieu and Darbel argued that art museums were far from offering a comprehensive publicness and being open to diverse publics.²²¹ However, discussions with a political focus in the discourse shows that there could be possibilities for art museums to provide a strong publicness by understanding and discussing differences in society.

By sharing the purpose of reaching a democratized art museum institution, authors who conceptualize publicness of art museums with a political focus in the discourse discuss art museums as public spaces that open for the appearance of differences. In this respect, there are two different conceptualizations in the discourse.

For the first and dominant conceptualization within the political focus in the discourse, if the art museum is open for diverse publics it works as a democratic and inclusive public space.²²² In other words, according to subjects, opening art museum to diverse publics bring out democratic and inclusive art museums. In these discussions, Hannah Arendt's arguments are central. As mentioned previously, Arendt defines "public realm" as the space of political action or speech in which "people acting and speaking together."²²³ However, in these discussions the political issues are not stressed, rather they only mention the appearance of differences.

Thus, this first and dominant conceptualization in the discourse, which discusses art museums as public spaces that open for debate with the purpose of the appearance of differences, seems far from the conception of Hannah Arendt's public realm since they are not stressing the political issues.

On the other hand, according to the second conceptualization, if the art museum is not only open for diverse publics but also open for diverse issues that reveal and confront different perspectives to debate, it works as a democratic inclusive public space.²²⁴ In here, there are different views about the content of the debate.

²²¹ Bourdieu and Darbel, *The Love of Art: European Art Museums and Their Public* (1969), 112.

²²² Andrea Goulet, "Tate Exchange, An Open Agora About Contemporary Art"; Nina Möntmann, "Art And Its Institutions," in *Art And Its Institutions: Current Conflicts, Critique And Collaborations*, ed. Nina Möntmann (London: Black Dog Publishing, 2006), 9.; Anna Cutler, "The Value of Values: Reflections on Tate Exchange."; Anna Cutler, *Transforming Tate Learning*; Anna Cutler, "Tate Learning: Vision and Practice"; Please see Appendix B for texts no. 91, and 124.

²²³ Arendt, *Human Condition.*, 198.

²²⁴ Deutsche, "Art and Public Space: Questions of Democracy."; Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship.*, 2; Bishop, "The Social Turn: Collaboration and Its

The first view focuses on cultural and societal issues along with pragmatic purposes to changing artistic imagination and processes. For instance, according to Charles Esche, art museums can be democratic institutions and strengthen the faith in democracy by changing the artistic imagination. According to Esche, art museums should be “a public space in where civic agents can gather and can discuss, and where artistic imagination can be applied to questions that particular individuals or groups raised.”²²⁵

The second view stresses the need of involvement of political issues. In these discussions, political theorist Chantal Mouffe’s conceptualizations of publicness are central.²²⁶ Chantal Mouffe has been conveying her considerations on agonistic public spheres as a need to reach democracy, into the art discourse after the 1990s. As it was mentioned previously, Mouffe describes the public as individuals who are not “antagonists” (enemies), but “agonists” (polemical adversaries), in the public space.²²⁷ For Mouffe, public spaces as “agonistic public spheres” involve agonistic relations between these polemical adversaries.²²⁸ In this regard, Mouffe defines agonistic public sphere as a “battleground” of differences, in where people are not enemies but polemical adversaries, to reach the understanding of democracy beyond a need for a common ground or consensus.²²⁹ In other words, in Mouffe’s conception, agonistic relations, conflictual structures, conflicting points of view of adversary individuals are constituting the public sphere without any possibility of a final reconciliation.²³⁰ Mouffe

Discontents.”, 179; Bishop, “Antagonism and Relational Aesthetics.”, 77-78.; Rosalyn Deutsche, “Public Space and Democracy,” in *Evictions: Art and Spatial Politics* (Cambridge, Massachusetts: MIT Press, 1996), 282.

²²⁵ De Baere, Esche, and Borja-Villel, “Art Museums and Democracy.”

²²⁶ Mouffe, “For an Agonistic Public Sphere.”; Mouffe, *Agonistics: Thinking the World Politically.*, 101.; Mouffe, “Artistic Activism and Agonistic Spaces.”, 4.; Mouffe, “Artistic Strategies in Politics and Political Strategies in Art.”, 69.; Mouffe, “Public Spaces and Democratic Politics.”

²²⁷ Mouffe, *Agonistics: Thinking the World Politically.*, 41; Mouffe, “For an Agonistic Public Sphere.”, 90.

²²⁸ Mouffe, “For an Agonistic Public Sphere.”; Mouffe, *Agonistics: Thinking the World Politically.*, 91.

²²⁹ Mouffe, “Artistic Activism and Agonistic Spaces.”, 3.

²³⁰ Mouffe, *Agonistics: Thinking the World Politically.*, 138; Mouffe, “Artistic Activism and Agonistic Spaces.”, 3.; Chantal Mouffe, “Artistic Strategies in Politics and Political Strategies in Art,” in

accepts the agonistic public sphere as the basis of democracy in contemporary society, as she pointed out, which is under the hegemony of neoliberalism.²³¹

Mouffe argues that practices of the “critical art” and the artistic critique are core elements for a possibility to bring out the agonistic public sphere in art museums, which is voluntarily open for conflicts.²³² In this respect, Mouffe points a potential in art museums to transform into agonistic public spheres and to function as democratic institutions that open up the ways to resist the commodification processes of culture industry by bringing out criticism. According to Mouffe, “democratic institutions” that could “defuse the potential for hostility that exists in human societies by providing the possibility for antagonism to be transformed into agonism” are vital to reach a more democratic society.²³³ Mouffe sees a potential in art museums and contends that, if art museums would provide spaces for critical art practices, they “could be transformed into agonistic public spaces”, in where “the hegemony of neoliberalism can be questioned.”²³⁴ With an emphasis on Mouffe’s agonistic public sphere, subjects in the discourse agree that art museums, which open for critical and political art, are needed institutions in society by conceptualizing alternative ways to reach a more extended democracy beyond a need for a consensus.²³⁵

With a social focus in the discourse, subjects conceptualized art museums as public spaces in relation to revealing **social interactions of strangers**, which is also the dominant aspect that is discussed in art museums’ publicness discussions in the

Truth Is Concrete: A Handbook for Artistic Strategies in Real Politics, ed. Florian Malzacher and Anne Faucheret (Berlin: Sternberg Press, 2014), 71.

²³¹ Mouffe, *Agonistics: Thinking the World Politically.*, 7.

²³² Mouffe, “Artistic Activism and Agonistic Spaces.”, 4.; Mouffe, “Artistic Strategies in Politics and Political Strategies in Art.”, 69.; Mouffe, “Public Spaces and Democratic Politics.”, 9.,

²³³ Chantal Mouffe, “Which Public Sphere for a Democratic Society?,” *Theoria: A Journal of Social and Political Theory* 99 (2002), 58.

²³⁴ Mouffe, *Agonistics: Thinking the World Politically.*, 101.

²³⁵ Deutsche, “Art and Public Space: Questions of Democracy.”; Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship.*, 2; Bishop, “The Social Turn: Collaboration and Its Discontents.”, 179; Bishop, “Antagonism and Relational Aesthetics.”, 77-78.; Rosalyn Deutsche, “Public Space and Democracy,” in *Evictions: Art and Spatial Politics* (Cambridge, Massachusetts: MIT Press, 1996), 282.; Frist Art Museum, “Art, Democracy, and Justice Part One”, Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship.*, 2; Bishop, “The Social Turn: Collaboration and Its Discontents.”, 179; Bishop, “Antagonism and Relational Aesthetics.”, 77-78.; Deutsche, “Art and Public Space: Questions of Democracy.”; Simon Sheikh, “The Trouble with Institutions, or, Art and Its Publics,” in *Art And Its Institutions: Current Conflicts, Critique And Collaborations*, ed. Nina Möntmann (London: Black Dog Publishing, 2006), 149.; Möntmann, “Art And Its Institutions.”, 11.

discourse. Here, art museums are defined as public spaces for revealing social interaction among strangers. As it is already mentioned in Chapter 1, daily activities and social practices that take place in public spaces are considered important within discussions on public spaces' publicness.²³⁶ In this regard, it is possible to indicate an overlap in the discourse on art museums' publicness. Since, subjects, who conceptualize art museums' publicness with a social focus, discuss that social interaction is revealed in art museums by means of activities that create opportunities to chance encounters, potentials for critical dialogue and intellectual exchanges of different publics.²³⁷

It is interesting that, in the discussions in relation to museums' publicness, the conceptualization of educational activities with the purpose of educating the public, reminds theoreticians' conceptualizations in relation to art museums' publicness of the 19th century. For instance, according to museologist Klaus Staubermann, educational activities with the purpose of educating the public, should remain central to museums' publicness in order to promote the development of society.²³⁸ Due to the emphasis on the development of society and educating the public, this consideration of Staubermann indicates a continuity of conceptualizations of theoreticians in relation to art museums' publicness of the 19th century. As mentioned previously, the 19th century art museums' publicness was conceptualized by the 19th century museology with the purpose of enlightenment of people by broadening their knowledge, which were witnessing cultural, scientific and technological changes of the 19th century.²³⁹ Thus, it is possible

²³⁶ Henri Lefebvre, *Şehir Hakkı (1967)* (İstanbul: Sel Yayıncılık, 2013).; Don Mitchell, *The Right to The City: Social Justice and the Fight for Public Space* (New York: Guilford Press, 2003)., 17-29.; Henri Lefebvre, *Everyday Life in the Modern World* (London: The Penguin Press, 1971)., 97. ; Ash Amin, "Collective Culture and Urban Public Space," *City* 12, no. 1 (2008): 5–24.; Tridib Banerjee, "The Future of Public Space: Beyond Invented Streets and Reinvented Places," *Journal of the American Planning Association* 67, no. 1 (2001): 9–24.; Jane Jacobs, *The Death and Life of Great American Cities* (New York: Vintage Books, 1961).

²³⁷ Please see Appendix B for texts no. 101, 110, 169, 179, 184, 222, 243, 283.

²³⁸ Adams, "Rift Emerges Over ICOM's Proposed Museum Definition."

²³⁹ David Carrier, "Remembering the Past: Art Museums as Memory Theatres," *Journal of Aesthetics and Art Criticism* 61, no. 1 (February 2003): 61–65.; Newhouse, *Towards a New Museum.*; Terry Smith, "Shifting the Exhibitionary Complex," in *Thinking Contemporary Curating*, ed. Terry Smith (New York: Independent Curators International (ICI), 2012), 57–101. ; Jennifer Barrett, "Museums," in *International Encyclopedia of the Social & Behavioral Sciences*, ed. James D. Wright (London, 2015), 142–48.; Jennifer Barrett, *Museums and the Public Sphere* (West Sussex: John Wiley & Sons, 2012).; Tony Bennett, *The Birth of the Museum: History, Theory, Politics* (New York: Routledge, 1995).; Tony Bennett, "The Exhibitionary Complex," in *Thinking About Exhibitions*, ed. Reesa Greenberg, Bruce W. Ferguson, and Sandy Nairne (London: Routledge, 1996); Donald Preziosi, "Epilogue The Art of Art History," in *The Art of Art History: A Critical Anthology: A Critical Anthology*, ed. Donald Preziosi

to state that this apprehension of museums' publicness between contemporary museologists still has traces of the 19th century museology by promoting the development of society. Yet, there are also attempts to change it. For instance, according to critical contemporary museologist Jette Sandahl, in the 21st century, it is needed to think about museums' educational roles for "understanding differences" rather than educating the public.²⁴⁰

When the positions of different speaking subjects in the discourse are considered, such as a museologist, a museum director, a curator, theoretician as an art historian, art critic as an artist, architect as a critic, etc., significant differences are obvious. For instance, by sharing a **social focus**, **architects** as critics in architectural magazines and portals, and **museologists** conceptualized art museums' publicness in terms of **social interaction of strangers**. On the other hand, by sharing a **political focus**, **curators**, **museum directors**, and **museum professionals** conceptualized art museums' publicness in terms of **inclusion of diverse publics**. **Art critics**, **political theorists**, and **art historians** conceptualized art museums' publicness in terms of **battleground of differences**. Lastly, by sharing cultural focus, art theorists conceptualized art museums' publicness in terms of **displaying possession of a cultural capital**.

4.3.2. Overlaps and Divergences Between Conceptualizations and Realizations

As have been indicated previously, art museums' publicness with a social focus, discuss that social interaction is revealed in art museums by means of daily activities

(Oxford: Oxford University Press, UK, 1998), 488–504.; Donald Preziosi, "Twenty-Seven: Collecting/Museums," in *Critical Terms for Art History*, ed. Robert S. Nelson and Richard Shiff (Chicago: The University of Chicago Press, 2003), 407–19.; Carol Duncan, "Art Museum and Ritual of Citizenship," in *Exhibiting Cultures: The Poetics and Politics of Museum Display*, ed. Ivan Karp and Steven D. Lavine (Washington: Smithsonian Institution Press, 1991), 88–104.; Carol Duncan, *Civilizing Rituals: Inside Public Art Museums* (New York: Routledge, 1995).; Eilean Hooper-Greenhill, *Museums and the Shaping of Knowledge* (London: Routledge, 1992).; David Gordon, "The Art Museum," *Encyclopedia of Library and Information Sciences, Third Edition*, December 9, 2011, 1–10..; Christine M. Boyer, "The Art of Collective Memory," in *The City of Collective Memory: Its Historical Imagery and Architectural Entertainments* (Massachusetts: The MIT Press, 1994), 129–203.

²⁴⁰ Sandahl, "The Museum Definition as the Backbone of ICOM.", 5.

that create opportunities to chance encounters, potentials for critical dialogue and intellectual exchanges of different publics. However, these conceptualizations realized in art museums with the main focus to attract public attention to increase visitor numbers. It seems that these activities, which have a possibility to reveal creativity and liberation in the everyday life, as addressed by Henri Lefebvre, are reduced into shopping and gastronomical activities for reaching economic yield as the main objective.²⁴¹ Since, as Lefebvre points out about diverse publics in public spaces have “right for the city” to be involved in public spaces not only to reach “products and consumable materials goods” but also to reach “the need for creative activity”.²⁴²

This difference between conceptualization and realization of social interaction in art museums is related to neoliberalist influences on art museums’ conception of public. In the book “The Architecture of Neoliberalism: How Contemporary Architecture Became an Instrument of Control and Compliance”, Douglas Spencer deciphers the reflections of neoliberalism on architecture, not only by reviewing discursive practices but also by reviewing the practice of architecture through various types of buildings including art museums since the 1990s.²⁴³ Spencer states that the neoliberal thought with its methods and principles was conveyed to architecture by appropriating the post-war artistic avant-garde that was looking more beyond the visual perception, and counter-culture movements, such as back-to-the-land of the 1960s and the 1970s, which had promised liberation of the society.²⁴⁴ By reviewing a group of architectural productions, he points out the common spatial properties of the architecture of neoliberalism as follows:

The friction-free space supposed to liberate the subject from the strictures of both modernism and modernity, to reunite it with nature, to liberate its nomadic, social and creative dispositions, to re-enchant its sensory experience world, to conjoin it with a technology itself now operating in

²⁴¹ Lefebvre, *Şehir Hakkı (1967)*.; Mitchell, *The Right to The City: Social Justice and the Fight for Public Space.*, 17-29.; Lefebvre, *Everyday Life in the Modern World.*, 97.

²⁴² Mitchell, *The Right to The City: Social Justice and the Fight for Public Space.*, 18.; Lefebvre, *Şehir Hakkı (1967)*.

²⁴³ Douglas Spencer, *The Architecture of Neoliberalism: How Contemporary Architecture Became an Instrument of Control and Compliance* (New York: Bloomsbury Academic, 2016)., 4.

²⁴⁴ Spencer., 24-23.

accord with the very laws of the material universe, with emergence, self-organization, and complexity.²⁴⁵

According to Spencer, these properties reflect “the notions of liberty”, which are in appearance, in the neoliberalist power.²⁴⁶ However, as Spencer points out, these properties hide the real social processes in reality, such as displacement of the poor, the exclusion of locals, the privatisation of public space, and the abuse of workers’ labour.²⁴⁷ Spencer mentions that the architecture of neoliberalism sees itself in complete coherence with the existing social order. Thus, according to Spencer, the societal function of architecture is not accepted as political within this thought.²⁴⁸ Here, the political is represented by the elected political parties and it is diminished into act of voting in political elections.²⁴⁹ In this regard, it is possible to see the separation of political agendas in art museums’ practices since the 1990s. We came across that art museums’ architects have denoted “not my duty” and rejected concerns related to common concerns.²⁵⁰ For instance, Human Rights Watch published a report in 2009 about Guggenheim Abu Dhabi Museum’s construction workers. The report concludes that the labour of workers was abused, workers were living in the worst housing conditions and they were confronted with challenges of access to health care.²⁵¹ However, the building’s architect Frank Gehry’s statement came five years later in 2014, soon after the appearance of the polemical statement of Zaha Hadid about worker

²⁴⁵ Spencer., 1.

²⁴⁶ Spencer., 1.

²⁴⁷ Spencer., 62-67.

²⁴⁸ Spencer., 71.

²⁴⁹ Spencer., 71.

²⁵⁰ About the news of the polemical statement of Zaha Hadid please see: Hrag Vartanian, “Zaha Hadid Is an Awful Human Being Says “Not My Duty” to Prevent Migrant Worker Deaths,” *Hyperallergic*, February 27, 2014, accessed October 19, 2016, <https://hyperallergic.com/111665/zaha-hadid-is-an-awful-human-being-says-not-my-duty-to-prevent-migrant-worker-deaths/>; James Riach, “Zaha Hadid Defends Qatar World Cup Role Following Migrant Worker Deaths”, *The Guardian*, February 25, 2014, accessed October 19, 2016, <https://www.theguardian.com/world/2014/feb/25/zaha-hadid-qatar-world-cup-migrant-worker-deaths>

²⁵¹ “The Island of Happiness-Exploitation of Migrant Workers on Saadiyat Island, Abu Dhabi” *Human Rights Watch*, May 19, 2009, accessed October 19, 2016, <https://www.hrw.org/report/2009/05/19/island-happiness/exploitation-migrant-workers-saadiyat-island-abu-dhabi>

deaths in news. As it was reported by the *Architectural Record*, Gehry's lawyer Scott Horton stated that "they are working in tandem with Abu Dhabi officials to generate changes, which they hope will soon become realities."²⁵² Yet, the 2015 report of Human Rights Watch pointed out that, these concerns about workers in the project were remaining.²⁵³

Accessibility of art museum as a public space is the most realized aspect of publicness in the discourse by art museums. Accessibility is achieved in terms of how and in which ways art museums are opening themselves to publics. Here, the opening is realized in terms of both the accessibility of publics to activities in the museum and physical accessibility of publics to the museum building. Art museums open themselves to publics in three ways as follows: with a wide range of events, with spaces for instructing, shopping, gastronomical activities and ceremonies, and also with the physical relation of art museums to the urban fabric. For instance, as being the most accessible art museum, the Tate Modern is stated in the discourse. In terms of providing strong physical accessibility architects, Jacques Herzog and Pierre de Meuron designed a multi-entrance layout.

However, according to Tom Spector, the physical accessibility of the public to the building is not enough to bring out strong publicness.²⁵⁴ Spector states that, the buildings that provide strong publicness ensures "unanticipated interpretations", which is the appropriation or creation of new usages by the public.²⁵⁵ According to him, the self-organizing character of the spaces enhances the publicness of the building.²⁵⁶ Spector concludes that buildings, which provide strong publicness, are facilitating the public to make up new narratives. Moreover, **control** is also an important issue that

²⁵² Anna Fixsen, "What Is Frank Gehry Doing About Labor Conditions in Abu Dhabi?", *Architectural Record*, September 25, 2014, accessed October 19, 2016, <https://www.architecturalrecord.com/articles/3234-what-is-frank-gehry-doing-about-labor-conditions-in-abu-dhabi?v=preview>

²⁵³ "Migrant Workers' Rights on Saadiyat Island in the United Arab Emirates 2015 Progress Report", *Human Rights Watch*, February 10, 2015, accessed October 19, 2016, <https://www.hrw.org/report/2015/02/10/migrant-workers-rights-saadiyat-island-united-arab-emirates/2015-progress-report>

²⁵⁴ Tom Spector, "Publicness as an Architectural Value," *Journal of Architecture and Urbanism* 38, no. 3 (2014): 180–86.

²⁵⁵ Spector., 184.

²⁵⁶ Spector., 184-185.

regulates the accessibility of public spaces. According to theoreticians, control in public spaces can be realized with spatial features or surveillance technologies.²⁵⁷ By means of control in public spaces, undesirable publics can be excluded from public spaces for safety reasons. Yet, as David Harvey states control is often realized for the safety of the property, not for people.²⁵⁸

For instance, there are lots of security controls when one is moving through the Tate Modern's entrances. Moreover, the architectural program of the Tate Modern's latest extension involves many more spaces for gastronomic and shopping activities, which are far away for facilitating the public to make up new narratives. In this regard, it seems that Tate Modern does not trigger the free "debate", as defined one of the intended purposes of the institution by the former director Nicholas Serota.²⁵⁹

Although art museums' strategies that realized in practice are important to foster art museums' accessibility, discussions of art museums' publicness under the cultural focus in the discourse show that art museums' publicness depends on other aspects such as possession of cultural capital. Based on possession of cultural capital, publics respond to different ways for accessibility to art museums. It means that, although physical accessibility of building provides the same conditions for publics, publics respond different ways to accessibility of art museums.

For instance, although the entrance to Tate Modern is free and publics are invited to discussions with a freely served cup of tea in Tate Exchange, which is Tate's "new public space", a person comments as follows: "I wondered about which parts we were allowed to touch or walk in. Am I allowed to go any further? Is this back stage or can I go in?"²⁶⁰

Discussions of art museums' publicness under the political focus in the discourse also showed that, if the art museum is not only open for diverse publics but also open

²⁵⁷ Lyn H. Lofland, *The Public Realm: Exploring the City's Quintessential Social Territory* (New York: Aldine de Gruyter, 1998).; Anastasia Loukaitou-Sideris and Tridib Banerjee, *Urban Design Downtown: Poetics and Politics of Form* (Berkeley: University of California Press, 1998).; Steven Flusty, "The Banality of Interdiction: Surveillance, Control and the Displacement of Diversity," *International Journal of Urban and Regional Research* 25, no. 3 (2001): 658–664.

²⁵⁸ David Harvey, "The Political Economy of Public Space," in *The Politics of Public Space*, ed. Setha M. Low and Neil Smith (New York: Routledge, 2006), 17–35.

²⁵⁹ Nicholas Serota, "Foreword," in *Tate Modern: Building a Museum for the 21st Century*, ed. Chris Dercon and Nicholas Serota (London: Tate Publishing, 2012), 22.

²⁶⁰ Wilmoth, *Tate Exchange Evaluation Report 2016–17*, 7.; Wilmoth., 23.

for diverse issues that reveal and confront different perspectives to debate, it works as a democratic inclusive public space.²⁶¹ In this regard, Tate Modern is publishing reports by stating that how its “new public space” is open to diverse “new perspectives”, multiple publics and differences in society.²⁶²

Yet, when conceptualizations of the Tate Exchange’s founders and the realization of this space are considered it is obvious that there are some controversies and differences. For instance, Anna Cutler, who is spearheading the Tate Exchange, states the main aim by emphasizing the artistic processes as follows: [Tate Exchange] aims to explore artistic processes and practices with the public... It aims to create a closer relationship between the institution and the public.²⁶³ However, As Margaret Canovan states, according to Hannah Arendt, during the speech and action “using the terminology of craftsmanship”, is out of the context of the public realm.²⁶⁴ According to Arendt, this terminology indicates individuality and it means “human togetherness is lost.”²⁶⁵ This means, issues related to artistic processes would be out of the context of the public realm in Arendtian sense. Since, for Arendt, the public realm is the “common world”, open for political action and speech related with common concerns.²⁶⁶

On the other hand, in Tate Exchange’s report Hanna Wilmoth defines the main objective by excluding the political issues as follows:

To create a common space (actual and virtual), for local, national and international *public debate* in which diverse voices and views generate new ideas and perspectives that contribute to **cultural** and **societal issues** of our time.²⁶⁷

²⁶¹ Deutsche, “Art and Public Space: Questions of Democracy.”; Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship.*, 2; Bishop, “The Social Turn: Collaboration and Its Discontents.”, 179; Bishop, “Antagonism and Relational Aesthetics.”, 77-78.; Rosalyn Deutsche, “Public Space and Democracy,” in *Evictions: Art and Spatial Politics* (Cambridge, Massachusetts: MIT Press, 1996), 282.

²⁶² Wilmoth, *Tate Exchange Evaluation Report 2016–17*, 7.

²⁶³ Anna Cutler, “The Value of Values: Reflections on Tate Exchange.”

²⁶⁴ Margaret Canovan, “Introduction,” in *The Human Condition* (Chicago: University of Chicago Press, 1958), vii–1., xii.

²⁶⁵ Arendt, *Human Condition.*, 180.

²⁶⁶ Arendt., 52.

²⁶⁷ Wilmoth, *Tate Exchange Evaluation Report 2016–17*, 8., Emphasis is mine.

Although public debate is emphasized in its conceptualization, when the realization of this aim in Tate Exchange is considered, it is seen that the debate is taking place in highly defined boundaries. Since, as stated by Hanna Wilmoth every year a theme has been conceptualized by the Learning and Research Department of Tate Modern with the help of the Tate Exchange Associates, beforehand and without involving the public.²⁶⁸ Concerning that theme artists, professionals and theorists are invited to produce events, workshops, performances, films, installations, projects, discussions, and speeches. Moreover, when the website is visited for reviewing Tate Exchange's past and future events, it is possible how these boundaries are clearly constructed.²⁶⁹ In this regard, a visitor states that how she felt as being excluded with these words: "the provocations, artists, ideas, outcomes are still situated in a white middle-class landscape."²⁷⁰ Although the institution said that it provides an inclusive space, due to this public comment the involvement of counter publics need to be questioned. In this regard, it is possible to state that publics are considered as passive subjects to fit these clearly defined boundaries. It is also hard to see that political issues and collective concerns are involved in the public talk program of the Tate Exchange, such as discussions about Brexit or protests of the group Liberate Tate.²⁷¹ In here, it is important to recall the statements of Hannah Arendt about normalizing the society, as follows:

It is decisive that society, on all its levels, excludes the possibility of action, which formerly was excluded from the household. Instead, **society expects from each of its members a certain kind of behaviour, imposing innumerable and various rules, all of which tend to normalize its members,** to make them behave, to exclude spontaneous action or outstanding achievement.²⁷²

²⁶⁸ Wilmoth., 11.

²⁶⁹ "Exhibition & Events", *TATE*, June 30, 2019, accessed September 12, 2019, https://www.tate.org.uk/search?sort=finish_time&type=event&venue=453990.; Arendt, *Human Condition*.

²⁷⁰ Wilmoth, *Tate Exchange Year 2: Production Evaluation Report 2017-18.*, 66.

²⁷¹ Liberate Tate is the group of activists that is protesting the sponsor agreement of Tate with British Petrol. Oykü Gürpınar. "Tate Modern'de BP'nin Sponsorluğunu Protesto Eden Performansta Büyük Siyah Kare Açıldı," *E-Skop*, October 1, 2014, accessed September 10, 2016, <http://www.e-skop.com/skopbulten/tate-modernde-bpnin-sponsorlugunu-protesto-eden-performansta-buyuk-siyah-kare-acildi/2135>

²⁷² Arendt, *Human Condition.*, 40., Emphasis is mine.

Therefore, although in conceptualization of this space, there were statements, which refer to Arendtian sense of publicness, in practice, this space seems fairly far from Hannah Arendt's conception of publicness, in where the appearance of different perspectives and ideas take place in public realm by discussing political issues collectively. Moreover, due to the exclusion of political issues and possible conflicts it also seems far from Chantal Mouffe's conception of publicness, which involves an agonistic public sphere. In this regard, although it is addressed in the discourse that since the 1990s there has been an overarching example of excluding boundaries of art museums' publicness, realizations showed that the borders of these boundaries has not been stretched too much.

CHAPTER 5

CONCLUSION

I have started this thesis with a question, what is an art museum in the 21st century. However, as I progressed in the research I have changed this ontological question to search for direct answers. I thought that it was more important to put forward the changed meanings of art museums and decided to follow the traces. I believed that I could present them by means of art museums' publicness. And I refined the initial question as to why publicness has been an issue in the discourse on art museums since the 1990s. In order to answer this question, this dissertation first looked for changed meanings of art museums' publicness by inferring common points and differences during the history of art museums.

5.1. The Changed Meanings of Publicness in Art Museums

In the past, museums were famous for the quality and extend of their collections. With their rare objects and historic buildings, they were considered as guardians of our heritage. Nowadays, most museums are seeking public attention by organizing spectacular exhibitions, reorganizing their permanent collections, and renovating and extending their public spaces as well as financing the construction of outstanding buildings... These projects have been conceived as media events to attract public notice and ensure public success.¹

Museums, as quasi-democratic institutions, connect art, money and public space.²

This dissertation opens the discussion on art museums' publicness by focusing on the origins of publicness in the context of art museums, which was dated back to the

¹ Catherine Ballé, "Democratization and Institutional Change," in *Global Culture: Media, Arts, Policy, and Globalization* (London: Routledge, 2002), 132–46.

² Sharon Zukin, "High Culture and Wild Commerce in New York City," in *The Cultures of Cities* (Oxford: Blackwell, 1995), 119.

opening of the Louvre to the public in the 18th century. The 18th century art museums' public was indicating a small part of the general, and the main role of public art museums in the 18th century was showing the power of imperial collection to public in a way to manifest the consolidated power of the French empire.

In the 19th century, three important changes occurred in art museums, which were changes in art museums' architecture, the conception of art museums' public, and art museums' social role. The public conception had differed from the previous century, in which art museums addressed the aristocracy and the educated bourgeoisie as public. Art museums in the 19th century addressed the citizen as public. Moreover, the notion of public in the 19th century art museum was not an inclusive notion like in the 18th century, due to the conception that only males who have properties considered as citizens. In terms of the changes in art museums' social role, this dissertation denoted that, art museums' social role in the 19th century was reconsidered to enlighten citizens by broadening their knowledge, which were witnessing cultural, scientific and technological changes of the 19th century.

As it has been mentioned previously in Chapter 1, critical theorists Max Horkheimer and Theodor W. Adorno problematized Enlightenment and indicated that Enlightenment conceptualized knowledge as a tool for manipulating societies.³ Similarly, theoreticians that focus on public art museums in the 19th century problematized them as one of the products of Enlightenment and indicated that public art museums in the 19th century were ideological institutions to create a homogenized public and culture as a product of Enlightenment.⁴ In order to achieve that, art museums were instructing and educating masses with pedagogical aims and didactic intents, which were made visible through the strategic arrangement of objects. Researchers agree that, as being a product of Enlightenment public art museums in the 19th century considered public as ideal citizens, which contemplate and affirm the power of state. According to Carol Duncan, public art museums in the 19th century were also in accord

³ Max Horkheimer and Theodor W. Adorno, "The Concept of Enlightenment," in *Dialectic of Enlightenment: Philosophical Fragments* (London: Routledge, 1991), 1–35.

⁴ Carol Duncan and Alan Wallach, "The Universal Survey Museum," *Art History* 3, no. 4 (December 1980): 448–69., 450–456. ; Tony Bennett, "The Exhibitionary Complex," in *Thinking About Exhibitions*, ed. Reesa Greenberg, Bruce W. Ferguson, and Sandy Nairne (London: Routledge, 1996), 58–81.; Duncan and Wallach, "The Universal Survey Museum.", 449. ; Carol Duncan, "Art Museum and Ritual of Citizenship," in *Exhibiting Cultures: The Poetics and Politics of Museum Display*, ed. Ivan Karp and Steven D. Lavine (Washington: Smithsonian Institution Press, 1991), 88–104., 91.; Carol Duncan, *Civilizing Rituals: Inside Public Art Museums* (New York: Routledge, 1995), 9.

with the conception of the public realm in the 19th century, which was the realm of politically constituted individuals with shared values, as Hannah Arendt denoted in the “Human Condition”.⁵ Duncan states that, in accord with the conception of the public realm, public art museums in the 19th century gave importance to individuals in the public realm and defined them as citizens with shared values by emphasizing the state’s power and its triumphs in the history.⁶

I argued that art museums in the 20th century not only involved some inheritances of their precursors in the 19th century, but also they were enacted some important inventions and changes. For instance, art museums in the 20th century transformed the displaying logic of art museums in the 19th century into a more neutral and vision dominant one. MoMA was an important turning point in the history of art museums in terms of publicness. By comparing MoMA with the public art museums in the 19th century, Chapter 2 presented that in the 20th century MoMA underlined the change in the dichotomy of private and public realms in the society.⁷ As it has been mentioned previously, by referring to Hannah Arendt’s conceptions of public and private realms, Carol Duncan indicated that public art museums in the 19th century were in accord with public and private dichotomy in the 19th century.⁸ However, when the operational strategy and the new exhibition experience in MoMA were reviewed, it is possible to state that MoMA put the emphasis on the individual experience in the private realm. Furthermore, Chapter 2 presented that how criticism of art museums, which searched for an unmediated relationship with the public by focusing on flexible and temporary situations and rejecting institutionalisation of art museums had reflected

⁵ Duncan, *Civilizing Ritual. Insid. Public Art Museums.*, 128-129.; Hannah Arendt, *Human Condition* (Chicago: University of Chicago Press, 1958)., 22-73.

⁶ Duncan, *Civilizing Ritual. Insid. Public Art Museums.*, 128-129.

⁷ As it has been introduced by referring important theoreticians of the public space theory along with Hannah Arendt in Chapter 1 and discussed in the context of art museums in Chapter 2, in the 19th century, private was considered as opposed to public realm, which was the realm of politically constituted individuals with shared values. Hannah Arendt explained that public realm was a collective realm of political, and the non-political issues including every individual concern were related to the private realm. In this regard, freedom and autonomy was realized in the public realm not in the private realm. With the emergence of social realm, the distinction between private and public realms was weakened and “all matters pertaining formerly to the private sphere of the family have become a collective concern”. In this regard, “substitution of the social for the political” affect the loss of understanding of the political in Greek sense and undermine the significance of the public realm over private. Hence, the “enormous enrichment of the private sphere” was occurred, as in the words of Arendt. Arendt, *Human Condition.*, 23-38.

⁸ Arendt., 22-73. ; Duncan, *Civilizing Ritual. Insid. Public Art Museums.*, 128-129.

to art museums in the second half of the 20th century. It presented how these critiques brought out the first art museum to foster publicness, which was the Centre Pompidou. In terms of publicness, this dissertation revealed that the Centre Pompidou was the first art museum to foster publicness by means of providing strong accessibility. Here, accessibility is referred to both the accessibility of the public to activities in the museum and the physical accessibility of the public to the museum building. However, since some of the initial decisions, related to the accessibility of public to the museum, were cancelled as it was presented in Chapter 2, the Centre Pompidou was highly criticized in the literature for giving up on the asserted change in museum practice. Although the Centre Pompidou's unmet expectations raised critiques, this dissertation argued that Centre Pompidou was not only democratized the art museum institution in terms of accessibility, but also it brought about new possibilities for extending the discussion of art museums' publicness beyond accessibility in the 1990s.

This dissertation revealed that the 1990s had important breaking points in the history of art museums. In terms of publicness, as a result of rise of dialog based art practices in the art realm, which have searched for alternative relationships with public, and the emergence of new approaches in the theoretical and critical thinking of museums in theory, as well as influences of neoliberalism on art museums' economy and conception of public, publicness became an issue in the art museum discourse. Therefore, this dissertation argued that in the history of art museums there were not only transformations in terms of architecture of art museums, but also the conception of art museums' public and the role of art museums in society in parallel with the change in public conceptions had changed since the Louvre. It showed that the conception of art museums' public had changed from a privileged bourgeoisie to citizen in the 19th century and then it evolved to involve equal people in the society in the 20th century.

However, this dissertation also declared that art museums have always defined the public as a homogenous concept with exclusionary connotations since opening the Louvre to the public. For instance, in the 18th century the public was considered as "the aristocracy and the educated bourgeoisie".⁹ In the 19th century, the public was reconsidered as citizens, yet, only males who owned properties were regarded as full citizens.¹⁰ In the 20th century, art museum's public were conceptualized as more

⁹ Duncan and Wallach, "The Universal Survey Museum.", 453.

¹⁰ Duncan, "Art Museum and Ritual of Citizenship.", 95.

inclusive. Yet, as Carol Duncan denoted it is hard to refer to this conceptualization of public in the 20th century as an inclusive one, due to art museums' exclusionary and male oriented practices.¹¹

After witnessing the latest debate on ICOM about the changing roles of museums in society in the 21st century, this dissertation revealed that despite the continuance of the rooted ideas such as relating with the public through education since the traditional museums from the 19th century, museums in the 21st century search for new ways to communicate with diverse publics. It is obvious that the main challenge for museums as public spaces today is to arrange their relationships with diverse publics and reach a democratic and inclusive art museums' publicness through their physical spaces or social media. In order to fulfil this challenge, as it has been also declared by various subjects in the art museum discourse since the 1990s, I contend that it is important to reconsider art museums' publicness as being open to diverse publics and conflicts of society.

5.2. Concluding Discussion

By considering different subjects' arguments and art museums' practices in the art museum discourse since the 1990s this dissertation revealed that publicness is becoming an important issue for art museums. This issue seems that it is born out of the need to democratize the art museums. However, as it was discussed in Chapter 3, for becoming art museums' publicness as an issue in the discourse, there were three groups of influencers.

The first influencer was the rise of dialog based art practices in the art realm, which have aimed to reach an alternative relationship with multiple publics. These dialog based art practices were searching for a more inclusive and collective public realm by including actions like talking, discussing, and acting in exhibition spaces. They were endeavoring to reach a different kind of publicness from art museums offer,

¹¹ Carol Duncan, "The Modern Art Museum: It's a Man's World," in *Civilizing Rituals: Inside Public Art Museums* (New York: Routledge, 1995), 102–32., 111-115.

which was revealed with collective talk and action and similar to a conception of publicness that Hannah Arendt discussed in “The Human Condition”.¹²

The second influencer was the emergence of new approaches in the theoretical and critical thinking of museums in theory. In the 1980s and the 1990s, the new museological approaches conceptualized museums’ publicness with an emphasis on social interaction of diverse publics. They were stressing a need to change in museums’ strategies from educational emphasis to social emphasis.¹³ They were searching for new approaches to regulate how museums should relate with the needs of multiple publics and changes in contemporary society.¹⁴ By means of these changes in the theoretical and critical thinking of museums, in theory, art museums’ social mission has been reconsidered by museologists in order to make them more accessible to diverse publics, which were reconsidered as multiple and active.

The third influencer was the expansion of neoliberalism, which showed itself in art museums as neoliberal influences on the conception of art museums’ publics. In this regard, art museums were accepted as prestigious assets in cities and public seen as an income channel. Within this neoliberal context, as curator Nina Möntman indicated, “visitors are seen as global consumers”, and museums’ success is measured by “visitor numbers—by pure quantity.”¹⁵ Thus, it is possible to state that art museums growing interest with publicness since the 1990s, which depend on expectation of providing economic income by increasing their visitor numbers, was highly influenced by neoliberal influences from the 1980s and onwards. Although dialog based art practices were searching for a more inclusive and collective public realm, and the theory of

¹² Arendt, *The Human Condition.*, 175.

¹³ Robert Lumley, “Introduction,” in *The Museum Time-Machine*, Lumley, Robert (London: Routledge, 1988), 1–23., 1.; Nick Merriman, “Museum Visiting as a Cultural Phenomenon,” in *The New Museology*, ed. Peter Vergo (London: Reaktion Press, 1989), 149–72.; Peter Vergo, “Introduction,” in *The New Museology*, ed. Peter Vergo (London: Reaktion Books, 1989), 1–6., 3.; Philip Wright, “The Quality of Visitors’ Experiences in Art Museums,” in *The New Museology*, ed. Peter Vergo (London: Reaktion Books, 1989), 119–48.; Deirdre C. Stam, “The Informed Muse: The Implications of ‘The New Museology’ for Museum Practice,” *Museum Management and Curatorship* 12, no. 3 (1993): 267–83., 279–280.

¹⁴ Paul Greenhalgh, “Education, Entertainment and Politics: Lessons from the Great International Exhibitions,” in *The New Museology*, ed. Peter Vergo (London: Reaktion Books, 1989), 74–99.; Wright, “The Quality of Visitors’ Experiences in Art Museums.”; Mieke Bal, “The Discourse of the Museum,” in *Thinking About Exhibitions*, ed. Reesa Greenberg, Bruce W. Ferguson, and Sandy Nairne (London: Routledge, 1996), 145–57.

¹⁵ Nina Möntmann, “Art And Its Institutions,” in *Art And Its Institutions: Current Conflicts, Critique And Collaborations* (London: Black Dog Publishing, 2006), 9.

museology reconsidered art museums' social mission in order to make them more accessible to multiple and active publics, since the 1990s publicness have been considered as an economic resource by art museums.

Since art museums consider fostering publicness as a way of providing income, there have been differences occurred between conceptualization and realizations of art museums' publicness. Yet, it should be indicated that there are also some exceptions in the discourse. For instance, the initiative of *L'Internationale*, which includes art museums who want to reconsider publicness by defending diversity, including multiple publics and agonistic relations between them, should be exempt from these differences that emerged between conceptualizations and realizations of art museums' publicness in the discourse.¹⁶

As art historians Chin-tao Wu and Julian Stallabrass indicated, with neoliberalist influences, art has been transformed into a commodity in the market, and publics are the direct targets of this commodity, by whether buying merchandise related to exhibitions or by providing sponsorships to museums with their interest to visit museums.¹⁷ In this regard, it is possible to state that art museums' publicness realized by art museums as an economic asset, where art is a huge economic market. As in this market, Andreas Huyssen states that art museum became "the new kingpin of the culture industry."¹⁸

As mentioned previously, this dissertation utilised critical theory for reading the discourse on art museums' publicness. Through the discourse on art museums, it is possible to understand what has changed since the criticism on the culture industry by Adorno and Horkheimer. According to them, critical art has an important potential to overcome encompassing strategies of capitalism for dominating the society in the 20th century.

However, as it is presented by Chapters 2 and 3, since the 1990s art and culture industry has been in a very close relationship. In the 21st century even critical public art

¹⁶ L'Internationale, "About". *L'Internationale* February 15, 2017, accessed January 9, 2018, <https://www.internationaleonline.org/about#about>

¹⁷ Chin-tao Wu, *Privatising Culture: Corporate Art Intervention Since the 1980s* (London: Verso, 2002), 47-64.; Julian Stallabrass, *Art Incorporated: The Story of Contemporary Art* (New York: Oxford University Press, 2004).

¹⁸ Andreas Huyssen, "Escape from Amnesia: The Museum as Mass Medium," in *Twilight Memories: Marking Time in a Culture of Amnesia*, ed. Andreas Huyssen (New York: Routledge, 1995), 13-37., 18.

had turned into commodity for art museums.¹⁹ For instance, in recent years we came across in the news that art museums or galleries exhibit graffiti art. As Hannah Ellis-Petersen reported in 2017 a new museum type, “museum of graffiti” emerged, which only concentrates on to exhibit famous graffiti artists’ works of such as Banksy and Blek le Rat, and archive all movement.²⁰ Moreover, as in practices of the Tate Exchange, we see that art museums have been utilizing strategies of critical art, which have been searching for ways to discuss democracy through debate and action.

Considering these approaches, I conclude that neoliberalism has been part of the art museum discourse since the 1990s as a productive force by art museums and economists, who work on the relationship of art with the economy. In this regard, art museums have been considering publicness as an important asset for themselves, which means increased visitor numbers and new sponsorship agreements. Hence, it seems that it is hard to say art museums are searching for ways of democracy as it was pointed by the discussions in relation to conceptualization of art museums’ publicness.²¹ As we see in the recent discussions of museologists, they have still an important tendency for accepting the museum as an institution that is educating the public rather than as an institution that is open for strong publicness and inclusive for multiple publics. In this regard, it is possible to state that there is a still reluctance to change museums for being democratised institutions.

¹⁹ David Diallo, “From the Street to Art Galleries: How Graffiti Became a Legitimate Art Form,” *Revue de recherche en civilisation américaine*, December 23, 2014, accessed May 01, 2019, <http://journals.openedition.org/rrca/601>; Shaul Setter, “Everything That's Wrong With Putting Graffiti in a Museum”, *Haaretz*, January 29, 2019, accessed May 01, 2019, <https://www.haaretz.com/israel-news/.premium.MAGAZINE-everything-that-s-wrong-with-putting-graffiti-in-a-museum-1.6891010>

²⁰ Hannah Ellis-Petersen, “Street Art Goes Home: Museum of Graffiti Opens in Berlin”, *The Guardian*, September 20, 2017, accessed May 01, 2019, <https://www.theguardian.com/artanddesign/2017/sep/20/street-art-goes-home-museum-of-graffiti-opens-in-berlin-urban-nation->

²¹ Bart De Baere, Charles Esche, and Manuel Borja-Villel, “Art Museums and Democracy” (L’Internationale Dialogues. Art Museums and Democracy, 2016), https://www.internationaleonline.org/dialogues/4_art_museums_and_democracy.; Chantal Mouffe, “Public Spaces and Democratic Politics,” *LAPS, Research Institute for Art and Public Space*, 2007, 1–10, <http://laps-rietveld.nl/?p=829.>; Chantal Mouffe, “Institutions as Sites of Agonistic Interventions,” in *Institutional Attitudes: Instituting Art in a Flat World*, ed. Pascal Gielen (Amsterdam: Valiz, 2013), 63–77.; Chantal Mouffe, “Which Public Sphere for a Democratic Society?,” *Theoria: A Journal of Social and Political Theory* 99 (2002), 58.; Rosalyn Deutsche, “Art and Public Space: Questions of Democracy,” *Social Text*, no. 33 (1992): 40, Rosalyn Deutsche, “Public Space and Democracy,” in *Evictions: Art and Spatial Politics* (Cambridge, Massachusetts: MIT Press, 1996), 282. ; Claire Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship* (London: Verso, 2012)., 2.

5.3. Comments for Further Studies

This dissertation has limitations which also directs possible routes for further studies. For instance, the rapid increase of art museums in Turkey is significant. After finalizing the data gathering process of this dissertation, Arter and OMM museums, which were designed by famous architects and claimed for different relations with publics, have opened in İstanbul and Eskişehir cities of Turkey.²² Although how these art museums realized their arguments related to publicness needs time, focusing on these museums as a case study would be important and relevant.

Moreover, in İzmir, Turkey we are witnessing some important recent initiatives made practices that address publicness in a similar fashion with Chantall Mouffe, as a battleground of differences. In this regard, Darağaç is an emerging and important non-institutional initiative.²³ Since Darağaç has no purpose for being permanent like an art museum or aiming an economic sustainability it voluntarily opens itself to conflicts among multiple publics. In this regard, agonism is the productive force for Darağaç. In this regard, being a non-institutionalized initiative addresses a potential for the production of publicness.

²² Gülben Çapan, “Arter Kurucu Direktörü Fereli: Dolapdereli Komşularımıza Sürpriz Ayrıcalıklarımız Var,” *Diken*, September 12, 2019, accessed September 14, 2019, <http://www.diken.com.tr/arterin-kurucu-direktoru-fereli-dolapdere-deki-komsularimiz-icin-surpriz-ayricaliklarimiz-olacak/>

²³ It is a multiple artist collective that locates in Umurbey Mahallesi, İzmir.

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APPENDIX A

LIST OF ART MUSEUMS DISCUSSED IN THE DISCOURSE SINCE 1990S

The names, architects, construction years and locations of art museums	Number of texts
MAXXI Museum, Zaha Hadid Architects, 2009, Rome, Italy	10
Fondation Louis Vuitton, Gehry Partners, 2014, Paris, France	8
Louvre Lens, SANAA, 2012, Lens, France	8
MOMA extension, Yoshio Taniguchi, 2004, New York, USA	8
Fondazione Prada, OMA, 2015, Milano, Italy	7
Yale University Art Gallery, Louis Kahn, 1953, New Haven, USA	6
Tate Modern Switch House, Herzog & de Meuron, 2016, London, UK	6
Garage Museum of Contemporary Art, OMA, 2015, Gorky Park, Moscow, Russia	6
Kimbell Art Museum, Louis Kahn, 1972, Texas, USA	5
Museo Jumex, David Chipperfield, 2013, Nuevo Polanco, Mexico City	5
Getty Center, Richard Meier & Partners, 1997, California, USA	5
The New Museum of Contemporary Art, SANAA, 2007, New York, USA	5
Long Museum West Bund, Atelier Deshaus, 2014, Shanghai, China	5
Depot Boijmans van Beuningen, MVRDV, 2019, Rotterdam- Netherlands	5
The Tate Modern, Herzog & de Meuron, 2000, Bankside, London, UK	5
China Academy of Arts' Folk Art Museum, Kengo Kuma, 2015, Hangzhou, China	5
Modern Art Museum, Tadao Ando, 1997, Fort Worth, Texas, USA	5
Solomon R. Guggenheim Museum, Frank Lloyd Wright, 1959, New York, USA	5
Parrish Art Museum, Herzog & de Meuron, 2012, New York, USA	4
Nomadic Museum, Shigeru Ban Architects, 2005, New York, USA	4
Neue Staatsgalerie, James Stirling, 1984, Stuttgart, Germany	4
Audain Art Museum, Patkau Architects, 2016, Whistler, Canada	3
Guggenheim Abu Dhabi Museum, Frank Gehry, 2006, Saadiyat Island, Dubai, UAE	3
São Paulo Museum of Art (MASP), Lina Bo Bardi-1968, São Paulo, Brazil	3
Queensland Gallery of Modern Art (GOMA), Architectus, 2006, Brisbane, Australia	3
Chichu Art Museum, Tadao Ando, 2004, Naoshima, Japan	3
Perez Art Museum, Herzog & de Meuron, 2013, Miami, USA	3
Arts Centre Casa Das Mudas, Paulo David, 2004, Vale dos Amores, Calheta, Madeira, Portugal	3
Teshima Art Museum, Ryue Nishizawa, 2010, Teshima Island, Japan	3
Joliette Art Museum, Les architectes FABG, 2016, Joliette, Canada	3
Palais de Tokyo Expansion, Lacaton & Vassal, 2002, Paris, France	3
The UC Davis, Jan Shrem and Maria Manetti Shrem Museum of Art, SO-IL	3

Architects, 2016, Davis, USA	
Sperone Westwater Gallery, Foster + Partners, 2010, New York, USA	3
Centre Georges Pompidou, Richard Rogers and Renzo Piano, 1977, Paris, France	3
Niterói Contemporary Art Museum-MAC, Oscar Niemeyer, 1996, Rio de Janeiro, Brazil	3
Aspen Art Museum, Shigeru Ban Architects, 2014, Aspen, USA	3
21st Century Museum of Contemporary Art Kanazawa, SANAA, 2004, Kanazawa, Japan	3
Arquipélago Contemporary Arts Centre, João Mendes Ribeiro + Menos é Mais Arquitectos, 2014 Ribeira Grande, Portugal	3
MOMA Extension, Diller Scofidio + Renfro and Gensler, 2016, New York, USA	3
Kiasma Museum of Contemporary Art, Steven Holl Architects, 1998, Helsinki, Finland	3
The Guggenheim Museum Bilbao, Frank Gehry, 1997, Bilbo, Spain	3
Figge Art Museum, David Chipperfield, 2005, Iowa, USA	2
Heart Art Museum(Herning Museum of Contemporary Art), Steven Holl, 2009, Herning, Denmark	2
Eight Tenths Garden, Wutopia Lab, 2016, Shanghai, China	2
Oita Prefectural Art Museum, Shigeru Ban Architects, 2015, Kotobuki Machi, Oita, Japan	2
Galleria Solar, Manuel Maia Gomes, 2010, Vila Do Conde, Portugal	2
Van Abbe Museum extension, Abel Cahen, 2003, Eindhoven, Nedherlands	2
Eyebeam's Museum of Art and Technology, Diller Scofidio + Renfro, 2007, New York, USA	2
Minsheng Contemporary Art Museum, Studio Pei-Zhu, 2015, Beijing, China	2
Buenos Aires Contemporary Art Museum, Monoblock, 2013, Buenos Aires, Argentina	2
Medellin's Modern Art Museum (MAMM) 's extension, Ctrl G Estudio de Arquitectura and 51-1 Arquitectos, 2009, Medellin, Colombia	2
The Tel Aviv Museum of Art, Preston Scott Cohen, 2010, Tel Aviv-Israel	2
Zeitz Museum of Contemporary Art Africa, Heatherwick Studio, 2017, Cape Town, South Africa	2
Yinchuan Museum of Contemporary Art (MOCA), We Architech Anonymous, 2015, Yin Chuan City, China	2
Towada Art Centre, Ryue Nishizawa, 2008, Towada, Aomori, Japan	2
Felix Nussbaum Museum, Studio Libeskind, 1998, Osnabrück, Germany	2
Latin American Art Museum for Miami, FR-EE,2014, Miami, USA	2
Eli and Edythe Broad Art Museum, Zaha Hadid Architects, 2012, Michigan State University, USA	2
La Tallera, Frida Escobedo, 2010, Chapultepec, Cuernavaca, Morelos, Mexico	2
Circa Gallery, studioMAS, 2009, Rosebank, Johannesburg-South Africa	2
Kolkata Museum of Modern Art, Herzog & de Meuron, 2008, Kolkata, India	2
Roku Museum, Hiroshi Nakamura& NAP, 2010,Oyama, Tochigi Prefecture, Japan	2
Koç Contemporary Art Museum, Grimshaw Architects, 2013, İstanbul, Turkey	2
Ramses Wissa Wassef Art Center, Wissa Wassef, 1974, Cairo, Egypt	2
Rosenthal Center for Contemporary Art, Zaha Hadid, 2003, Cincinnati, USA	1
East Pilbara Arts Centre, Officer Woods Architects, 2016, Newman, Australia	1
Fondation Beyeler, Renzo Piano, 1997, Basel, Switzerland	1

Phoenix Art Museum, Tod Williams Billie Tsien Architects, 1996, Phoenix, USA	1
Storefront for Art and Architecture, Steven Holl and Vito Acconci, 1993, New York, USA	1
The Broad Museum, Diller Scofidio + Renfro, 2015, Los Angeles, USA	1
Galician Center of Contemporary Art, Alvaro Siza, 1993, Santiago de Compostela, Spain	1
High Museum of Art extension, Renzo Piano, 2005, Atlanta, USA	1
Everson Museum, I.M. Pei, 1968, New York, USA	1
The Bengal Foundation Contemporary Arts and Crafts Museum (Nahas Khalil), 2015, Bangshibari, Savar, Bangladesh	1
The Hussain-Doshi Gufa Art Gallery, Balkrishna Doshi, 1995, Ahmedabad, India	1
MACRO Museum of Contemporary Art of Rome, Studio Odile Decq, 2007, Rome, Italy	1
Beirut Exhibition Center, L.E.F.T, 2010, Beirut, Lebanon	1
Tree Art Museum, Daipu Architects, 2009, Beijing, China	1
Arken Museum of Modern Art, Søren Robert Lund, 1996, Copenhagen, Denmark	1
Louisiana Museum of Modern Art, Jørgen Bo & Claus Wohlert, 1998, Humlebaek, Denmark	1
Museum Liner Appenzell, Gigon Guyer Architekten 1998, Appenzell, Switzerland	1
The Geffen Contemporary at MOCA (formerly The Temporary Contemporary), Frank Gehry, 1983, California, USA	1
Museo Soumaya, FR-EE, 2011, Mexico City, Mexico	1
Lille Modern Art Museum, Manuelle Gautrand Architecture, 2010, Villeneuve-d'Ascq, France	1
MUMA: Monash University Museum of Art, Kerstin Thompson, 2010, Melbourne, Australia	1
The Central Academy of Fine Arts (CAFA), Arata Isozaki, 2008, Beijing, China	1
Contemporary Art Museum St. Louis, Allied Works Architecture, 2003, Missouri, USA	1
Temporary Museum (Lake), Anne Holtrop, 2010, Amsterdam, Netherlands	1
Serralves Museum of Contemporary Art, Alvaro Siza, 1999, Oporto, Portugal	1
Maçka Sanat Galerisi, Mehmet Konuralp-Y.Salih Sağlamer, 1976, İstanbul, Turkey	1
BLAF Warehouse, Julian von der Schulenburg, 2016, New York, USA	1
Kunsthau Graz, Peter Cook and Colin Fournier, 2003, Graz, Austria	1
The Condensery-Somerset Regional Art Gallery, PHAB Architects, 2015, Toogoolawah, Australia	1
Kunsthau Bregenz, Peter Zumthor, 1997, Bregenz, Austria	1
Art complex Pyeongchang-dong-Seoul, Arcbody Architects, 2017, Seoul, South Korea	1
Kumano Kodo Nakahechi Art Museum, Kazuyo Sejima, 1998, Kumano Kodo, China	1
Museum of Fine Arts, Mansilla + Tuñón Architects, 2000, Castellon, Spain	1
White Gallery, [SHIFT] Process Practice, 2016, Tehran, Iran	1
Galerie der Gegenwart, Oswald Mathias Ungers, 1997, Hamburg, Germany	1
Tacoma Art Museum, Antoine Predock, 2003, Tacoma, USA	1
Z Gallery, O-OFFICE Architects, 2014, Shenzhen, Guangdong, China	1

Tianjin Art Museum and Gallery, Tianhua Architecture Design Company, 2016, Tianjin, China	1
Museum Folkwang, David Chipperfield, 2010, Essen, Germany	1
Stedelijk Museum Amsterdam (extension), Bentham Crouwel Architects, 2013, Amsterdam, Netherlands	1
Vincent van Gogh Museum, Kisho Kurokawa, 1999, Amsterdam, Netherlands	1
Kalmar Museum of Art, Tham & Videgård Arkitekter, 2008, Kalmar-Sweden	1
Ender Guzey Museum ARThill, Ender Güzey, 2013, Bodrum, Alazeytin village, Muğla	1
Joslyn Art Museum Extension, Norman Foster, 1994, Omaha, USA	1
Mori Art Museum, Gluckman Mayner Architects and Irie Miyake Architects & Engineers, 2004, Tokyo, Japan	1
Aksanat, Can Çakmakçioğlu, 1993, İstanbul, Turkey	1
The Musée Andre Malraux (renovation project), Laurent Beaudouin and Emmanuelle Beaudouin, 1999, Le Havre, France	1
MOMA extension, Cesar Pelli, 1984, New York, USA	1
Power Station of Art, Original Design Studio, 2011, Shanghai, China	1
Institute of Contemporary Art, Diller Scofidio + Renfro, 2006, Boston, Massachusetts, USA	1
SMoCA Scottsdale Museum of Contemporary Art, Will Bruder, 1999, Arizona, USA	1
Ibere Camargo Museum, Alvaro Siza, 2008, Porto Alegre, Brazil	1
Casa del Hombre Museum, Arata Isozaki, 1995, Corunna, Spain	1
Heide Museum of Modern Art, O'Connor and Houle Architecture, 2006, Bulleen, Australia	1
Broad Contemporary Art Museum(LACMA extension), Renzo Piano, 2004, Los Angeles, USA	1
Nelson Atkins Museum of Art, Steven Holl Architects, 2007, Kansas, USA	1
Bellevue Arts Museum, Steven Holl, 2001, Bellevue, USA	1
Hardesty Arts Center, Selser Schaefer Architects, 2012, Tulsa, USA	1
Barcelona Museum of Contemporary Art, Richard Meier & Partners, 1996, Barcelona, Spain	1
The Frye Museum, OSKA Architects, 1997, Seattle, USA	1
Astrup Fearnley Museet (old building), LPO Architects, 1993, Oslo, Norway	1
Glass Pavilion at the Toledo Museum of Art, SANAA, 2006, Ohio, USA	1
Moderna Museet, Rafael Moneo, 1998, Stockholm, Sweden	1
GFZK2, AS-IF Architekten, 2004, Leipzig, Germany	1
Reykjavík Art Museum, Studio Granda, 2001, Reykjavík, Iceland	1
Songzhuang Art Museum Center, DnA, 2006, Beijing, China	1
Turner Contemporary, David Chipperfield, 2011, Margate, UK	1
National Gallery of Canada, Moshe Safdie, 1988, Ottawa, Canada	1
Spring Art Museum, Praxis d'Architecture, 2015, Beijing, China	1
R4, Jean Nouvel, 2012, Paris, France	1
Joan Miro Foundation, Josep Lluís Sert, 1975, Barcelona, Spain	1
Küppersmühle Museum, Herzog & de Meuron, 1997, Duisburg, Germany	1
Zentrum Paul Klee, Renzo Piano, 2005, Berne, Switzerland	1
Mary Cooper Jewett Arts Center, Paul Rudolph, 1958, Massachusetts, USA	1

APPENDIX B

LIST OF TEXTS

Journal 1-The Architectural Review		
Text no	Publishing information	The art museum that is discussed by the text
1	Webb, Michael., Boxing Clever, The Architectural Review; 223, 1334, Apr 2008, 52-59.	The New Museum of Contemporary Art, SANAA, 2007, New York, USA.
2	Typology Quarterly: Museums. Marotta, Antonello, The Architectural Review; Jan 2013; 233, 1391.	Solomon R. Guggenheim Museum, Frank Lloyd Wright, 1959, New York, USA.
		Neue Staatsgalerie, James Stirling, 1984, Stuttgart, Germany.
3	Planet Niemeyer. Oliveira, Luis. The Architectural Review; 205.1226 Apr 1999: 72-75.	Niterói Contemporary Art Museum-MAC, Oscar Niemeyer, 1996, Rio de Janeiro, Brazil.
4	Public principles. Hall, Jane. The Architectural Review; 236.1414, Dec 2014: 22.	São Paulo Museum of Art (MASP), Lina Bo Bardi-1968, São Paulo, Brazil.
5	Delight Davey, Peter. The Architectural Review; London 203.1213, Mar 1998: 82.	Ramses Wissa Wassef Art Center, Wissa Wassef, 1974, Cairo, Egypt
6	Boxing with Light. Morant, Roger The Architectural Review; Aug 2003; 214, 1278; 32.	Modern Art Museum, Tadao Ando, 1997, Fort Worth, Texas, USA.
7	Atlantic star, Slessor, Catherine. The Architectural Review; 202.1210, Dec 1997: 30-42.	The Guggenheim Museum Bilbao, Frank Gehry, 1997, Bilbo-Spain.
8	Iconic kiasma, Lecuyer, Annette, The Architectural Review; Aug 1998; 204, 1218; 46.	Kiasma Museum of Contemporary Art, Steven Holl Architects, 1998, Helsinki, Finland.
9	Mountain minimalism. Gore, Violet, The Architectural Review; May 1998; 203, 1215	Kumano Kodo Nakahechi Art Museum, Kazuyo Sejima, 1998, Kumano Kodo, China.
10	Art and industry Slessor, Catherine. The Architectural Review; 208.1242, Aug 2000: 44-49.	The Tate Modern, Herzog & de Meuron, 2000, Bankside, London, UK.
11	Creative interaction Slessor, Catherine. The Architectural Review; 212.1269, Nov 2002: 76-77.	Eyebeam's Museum of Art and Technology, Diller Scofidio + Renfro, 2007, New York, USA.
12	Art in process, Wilson, Robin The Architectural Review; Feb 2003; 213, 1272; 56-61	Palais de Tokyo Expansion, Lacaton & Vassal, 2002, Paris, France.
13	Fun Palais, Ayers, Andrew. The Architectural Review; 231.1384, Jun 2012: 45-51.	Palais de Tokyo Expansion, Lacaton & Vassal, 2002, Paris, France.
14	Art Bunker, Chow, Phoebe, The Architectural Review; 218.1302, Aug 2005: 68-71.	Chichu Art Museum, Tadao Ando, 2004, Naoshima, Japan.

15	Forget the Art Object; Museums Must Connect With Wider Civic Life. Catherine Slessor, The Architectural Review; Jan 2013; 233, 1391.	Niterói Contemporary Art Museum-MAC, Oscar Niemeyer, 1996, Rio de Janeiro, Brazil.
16	Piano Transforms Lacma, Webb, Michael. The Architectural Review; 217.1299, May 2005: 38-39.	Broad Contemporary Art Museum(LACMA extension), Renzo Piano, 2004, Los Angeles, USA.
17	Escape from parametric island, Wyma, Chloe. The Architectural Review; 237.1415, Jan 2015: 23-25.	Guggenheim Abu Dhabi Museum, Frank Gehry, 2006, Saadiyat Island, Dubai, UAE.
18	Office of Ryue Nishizawa, Gregory, Rob The Architectural Review; 225.1346, Apr 2009: 68-75.	Towada Art Centre, Ryue Nishizawa, 2008, Towada, Aomori, Japan.
19	Zaha Hadid's MAXXI is finally unveiled, Slessor, Catherine. The Architectural Review; 227.1355, Jan 2010: 12-14.	MAXXI Museum, Zaha Hadid Architects, 2009, Rome, Italy.
20	Heart Art Museum. Thurlebourne, Chris. Architectural Review, Oct2009, 226, 1352	Heart Art Museum(Herning Museum of Contemporary Art), Steven Holl, 2009, Herning, Denmark.
21	Adding Up. Walter, Felipe, Architectural Review, Jan2016, 239, 1427.	Medellin's Modern Art Museum (MAMM) 's extension, Ctrl G Estudio de Arquitectura and 51-1 Arquitectos, 2009, Medellin, Colombia.
22	Galleria Solar.Slessor, Catherine. The Architectural Review; 229.1370, Apr 2011: 62-65.	Galleria Solar, Manuel Maia Gomes, 2010, Vila Do Conde, Portugal.
23	Roku Museum, Gregory, Rob. The Architectural Review; 230.1373, Jul 2011: 68-73.	Roku Museum, Hiroshi Nakamura& NAP, 2010,Oyama, Tochigi Prefecture, Japan.
24	Temporary Museum (Lake) Ward, Georgina. The Architectural Review; 228.1364, Oct 2010: 76-79.	Temporary Museum (Lake), Anne Holtrop, 2010, Amsterdam, Netherlands.
25	Teshima Art Museum, Buntrock, Dana.The Architectural Review; Mar 2011; 229, 1369;32-37	Teshima Art Museum, Ryue Nishizawa, 2010, Teshima Island, Japan.
26	Art Through the Lens, Anonymous. The Architectural Review; 233.1393, Mar 2013: 28-43.	Louvre Lens, SANAA, 2012, Lens, France.
27	Horizon Line, Emmanuel Petit. The Architectural Review; 233.1391, Jan 2013: 35-43.	Parrish Art Museum, Herzog & de Meuron, 2012, New York, USA.
28	Popular Culture, Wilkinson, Tom. The Architectural Review; 236.1410, Aug 2014: 72-82.	Buenos Aires Contemporary Art Museum, Monoblock, 2013, Buenos Aires, Argentina.
29	Jagged Edge. Ryan, Raymund, The Architectural Review, 2014, 235, 1404.	Museo Jumex, David Chipperfield, 2013, Nuevo Polanco, Mexico City.
30	Miami Virtue. Webb, Michael. The Architectural Review; 235.1408, Jun 2014: 40-53.	Perez Art Museum, Herzog & de Meuron, 2013, Miami, USA.
31	Concrete Umbrella. Williams, Austin, The Architectural Review, Dec2014, 236, 1412.	Long Museum West Bund, Atelier Deshaus, 2014, Shanghai, China.
32	Carte Blanche. Woodman, Ellis, The Architectural Review, Nov2014, 236, 1413	Fondation Louis Vuitton, Gehry Partners, 2014, Paris, France.
33	Artists' Guild. Abrahams, Tim, Architectural Review, Sep2015, 238, 1423.	Fondazione Prada, OMA, 2015, Milano, Italy.
34	Dark Silence. Self, Jack, The Architectural Review, Apr2015, 237, 1418.	China Academy of Arts' Folk Art Museum, Kengo Kuma, 2015, Hangzhou, China.

35	Waa Moca Yinchuan, China. Ikla, Helen, Architectural Review, Dec2015, 238, 1426.	Yinchuan Museum of Contemporary Art (MOCA), We Architech Anonymous, 2015, YinChuan City, China.
36	Objective Evolution. Ryan, Raymund, The Architectural Review, Mar2017, 241, 1439.	The UC Davis, Jan Shrem and Maria Manetti Shrem Museum of Art, SO-IL Architects,2016, Davis, USA.
37	MoMA Knows Best. Dimendberg, Edward, Architectural Review, Mar2014,. 235, 1405	MOMA Extension, Diller Scofidio + Renfro and Gensler, 2016, New York, USA.
38	Modern Twist, Mollard, Manon. The Architectural Review; 240.1434, Sep 2016: 54.	Tate Modern Switch House, Herzog & de Meuron, 2016, London, UK.
39	Tadao Tomorrow. Anonymous, The Architectural Review; 203, 1212, Feb 1998: 72-73.	Modern Art Museum, Tadao Ando, 1997, Fort Worth, Texas, USA.
40	White city. Richards, Ivor. The Architectural Review; 201, 1201, Mar 1997: 34-41.	Barcelona Museum of Contemporary Art, Richard Meier & Partners, 1996, Barcelona, Spain.
41	The Tel Aviv Museum of Art Delightfully Ruffles a Few Feathers. Cook, Peter.The Architectural Review; 232, 1387, Sep 2012: 23,4.	The Tel Aviv Museum of Art, Preston Scott Cohen, 2010, Tel Aviv-Israel.
42	Out of the Box. Webb, Michael. The Architectural Review; 214, 1277, Jul 2003: 38	Rosenthal Center for Contemporary Art, Zaha Hadid, 2003, Cincinnati, USA.
43	Mystical Presence. Anonymous, The Architectural Review; 202, 1210, Dec 1997: 46-53.	Kunsthau Bregenz, Peter Zumthor, 1997, Bregenz, Austria.
44	Arctic Arthouse. Slessor, Catherine. The Architectural Review; 209, 1247, Jan 2001, 40-45.	Reykjavík Art Museum, Studio Granda, 2001, Reykjavík, Iceland.
45	Elliptical Vision. McGuire, Penny. The Architectural Review; 206, 1230, Aug 1999, 34-37.	Vincent van Gogh Museum, Kisho Kurokawa, 1999, Amsterdam, Netherlands.
46	The Organisation.Richards, Ivor. The Architectural Review; 203, 1212, Feb 1998,47-49.	Getty Center, Richard Meier & Partners, 1997, California, USA.
47	Richards, Ivor. Getty genesis. The Architectural Review; 203, 1212, Feb 1998: 32-44.	Getty Center, Richard Meier & Partners, 1997, California, USA.
48	On the Hilltop. Meier, Richard. The Architectural Review; 203, 1212, Feb 1998: 45-46.	Getty Center, Richard Meier & Partners, 1997, California, USA.
49	Art Underground. McGuire, Penny. The Architectural Review; 202, 1210, Dec 1997: 64-66.	Astrup Fearnley Museet (old building), LPO Architects, 1993, Oslo, Norway.
50	In a Portuguese Garden. Guy, Marc. The Architectural Review; 206, 1230, Aug 1999: 28-33.	Serralves Museum of Contemporary Art, Alvaro Siza, 1999, Oporto, Portugal.
51	Pastoral Pavilion. Ryan, Raymund. The Architectural Review; 202, 1210, Dec 1997:59-63.	Fondation Beyeler, Renzo Piano, 1997, Basel, Switzerland.
52	Malraux Modified. Ellis, Charlotte. The Architectural Review; 205, 1228, Jun 1999: 46-49.	The Musee Andre Malraux (renovation project), Laurent Beaudouin and Emmanuelle Beaudouin, 1999, Le Havre, France.
53	Museum without Exit. Dawson, Layla. The Architectural Review; 199, 1188, Feb 1996: 57.	Felix Nussbaum Museum, Studio Libeskind, 1998, Osnabrück, Germany.
54	Playing to the Gallery. Brawne, Michael. The Architectural Review; 203, 1212, Feb 1998: 50-51.	Getty Center, Richard Meier & Partners, 1997, California, USA.
55	Ungers in Hamburg. Dawson, Layla. The Architectural Review; 200, 1196, Oct 1996: 9.	Galerie der Gegenwart, Oswald Mathias Ungers, 1997, Hamburg, Germany.

56	Industrial Icon. Slessor, Catherine, The Architectural Review; 205, 1228, Jun 1999: 66-69.	Küppersmühle Museum, Herzog & de Meuron, 1997, Duisburg, Germany.
57	High Art Attraction. Ryan, Raymund. The Architectural Review; 215, 1288, Jun 2004: 77-79.	Mori Art Museum, Gluckman Mayner Architects and Irie Miyake Architects & Engineers, 2004, Tokyo, Japan.
58	Applied Abstract Art . Spier, Steven, The Architectural Review; 208,1242, Aug 2000: 66-69.	Museum Liner Appenzell, Gigon Guyer Architekten 1998, Appenzell, Switzerland.
59	Industrial Strength. Due, Juan, The Architectural Review, Dec2017/Jan2018, 447	Z Gallery, O-OFFICE Architects, 2014, Shenzhen, Guangdong, China.
60	Into The Woods. Ditmars, Hadani. The Architectural Review, Apr2017, Vol. 241,1440.	Audain Art Museum, Patkau Architects, 2016, Whistler, Canada.
61	Zeitgeist. Berlanda, Toma, The Architectural Review, Dec2017/Jan2018, 1447.	Zeit Museum of Contemporary Art Africa, Heatherwick Studio, 2017, Cape Town, South Africa.
62	Cloistered Creativity. Ryan, Raymund, The Architectural Review, Oct, 1994, 196(1172), 68.	Galician Center of Contemporary Art, Alvaro Siza, 1993, Santiago de Compostela, Spain.
63	Glazing Arizona. The Architectural Review, 1999 Jun, 205(1228), 58-62	SMoCA Scottsdale Museum of Contemporary Art, Will Bruder, 1999, Arizona, USA.
64	Treasure Chest. Bertolucci, Carla. The Architectural Review, 2002. Jun, 211(1264), 46-51.	Museum of Fine Arts, Mansilla + Tuñón Architects, 2000, Castellon, Spain.
65	Alien Encounter, J. Peter Blundel. The Architectural Review, 2004, Mar, 215(1285), 44-53.	Kunsthau Graz, Peter Cook and Colin Fournier, 2003, Graz, Austria.
66	The Art of Transparency. Ryan, Raymund. The Architectural Review, 2005 Feb, 217(1296), 40-51.	MOMA extension, Yoshio Taniguchi, 2004, New York, USA.
67	Monument for a Miniaturist. Webb, M. The Architectural Review, 2005 Aug, 218 (1302), 30-39.	Zentrum Paul Klee, Renzo Piano, 2005, Berne, Switzerland.
68	Container art. Webb, Michael. The Architectural Review, 2006 May, 219(1311), 48-53.	Nomadic Museum, Shigeru Ban Architects, 2005, New York, USA.
69	Clarity and light. Webb, Michael, The Architectural Review, 2006 Nov, 220(1317), 66-71.	Glass Pavilion at the Toledo Museum of Art, SANAA, 2006, Ohio, USA.
70	Curved Air. Webb, Michael. The Architectural Review, 2008 Jul, 224(1337), 58-61.	The Central Academy of Fine Arts (CAFA), Arata Isozaki, 2008, Beijing, China.
71	Seizing the Void. Gregory, Rob. The Architectural Review, 2008 Sep, 224(1339), 50-59.	Ibere Camargo Museum, Alvaro Siza, 2008, Porto Alegre, Brazil.
72	Museum Folkwang. Moore, Rowan, The Architectural Review, May, 2010, 227(1359), 56.	Museum Folkwang, David Chipperfield, 2010, Essen, Germany.
73	Slessor, Catherine , MAXXI. The Architectural Review, July, 2010, 228(1361), 44	MAXXI Museum, Zaha Hadid Architects, 2009, Rome, Italy.
74	Lille Metropole Museum of Modern Art. Slessor, Catherine. The Architectural Review, Nov, 2010, 228(1365), 46.	Lille Modern Art Museum, Manuelle Gautrand Architecture, 2010, Villeneuve-d'Ascq, France.
75	Steel Origami-Broad Art Museum, East Lansing, Michigan, USA. Webb, M. The Architectural Review, 2013 Jan, 233(1391), 60-69.	Eli and Edythe Broad Art Museum, Zaha Hadid Architects, 2012, Michigan State University, USA.
76	Why is This Art Museum So Divisive? (Shigeru Ban's Aspen Art Museum). Ravenscroft, Tom. The Architectural Review, 2015, 238(1422), 78.	Aspen Art Museum, Shigeru Ban Architects, 2014, Aspen, USA.

77	Into the Woods:Patkau Architect's Audain Art Museum in Whistler Responds to Primeval Forces-and Lets The Forest Prevail. Ditmars, Handani. The Architectural Review, 2017, 241(1440),100.	Audain Art Museum, Patkau Architects, 2016, Whistler, Canada.
78	The Last Thing Grand Avenue Needs is Another Icon'.Heathcote, Edwin .The Architectural Review, 2016, 239(1427), 32	The Broad Museum, Diller Scofidio + Renfro, 2015, Los Angeles, USA.
79	Turner Contemporary. Rosbottom, Daniel. The Architectural Review, May, 2011, 229(1371), 58.	Turner Contemporary, David Chipperfield, 2011, Margate, UK.
80	Hard Shell. Lyall, Sutherland, The Architectural Review; 194, 1169, (Jul 1994): 65.	The Hussain-Doshi Gufa Art Gallery, Balkrishna Doshi, 1995, Ahmedabad, India.
81	Learning From Louisiana. Peter Davey,. The Architectural Review. Aug95, 198,1182, 4-5.	Louisiana Museum of Modern Art, Jørgen Bo & Claus Wohlert, 1998, Humlebaek, Denmark.
82	Cavern of Life. Jarvitts, Carolyn. The Architectural Review. Sep95, 198,1183, 57-62.	Casa del Hombre Museum, Arata Isozaki, 1995, Corunna, Spain.
83	Art of Understatement. LeCuyer, Annette. Architectural Review; 198, 1182, Aug 1995, 45.	Joslyn Art Museum Extension, Norman Foster, 1994, Omaha, USA.
84	Art Ark. Slessor, Catherine. TheArchitectural Review, London.200, 1198, Dec 1996: 54-60.	Arken Museum of Modern Art, Søren Robert Lund,1996, Copenhagen, Denmark.
85	Phoenix Rising. Seal, Margaret. The Architectural Review. 202, 1209,Nov 1997: 38-44.	Phoenix Art Museum, Tod Williams Billie Tsien Architects, 1996, Phoenix, USA.
86	Subtle in Seattle. Thake, Alyson. The Architectural Review, 204, 1218,Aug 1998, 80-82.	The Frye Museum, OSKA Architects, 1997, Seattle, USA.
87	Nordic Lantern. Ericsson, Edith.The Architectural Review, 204, 1221, Nov 1998: 36-41.	Moderna Museet, Rafael Moneo, 1998, Stockholm, Sweden.
88	Pushing the Envelope. Webb, Michael. The Architectural Review, 215, 1283, Jan 2004: 29-35.	Contemporary Art Museum St. Louis, Allied Works Architecture, 2003, Missouri, USA.

Journal 2- Architects' Journal

Text no	Publishing information	The art museum that is discussed by the text
89	Jackson, Sarah, Architects' Journal, 224.20 Nov 30, 2006: 23-35	Yale University Art Gallery, Louis Kahn,1953, New Haven, USA.
90	Art of Restraint, Evans, Barrie. Architects' Journal, 220.21 Dec 2, 2004: 22-33.	MOMA extension, Yoshio Taniguchi, 2004, New York, USA.
91	Powerhouse in Transforming Bankside Power Station into the Tate Modern, 2000, Kenneth Powell- https://www.architectsjournal.co.uk/190088.article?search=https%3a%2f%2fwww.architectsjournal.co.uk%2fsearch%2farticles%3fparametrics%3d%26keywords%3dKENNETH+POWELL+tate+modern%26PageSize%3d10%26cmd%3dGoToPage%26val%3d2%26SortOrder%3d1	The Tate Modern, Herzog & de Meuron, 2000, Bankside, London, UK.
92	A Moveable Strategy, Kronenburg, Robert. Architects' Journal;Jul 2008: 44-45.	Nomadic Museum, Shigeru Ban Architects, 2005, New York, USA.
93	Maxxi by Zaha Hadid Architects. Mara, Felix. Architects' Journal , 2010, 232, 12, 62-68	MAXXI Museum, Zaha Hadid Architects, 2009, Rome, Italy.
94	Sperone Westwater Gallery, New York City, Usa, by Foster + Partners. Jaffer, Kolb. Architects' Journal; Oct 14, 2010.	Sperone Westwater Gallery, Foster + Partners, 2010, New York, USA.
95	Art House: Louvre-Lens by SANAA. Joseph Rykwert, Architects' Journal; Feb 20, 2013.	Louvre Lens, SANAA, 2012, Lens, France.

96	First Look at Chipperfield's Long-Awaited Museum Jumex in Mexico City. Waite, Richard. Architects' Journal; Nov 13, 2013.	Museo Jumex, David Chipperfield, 2013, Nuevo Polanco, Mexico City.
97	Gehry Monster: Fondation Louis Vuitton by Frank Gehry, Pritchard, Owen. Architects' Journal; Nov 03, 2014.	Fondation Louis Vuitton, Gehry Partners, 2014, Paris, France.
98	OMA completes Milan's Fondazione Prada, Mark, Laura. Architects' Journal, May, 2015. https://www.architectsjournal.co.uk/news/oma-completes-milans-fondazione-prada/8682423.article?search=https%3a%2f%2fwww.architectsjournal.co.uk%2fsearcharticles%3fqsearch%3d1%26keywords%3dFondazione+Prada	Fondazione Prada, OMA, 2015, Milano, Italy.
99	OMA completes Moscow's Garage Museum of Contemporary Art. Mark, Laura. Architects' Journal, 24 June, 2015, https://www.architectsjournal.co.uk/news/oma-completes-moscows-garage-museum-of-contemporary-art/8684780.article?search=https%3a%2f%2fwww.architectsjournal.co.uk%2fsearcharticles%3fqsearch%3d1%26keywords%3dGarage+Museum+of+Contemporary+Art	Garage Museum of Contemporary Art, OMA, 2015, Gorky Park, Moscow, Russia.
100	Inside Herzog & de Meuron's Tate Modern Switch House, Mark, Laura. Architects' Journal, 17 June, 2016. https://www.architectsjournal.co.uk/buildings/inside-herzog-and-de-meurons-tate-modern-switch-house/10007731.article?search=https%3a%2f%2fwww.architectsjournal.co.uk%2fsearcharticles%3fparametrics%3d%26keywords%3dTate+Modern%26PageSize%3d10%26cmd%3dGoToPage%26val%3d5%26SortOrder%3d1	Tate Modern Switch House, Herzog & de Meuron, 2016, London, UK.
101	MVRDV Reveals 50m Bowl-Shaped Art Gallery. Mark, Laura. Architects' Journal; Mar 26, 2014.	Depot Boijmans van Beuningen, MVRDV, 2019, Rotterdam-Netherlands.
102	Bath in Dumbing Down Row. Sharp, Rob, Dorrell, Ed. Architects' Journal; 222, 11, Sep 29, 2005: 11-13.	Figge Art Museum, David Chipperfield, 2005, Iowa, USA.
Journal 3- Architectural Record		
Text no	Publishing information	The art museum that is discussed by the text
103	On Wright's Foundations. Gwathmey, Charles, Architectural Record. Oct 1992, 180, 10, 104.	Solomon R. Guggenheim Museum, Frank Lloyd Wright, 1959, New York, USA.
104	Yale University Art Gallery New Haven, Connecticut. Gonchar, Joann, Architectural Record, Jun 2007, 195, 6, 68-68.	Yale University Art Gallery, Louis Kahn, 1953, New Haven, USA.
105	What's Wrong with MoMA: Disappearing Architecture and a Sense of the Unreal. Campbell, Robert, Architectural Record, Jan 2005, 193, 1	MOMA extension, Yoshio Taniguchi, 2004, New York, USA.
106	Tadao Ando Brings His Concrete-and-Glass Poetry to the Texas Plains at His New Modern Art Museum of Fort Worth. Dillon, David, Architectural Record, Mar 2003, 191, 3	Modern Art Museum, Tadao Ando, 1997, Fort Worth, Texas, USA.
107	Diller + Scofidio win competition for new Eyebeam home. Tess, Taylor Architectural Record, May 2002, Vol. 190, Issue 5	Eyebeam's Museum of Art and Technology, Diller Scofidio + Renfro, 2007, New York, USA.

108	Paulo David Creates a Cliffside Plateau, Carved With a Labyrinth of Spaces at Casa Das Mudas Centro Das Artes in Coastal Madeira, Portugal. B Cohn, David, Architectural Record, May2007, 195, 5.	Arts Centre Casa Das Mudas, Paulo David, 2004, Vale dos Amores, Calheta, Madeira, Portugal.
109	Tadao Ando Buries His Architecture at the Chichu Art Museum So Only the Voids Emerge from the Earth, Pollock, Naomi R., Architectural Record, Oct2005, 193, 10	Chichu Art Museum, Tadao Ando, 2004, Naoshima, Japan.
110	Kazuyo Sejima and Ryue Nishizawa designed the 21st Century Museum in Kanazawa. Pollock, Naomi R., Architectural Record, 2005, 193, 2.	21st Century Museum of Contemporary Art Kanazawa, SANAA, 2004, Kanazawa, Japan.
111	A Traveling Museum Transports Urban Visitors. Broome, Beth, Architectural Record, May2005, 193, 5	Nomadic Museum, Shigeru Ban Architects, 2005, New York, USA.
112	Abu Dhabi announces its own Gehry-designed Guggenheim. Brake, Alan G., Architectural Record, Oct2006, Vol. 194, Issue 10	Guggenheim Abu Dhabi Museum, Frank Gehry, 2006, Saadiyat Island, Dubai, UAE.
113	Plays Well with Others. Plagens, Peter, Architectural Record, Nov2012, 200, 11	MAXXI Museum, Zaha Hadid Architects, 2009, Rome, Italy.
114	MAXXI. Pearson, Clifford A., Architectural Record, Oct2010, 198, 10	MAXXI Museum, Zaha Hadid Architects, 2009, Rome, Italy.
115	Art outpost. Stephens, Suzanne, Architectural Record, Jul2010, Vol. 198, Issue 7	Heart Art Museum (Herning Museum of Contemporary Art), Steven Holl, 2009, Herning, Denmark.
116	Louvre Annex Rises on Former Mining Site. Bierig, Aleksandr, Architectural Record, Jul2010, 198, 7	Louvre Lens, SANAA, 2012, Lens, France.
117	The Undecorated Shed. Hanley, William, Architectural Record, Jan2013, 201, 1	Parrish Art Museum, Herzog & de Meuron, 2012, New York, USA.
118	Alone in the Crowd. Heathcote, Edwin, Architectural Record, May2014, 202, 5	Museo Jumex, David Chipperfield, 2013, Nuevo Polanco, Mexico City.
119	Catalytic Converter. Jacobson, Clare, Architectural Record, Aug2014, 202, 8	Long Museum West Bund, Atelier Deshaus, 2014, Shanghai, China.
120	Fashion Forward. Bernstein, Fred. Architectural Record, Jul2015, 203, 7	Fondazione Prada, OMA, 2015, Milano, Italy.
121	Pushing the Envelope. Mcguirk, Justin, Architectural Record, Jul2015, 203, 7	Garage Museum of Contemporary Art, OMA, 2015, Gorky Park, Moscow, Russia.
122	Full Metal Jacket. Pearson, Clifford A., Architectural Record, Feb2016, 204, 2	Minsheng Contemporary Art Museum, Studio Pei-Zhu, 2015, Beijing, China.
123	The Hangover. Minutillo, Josephine, Architectural Record, Dec2016, Vol. 204, 12	The UC Davis, Jan Shrem and Maria Manetti Shrem Museum of Art, SO-IL Architects, 2016, Davis, USA.
124	Switching It Up. Foges, Chris, Architectural Record, Jul2016, 204, 7	Tate Modern Switch House, Herzog & de Meuron, 2016, London, UK.
125	Bellevue Arts Museum, Olson, Shed. Architectural Record. Aug2001, 189, 8, 80.	Bellevue Arts Museum, Steven Holl, 2001, Bellevue, USA.
126	Tacoma Art Museum, Washington. Olson, Sheri, Architectural Record, August, 2003, 191(8), 110	Tacoma Art Museum, Antoine Predock, 2003, Tacoma, USA.
127	Criticism with Yoshio Taniguchi's Design, New York's Museum of Modern Art. Stephens, S. Architectural Record, 2005 Jan, 193(1), 94-109	MOMA extension, Yoshio Taniguchi, 2004, New York, USA.

1281	Museum of Contemporary Art of Rome [Macro], Bennett, P. Architectural Record, 2011 Jul, 199(7), 54-63	MACRO Museum of Contemporary Art of Rome, Studio Odile Decq, 2007, Rome, Italy
129	Woven into Place. Hill, David. Architectural Record, Sept, 2014, 202(9), 70	Aspen Art Museum, Shigeru Ban Architects, 2014, Aspen, USA.
130	The Silo Effect. Goldhagen, Sarah Williams. Architectural Record, 2017, 205(12), 94	Zeitz Museum of Contemporary Art Africa, Heatherwick Studio, 2017, Cape Town, South Africa.
131	Nelson-Atkins Museum of Art', Missouri, Stephens, S. Architectural Record, 2007 Jul, 195(7), 92-101	Nelson Atkins Museum of Art, Steven Holl Architects, 2007, Kansas, USA.
132	High Museum, Georgia. Weathersby, William Jr. Architectural Record, Nov, 2005, 193(11),130	High Museum of Art, Renzo Piano, 2005, Atlanta, USA.
133	Figge Art Museum. Stephens, S. Architectural Record, 2005 Nov, 193(11), 116-121	Figge Art Museum, David Chipperfield, 2005, Iowa, USA.
Journal 4-Perspecta		
Text no	Publishing information	The art museum that is discussed by the text
134	James Stirling, The Monumental Tradition, Perspecta, Vol. 16 (1980), 32-49	Neue Staatsgalerie, James Stirling, 1984, Stuttgart, Germany
135	Frank Lloyd Wright and the Fine Arts Edgar Kaufmann, Jr. Perspecta, Vol. 8 (1963), 37-42	Solomon R. Guggenheim Museum, Frank Lloyd Wright, 1959, New York, USA
136	The Yale Center for British Art David Spiker, Kirk Train Perspecta, Vol. 16 (1980), 50-61	Yale University Art Gallery, Louis Kahn, 1953, New Haven, USA
137	Joseph Burton, Notes from Volume Zero: Louis Kahn and the Language of God, Perspecta, Vol. 20 (1983), 69-90	Kimbell Art Museum, Louis Kahn, 1972, Texas, USA
138	Cesar Pelli, The Museum of Modern Art Project, Perspecta, Vol. 16 (1980), 96-107	MOMA extension, Cesar Pelli, 1984, New York, USA
139	Rococo Modernism: The Elegance of Style. Deborah Fausch, Perspecta, 32, Resurfacing Modernism (2001), 8-17	Mary Cooper Jewett Arts Center, Paul Rudolph, 1958, Massachusetts, USA.
Journal 5- Mimarlık		
Text no	Publishing information	The art museum that is discussed by the text
140	Ramses Wissa Wassef <i>Sanat Merkezi</i> , 1983, Issue 194-195, 27-28	Ramses Wissa Wassef Art Center, Wissa Wassef, 1974, Cairo, Egypt
141	<i>Maçka Sanat Galerisi</i> , Mehmet Konuralp, Y. Salih Sağlamer, 1979, Issue 158, 64	Maçka Sanat Galerisi, Mehmet Konuralp-Y.Salih Sağlamer, 1976, İstanbul, Turkey
142	<i>Avrupa'da Post-Modernizme Açılan Kapı: Yeni Şehir Galerisi</i> , Stuttgart, Bayar Çimen, 1989, Issue 235, 66-68	Neue Staatsgalerie, James Stirling, 1984, Stuttgart, Germany
143	<i>ABD ve Kanada'dan Müze Binaları</i> , Sema Soygeniş, Sema; Soygeniş, Murat. 1992, Issue 246.	National Gallery of Canada, Moshe Safdie, 1988, Ottawa, Canada.
144	<i>AK(SA)NAT'ın Türbanı Neleri Gizliyor?.</i> Ekinci, Oktay, 1993, Issue 254, 27-29.	Aksanat, Can Çakmakçıoğlu, 1993, İstanbul, Turkey.

145	<i>Sanayi Mekanlarından Sanat Mekanlarına.</i> Atagök, Tomur. 2000, Issue 292, 9-14.	The Geffen Contemporary at MOCA (formerly The Temporary Contemporary), Frank Gehry, 1983, California, USA.
146	<i>Müze, Saygınlık ve Bir Küvet.</i> Yıldız, Selin. Stedelijk Müzesi, 2018, Issue 403, 60-66.	Stedelijk Museum Amsterdam (extension), Benthem Crowell Architects, 2013, Amsterdam, Netherlands.
Journal 6-Architecture Australia		
Text no	Publishing information	The art museum that is discussed by the text
147	Queensland Gallery of Modern Art (GOMA), Davina Jackson. <i>Architecture Australia</i> . Mar/Apr2007, 96, 2, 54-63.	Queensland Gallery of Modern Art (GOMA), Architectus, 2006, Brisbane, Australia.
148	East Pilbara Arts Centre. Lilleyman, Andrew. <i>Architecture Australia</i> . Jan/Feb2017, 106, 1, 16-23..	East Pilbara Arts Centre, Officer Woods Architects, 2016, Newman, Australia.
149	The Condensery: Somerset Regional Art Gallery. Norrie, Helen,. <i>Architecture Australia</i> . Mar/Apr2016, 105, 2, 82-89.	The Condensery-Somerset Regional Art Gallery, PHAB Architects, 2015, Toogoolawah, Australia.
150	Millennium Arts. Macarthur, John. <i>Architecture Australia</i> . Mar/Apr2007, 96 2, 51-53.	Queensland Gallery of Modern Art (GOMA), Architectus, 2006, Brisbane, Australia.
151	Heide. Shelley, H. Penn. <i>Architecture Australia</i> . Mar/Apr2007, 96, 2, 76-85.	Heide Museum of Modern Art, O'Connor and Houle Architecture, 2006, Bulleen, Australia.
152	MUMA. Murray, Shane. <i>Architecture Australia</i> . Jan/Feb2011, 100, 1, 80-85	MUMA: Monash University Museum of Art, Kerstin Thompson, 2010, Melbourne, Australia.
Journal 7- Architectural Digest		
Text no	Publishing information	The art museum that is discussed by the text
153	Clear Vision, Bergdoll, Barry, <i>Architectural Digest</i> . Dec2016, 73, 12, 106-107.	São Paulo Museum of Art (MASP), Lina Bo Bardi-1968, São Paulo, Brazil.
154	Pure And Simple. Kristal, Mark. <i>Architectural Digest</i> , Mar2013, 70, 3	Louvre Lens, SANAA, 2012, Lens, France.
155	Leading Lights. Rus, Mayer. <i>Architectural Digest</i> , Oct2014, 71, 10.	Fondation Louis Vuitton, Gehry Partners, 2014, Paris, France.
156	The MoMA Expansion by Diller Scofidio + Renfro. Bernstein, Fred A. <i>Architectural Digest</i> , 2017 https://www.architecturaldigest.com/story/moma-expansion-diller-scofidio-renfro	MOMA Extension, Diller Scofidio + Renfro and Gensler, 2016, New York, USA
Journal 8-Domus		
Text no	Publishing information	The art museum that is discussed by the text
157	Opening of Tadao Ando's museum in Fort Worth-Anonym, <i>DOMUS</i> , 2002, https://www.domusweb.it/en/architecture/2002/12/09/opening-of-tadao-ando-s-museum-in-fort-worth.html	Modern Art Museum, Tadao Ando, 1997, Fort Worth, Texas, USA.

158	Eindhoven's Renewed Van Abbe Museum Reopens, Anonym, DOMUS, 2003 https://www.domusweb.it/en/architecture/2003/01/31/eindhoven-s-renewed-van-abbe-museum-reopens.html	Van Abbe Museum extension, Abel Cahen, 2003, Eindhoven, Netherlands.
159	Art in Medellín. Scardi, Gabi. DOMUS, 2016, https://www.domusweb.it/en/art/2016/02/03/art_in_medellin.html	Medellin's Modern Art Museum (MAMM) 's extension, Ctrl G Estudio de Arquitectura and 51-1 Arquitectos, 2009, Medellín, Colombia.
160	Modernist Masks, Esparza, José. DOMUS 963, 2012, 42-51. http://www.domusweb.it/content/domusweb/en/architecture/2012/11/19/modernist-masks.html	La Tallera, Frida Escobedo, 2010, Chapultepec, Cuernavaca, Morelos, Mexico.
161	Bowery Moves, Shapiro, Gideon Fink. DOMUS, 2010. https://www.domusweb.it/en/architecture/2010/10/07/bowery-moves.html	Sperone Westwater Gallery, Foster + Partners, 2010, New York, USA.
162	Teshima Art Museum. Ryan, Raymund. DOMUS, 2010, https://www.domusweb.it/en/architecture/2010/12/09/teshima-art-museum.html	Teshima Art Museum, Ryue Nishizawa, 2010, Teshima Island, Japan.
163	The Museum as Platform. Ballesteros, Mario. DOMUS, 2013, https://www.domusweb.it/en/architecture/2013/12/03/the_museum_as_platform.html	Museo Jumex, David Chipperfield, 2013, Nuevo Polanco, Mexico City.
164	Arquipélago. Campos, José. DOMUS, 2015, https://www.domusweb.it/en/architecture/2015/03/24/arquipelago_contemporary_arts_centre.html	Arquipélago Contemporary Arts Centre, João Mendes Ribeiro + Menos é Mais Arquitectos, 2014 Ribeira Grande, Portugal.
165	From the Architects' Project Description: Long Museum West Bund. Shengliang, Su. DOMUS, 2014, https://www.domusweb.it/en/architecture/2014/10/21/long_museum_west_bund.html	Long Museum West Bund, Atelier Deshaus, 2014, Shanghai, China.
166	Fondazione Prada Milano. Anonym, DOMUS, 2015, https://www.domusweb.it/en/architecture/2015/05/11/fondazione_prada_milano.html	Fondazione Prada, OMA, 2015, Milano, Italy.
167	Steve Montpetit, 2016, Joliette Art Museum, https://www.domusweb.it/en/architecture/2016/07/22/fabg_joliette_art_museum.html	Joliette Art Museum, Les architectes FABG, 2016, Joliette, Canada.
168	Warehouse Gallery. Kaufman, Dean. DOMUS, 2016, https://www.domusweb.it/en/news/2016/10/12/warehouse_gallery_.html	BLAF Warehouse, Julian von der Schulenburg, 2016, New York, USA.
169	Collection Building. Anonym, DOMUS, 2014, https://www.domusweb.it/en/news/2014/03/12/mvrdv_collection_building.html	Depot Boijmans van Beuningen, MVRDV, 2019, Rotterdam-Netherlands.
170	Ryue Nishizawa, <i>Contro il degrado</i> . Idenburg, Florian. DOMUS 915, 2008, 22-27.	Towada Art Centre, Ryue Nishizawa, 2008, Towada, Aomori, Japan.
171	Zaha Hadid: MAXXI-Rome. Casciani, Stefano. DOMUS 931, 2009, 55-62.	MAXXI Museum, Zaha Hadid Architects, 2009, Rome, Italy.
172	A Museum of Time. Jacob, Sam. Domus 965, 2013, 52-61	Louvre Lens, SANAA, 2012, Lens, France.
173	Parrish Art Museum: Herzog & de Meuron. Allen, Matthew. Domus 965, 2013, 44-51	Parrish Art Museum, Herzog & de Meuron, 2012, New York, USA.

174	From the Architects' Project Description: Frank Gehry: Fondation Louis Vuitton/Paris, Domus 985. 2014, 53-62	Fondation Louis Vuitton, Gehry Partners, 2014, Paris, France.
175	From the Architects' Project Description: OMA, Garage Museum of Contemporary Art, Gorky Park, Mosca/ Moscow. Domus 995, 2015, 51-61	Garage Museum of Contemporary Art, OMA, 2015, Gorky Park, Moscow, Russia.
176	From the Architects' Project Description: Herzog & de Meuron: The New Tate Modern, Londra/London. Domus 1004, 2016, 43-57	Tate Modern Switch House, Herzog & de Meuron, 2016, London, UK.
Journal 9-Architectural Design		
Text no	Publishing information	The art museum that is discussed by the text
177	Yale Art Gallery. Merkel, Jayne. Architectural Design, 77, 3, May/June 2007, 110–115.	Yale University Art Gallery, Louis Kahn, 1953, New Haven, USA.
178	Cedric Price: From the 'Brain Drain' to the 'Knowledge Economy'. Mathews, Stanley. Architectural Design, 76, 1, January/February 2006, 90–95,	Centre Georges Pompidou, Richard Rogers and Renzo Piano, 1977, Paris, France.
179	Kazuyo Sejima + Ryue Nishizawa/SANAA, 21st Century Museum of Contemporary Art, Kanazawa, Ishikawa Prefecture, Japan. Architectural Design, 81, 1, January/February 2011, 94–101.	21st Century Museum of Contemporary Art Kanazawa, SANAA, 2004, Kanazawa, Japan.
180	Plus, Plus Ça Change at the Museum of Modern Art in New York. Merkel, Jane. Architectural Design, 76, 2, March/April 2006, 98–101.	MOMA extension, Yoshio Taniguchi, 2004, New York, USA.
181	MAXXI, Rome: Zaha Hadid Architects. Garcia, Mark, Architectural Design, 80, 3, May/June 2010, 132–135.	MAXXI Museum, Zaha Hadid Architects, 2009, Rome, Italy.
182	Tobias Nolte and Andrew Witt, Gehry Partners' Fondation Louis Vuitton: Crowdsourcing Embedded Intelligence. Architectural Design, 84, 1, January/February 2014, 82–89.	Fondation Louis Vuitton, Gehry Partners, 2014, Paris, France.
183	SANAA's New Museum of Contemporary Art, New York. Merkel, Jane. Architectural Design, 2008 78, 3, 98-101.	The New Museum of Contemporary Art, SANAA, 2007, New York, USA.
184	Boston Institute of Contemporary Art. Merkel, Jane. Architectural Design, 2007, 77, 6, 130-133.	Institute of Contemporary Art, Diller Scofidio + Renfro, 2006, Boston, Massachusetts, USA.
185	Kalmar Museum of Art, Hebb, Timothy Tore. Architectural Design, 78, 6, 134-135.	Kalmar Museum of Art, Tham & Videgård Arkitekter, 2008, Kalmar-Sweden.
186	Fernando Romero Armando Ramos, Bridging a Culture: The Design of Museo Soumaya, Architectural Design, 2013, 83, 2, 66-69.	<i>Museo Soumaya</i> , FR-EE, 2011, Mexico City, Mexico.
Portal 1-Archdaily		
Text no	Publishing information	The art museum that is discussed by the text
187	Ganes, Jesse. 2011, Archdaily, http://www.archdaily.com/152899/ad-classics-everson-museum-i-m-pei	Everson Museum, I.M. Pei, 1968, New York, USA.
188	Comberg, Ella. 2018, Archdaily, http://www.archdaily.com/83110/ad-classics-yale-university-art-gallery-louis-kahn	Yale University Art Gallery, Louis Kahn, 1953, New Haven, USA.
189	Fracalossi, Igor. 2011, Archdaily, http://www.archdaily.com/123761/ad-classics-kimbell-art-museum-louis-kahn	Kimbell Art Museum, Louis Kahn, 1972, Texas, USA.

190	Rodríguez, Ana. 2016, Archdaily http://www.archdaily.com/796057/ad-classics-fundacio-joan-miro-josep-lluis-sert	Joan Miro Foundation, Josep Lluís Sert, 1975, Barcelona, Spain.
191	Perez, Adelyn. 2010, Archdaily, http://www.archdaily.com/64028/ad-classics-centre-georges-pompidou-renzo-piano-richard-rogers	Centre Georges Pompidou, Richard Rogers and Renzo Piano, 1977, Paris, France.
192	Langdon, David. 2014, Archdaily, http://www.archdaily.com/537063/ad-classics-sao-paulo-museum-of-art-masp-lina-bo-bardi	São Paulo Museum of Art (MASP), Lina Bo Bardi-1968, São Paulo, Brazil.
193	Merin, Gili. 2013, Archdaily, http://www.archdaily.com/417751/ad-classics-niteroi-contemporary-art-museum-oscar-niemeyer	Niterói Contemporary Art Museum-MAC, Oscar Niemeyer, 1996, Rio de Janeiro, Brazil.
194	Kroll, Andrew. 2011, Archdaily, http://www.archdaily.com/124725/ad-classics-neue-staatsgalerie-james-stirling	Neue Staatsgalerie, James Stirling, 1984, Stuttgart, Germany.
195	Pagnotta, Brian. 2013, Archdaily, https://www.archdaily.com/422470/ad-classics-the-guggenheim-museum-bilbao-frank-gehry	Solomon R. Guggenheim Museum, Frank Lloyd Wright, 1959, New York, USA.
196	Anonym, 2012, Archdaily, https://www.archdaily.com/213084/flashback-modern-art-museum-of-fort-worth-tadao-ando	Modern Art Museum, Tadao Ando, 1997, Fort Worth, Texas, USA.
197	Pagnotta, Brian. 2013, Archdaily, https://www.archdaily.com/422470/ad-classics-the-guggenheim-museum-bilbao-frank-gehry	The Guggenheim Museum Bilbao, Frank Gehry, 1997, Bilbao, Spain.
198	Fiederer, Luke. 2016, Archdaily, https://www.archdaily.com/784993/ad-classics-kiasma-museum-of-contemporary-art-steven-holl-architects	Kiasma Museum of Contemporary Art, Steven Holl Architects, 1998, Helsinki, Finland.
199	Jones, Rennie. 2013, Archdaily, https://www.archdaily.com/429700/ad-classics-the-tate-modern-herzog-and-de-meuron	The Tate Modern, Herzog & de Meuron, 2000, Bankside, London, UK.
200	Winstanley, Tim. 2012, Archdaily, https://www.archdaily.com/248026/palais-de-tokyo-expansion-lacaton-vassal	Palais de Tokyo Expansion, Lacaton & Vassal, 2002, Paris, France.
201	Anonym, 2011, Archdaily, http://www.archdaily.com/179031/flashback-arts-centre-casa-das-mudas-paulo-david	Arts Centre Casa Das Mudas, Paulo David, 2004, Vale dos Amores, Calheta, Madeira, Portugal.
202	Jones, Rennie. 2013, Archdaily, https://www.archdaily.com/430903/ad-classics-the-museum-of-modern-art	MOMA extension, Yoshio Taniguchi, 2004, New York, USA.
203	Jaimes, Douglass David. 2016, Archdaily, https://www.archdaily.com/777307/ad-classics-nomadic-museum-shigeru-ban-architects	Nomadic Museum, Shigeru Ban Architects, 2005, New York, USA.
204	Anonym, 2009, Archdaily, https://www.archdaily.com/36950/songzhuang-art-museum-dna	Songzhuang Art Museum Center, DnA, 2006, Beijing, China.
205	Rosenfield, Karissa. 2013, Archdaily, https://www.archdaily.com/452166/kolkata-museum-of-modern-art-herzog-and-de-meuron	Kolkata Museum of Modern Art, Herzog & de Meuron, 2008, Kolkata, India.
206	Anonym, 2009, Archdaily, https://www.archdaily.com/42288/circa-gallery-studiomas	Circa Gallery, studioMAS, 2009, Rosebank, Johannesburg-South Africa.
207	Anonym, 2009, Archdaily, https://www.archdaily.com/43822/maxxi-museum-zaha-hadid-architects	MAXXI Museum, Zaha Hadid Architects, 2009, Rome, Italy.
208	Anonym, 2013, Archdaily, https://www.archdaily.com/362012/tree-art-museum-daipu-architects	Tree Art Museum, Daipu Architects, 2009, Beijing, China.

209	Anonym, 2009, Archdaily, https://www.archdaily.com/91909/beirut-exhibition-center-l-e-ft	Beirut Exhibition Center, L.E.F.T, 2010, Beirut, Lebanon.
210	Anonym, 2011, Archdaily, https://www.archdaily.com/167593/solar-s-roque-gallery-manuel-maia-gomes	Galleria Solar, Manuel Maia Gomes, 2010, Vila Do Conde, Portugal.
211	Molinare, Alexandra. 2013, Archdaily, https://www.archdaily.com/320147/la-tallera-frida-escobedo	La Tallera, Frida Escobedo, 2010, Chapultepec, Cuernavaca, Morelos, Mexico.
212	Anonym, 2012, Archdaily, https://www.archdaily.com/199001/roku-museum-hiroshi-nakamura-nap	Roku Museum, Hiroshi Nakamura& NAP, 2010,Oyama, Tochigi Prefecture, Japan.
213	Anonym, 2010, Archdaily, https://www.archdaily.com/78827/sperone-westwater-gallery-foster-partners-2	Sperone Westwater Gallery, Foster + Partners, 2010, New York, USA.
214	Rosenfield, Karissa. 2013, Archdaily, https://www.archdaily.com/381150/video-teshima-art-museum-office-of-ryue-nishizawa	Teshima Art Museum, Ryue Nishizawa, 2010, Teshima Island, Japan.
215	Anonym 2012, Archdaily, https://www.archdaily.com/293515/power-station-of-art-original-design-studio	Power Station of Art, Original Design Studio, 2011, Shanghai, China.
216	Anonym, 2014, Archdaily, https://www.archdaily.com/566733/hardesty-arts-center-selser-schaefer-architects	Hardesty Arts Center, Selser Schaefer Architects, 2012, Tulsa, USA.
217	Rosenfield, Karissa. 2012, Archdaily, https://www.archdaily.com/312978/louvre-lens-sanaa	Louvre Lens, SANAA, 2012, Lens, France.
218	Anonym, 2012, Archdaily, https://www.archdaily.com/294936/parrish-art-museum-herzog-de-meuron-2	Parrish Art Museum, Herzog & de Meuron, 2012, New York, USA.
219	Jordana, Sebastian. 2012, Archdaily, https://www.archdaily.com/314363/r4-ateliers-jean-nouvel	R4, Jean Nouvel, 2012, Paris, France.
220	Quintana, Lorena. 2014, Archdaily, https://www.archdaily.com/468540/buenos-aires-contemporary-art-museum-monoblock	Buenos Aires Contemporary Art Museum, Monoblock, 2013, Buenos Aires, Argentina.
221	Furuto, Alison. 2013, Archdaily, https://www.archdaily.com/405092/koc-contemporary-art-museum-winning-proposal-grimshaw	Koç Contemporary Art Museum, Grimshaw Architects, 2013, İstanbul, Turkey.
222	Anonym, 2015, Archdaily, https://www.archdaily.com/641093/museo-jumex-david-chipperfield-architects	Museo Jumex, David Chipperfield, 2013, Nuevo Polanco, Mexico City.
223	Anonym, 2014, Archdaily, https://www.archdaily.com/493736/perez-art-museum-herzog-and-de-meuron	Perez Art Museum, Herzog & de Meuron, 2013, Miami, USA.
224	Anonym, 2014, Archdaily, Architects https://www.archdaily.com/546446/aspens-art-museum-shigeru-ban-architects	Aspen Art Museum, Shigeru Ban Architects, 2014, Aspen, USA.
225	Anonym, 2015, Archdaily, https://www.archdaily.com/597622/arquipelago-nil-contemporary-arts-centre-menos-e-mais-arquitectos-joao-mendes-ribeiro-arquitecto	Arquipélago Contemporary Arts Centre, João Mendes Ribeiro + Menos é Mais Arquitectos, 2014 Ribeira Grande, Portugal.
226	Rosenfield, Karissa. 2014, Archdaily, http://www.archdaily.com/574602/fr-ee-fernando-romero-enterprise-reveals-latin-american-art-museum-for-miami	Latin American Art Museum for Miami, FR-EE, 2014, Miami, USA.

227	From the Architects' Project Description: 2014, Archdaily, https://www.archdaily.com/554661/long-museum-west-bund-atelier-deshaus	Long Museum West Bund, Atelier Deshaus, 2014, Shanghai, China.
228	Anonym, 2014, Archdaily, https://www.archdaily.com/555694/fondation-louis-vuitton-gehry-partners	Fondation Louis Vuitton, Gehry Partners, 2014, Paris, France.
229	Anonym, 2017, Archdaily, https://www.archdaily.com/873187/audain-art-museum-patkau-architects	Audain Art Museum, Patkau Architects, 2016, Whistler, Canada.
230	Minner, Kelly. 2011, Archdaily, https://www.archdaily.com/137601/tel-aviv-museum-of-art-preston-scott-cohen	The Tel Aviv Museum of Art, Preston Scott Cohen, 2010, Tel Aviv-Israel.
231	Anonym, 2015, Archdaily, https://www.archdaily.com/628472/fondazione-prada-oma	Fondazione Prada, OMA, 2015, Milano, Italy.
232	Anonym, 2015, Archdaily, https://www.archdaily.com/70822/new-art-museum-sanaa	The New Museum of Contemporary Art, SANAA, 2007, New York, USA.
233	Anonym, 2016, Archdaily, https://www.archdaily.com/779920/spring-art-museum-praxis-darchitecture	Spring Art Museum, Praxis d'Architecture, 2015, Beijing, China.
234	Anonym, 2016, Archdaily, https://www.archdaily.com/782230/china-academy-of-arts-folk-art-museum-kengo-kuma-and-associates	China Academy of Arts' Folk Art Museum, Kengo Kuma, 2015, Hangzhou, China.
235	Rosenfield, Karissa. 2013, Archdaily, https://www.archdaily.com/328152/new-museum-at-china-academy-of-art-xiangshan-campus-kengo-kuma-associates	China Academy of Arts' Folk Art Museum, Kengo Kuma, 2015, Hangzhou, China.
236	Giermann, Holly. 2015, Archdaily, http://www.archdaily.com/601321/bengal-foundation-breaks-ground-on-contemporary-arts-and-crafts-museum	The Bengal Foundation Contemporary Arts and Crafts Museum (Nahas Khalil), 2015, Bangshibari, Savar, Bangladesh.
237	Anonym, 2015, Archdaily, https://www.archdaily.com/642936/garage-museum-of-contemporary-art-oma	Garage Museum of Contemporary Art, OMA, 2015, Gorky Park, Moscow, Russia.
238	Anonym, 2015, Archdaily, https://www.archdaily.com/770963/minsheng-contemporary-art-museum-studio-pei-zhu-studio-pei-zhu	Minsheng Contemporary Art Museum, Studio Pei-Zhu, 2015, Beijing, China.
239	Anonym, 2015, Archdaily, https://www.archdaily.com/770746/oita-prefectural-art-museum-shigeru-ban-architects	Oita Prefectural Art Museum, Shigeru Ban Architects, 2015, Kotobuki Machi, Oita, Japan.
240	Anonym, 2015, Archdaily, https://www.archdaily.com/771375/moca-yinchuan-waa	Yinchuan Museum of Contemporary Art (MOCA), We Architech Anonymous, 2015, Yin Chuan City, China.
241	Anonym, 2017, Archdaily, https://www.archdaily.com/867684/eight-tenths-garden-wutopia-lab	Eight Tenths Garden, Wutopia Lab, 2016, Shanghai, China.
242	Walker, Connor. 2014, Archdaily, https://www.archdaily.com/506043/tianhua-to-transform-97-year-old-chinese-textile-mill-into-art-gallery	Tianjin Art Museum and Gallery, Tianhua Architecture Design Company, 2016, Tianjin, China.
243	Rosenfield, Karissa. 2014, Archdaily, https://www.archdaily.com/367358/uc-davis-selects-so-il-to-design-new-art-museum	The UC Davis, Jan Shrem and Maria Manetti Shrem Museum of Art, SO-IL Architects, 2016, Davis, USA.

244	Anonym, 2016 Archdaily, https://www.archdaily.com/791803/joliette-art-museum-les-architectes-fabg	Joliette Art Museum, Les architectes FABG, 2016, Joliette, Canada.
245	Lynch, Patrick. 2017, Archdaily, https://www.archdaily.com/872684/moma-completes-first-phase-of-renovations-reveals-designs-for-extension-by-diller-scofidio-plus-renfro-and-gensler	MOMA Extension, Diller Scofidio + Renfro and Gensler, 2016, New York, USA.
246	Anonym, 2016, Archdaily, https://www.archdaily.com/788076/tate-modern-switch-house-herzog-and-de-meuron	Tate Modern Switch House, Herzog & de Meuron, 2016, London, UK.
247	Anonym, 2017, Archdaily, https://www.archdaily.com/802983/white-gallery-shift-process-practice	White Gallery, [SHIFT] Process Practice, 2016, Tehran, Iran.
248	Bari, Osman .2017, Archdaily, https://www.archdaily.com/867373/seouls-new-community-art-complex-celebrates-cultural-and-artistic-engagement	Art complex Pyeongchang-dong-Seoul, Arbody Architects, 2017, Seoul, South Korea.
249	From the Architects' Description, 2011, Archdaily, https://www.archdaily.com/135002/felix-nussbaum-museum-daniel-libeskind	Felix Nussbaum Museum, Studio Libeskind, 1998, Osnabrück, Germany.
250	From the Architects' Project Description, 2011, Archdaily, https://www.archdaily.com/103964/ad-classics-getty-center-richard-meier-partners-architects	Getty Center, Richard Meier & Partners, 1997, California, USA.
251	From the Architects' Project Description, 2012, Archdaily, https://www.archdaily.com/293358/eli-edythe-broad-art-museum-zaha-hadid-architects	Eli and Edythe Broad Art Museum, Zaha Hadid Architects, 2012, Michigan State University, USA.
252	Karissa Rosenfield, 2014, Archdaily, https://www.archdaily.com/484710/collection-building-mvrdv	Depot Boijmans van Beuningen, MVRDV, 2019, Rotterdam-Netherlands.
Portal 2-Arkiv		
Text no	Publishing information	The art museum that is discussed by the text
253	Arkiv, http://v2.arkiv.com.tr/ko12272-tate-modern-sanat-galerisi.html	The Tate Modern, Herzog & de Meuron, 2000, Bankside, London, UK.
254	Arkiv, http://www.arkiv.com.tr/proje/ender-guzey-arthill/7224	Ender Guzey Museum ARThill, Ender Güzey, 2013, Bodrum, Alazeytin village, Muğla.
Portal 3- Arkitera		
Text no	Publishing information	The art museum that is discussed by the text
255	Teke, Onur. 2017. http://www.arkitera.com/gorus/1003/beton-ve-isik-arasindaki-diyalog	Kimbell Art Museum, Louis Kahn, 1972, Texas, USA.
256	Bergdoll, Barry. 2010. http://www.arkitera.com/soylesi/457/moma-daha-baslangicindan-itibaren-hem-bir-referans-kaynagi-hem-de-somut-bir-adres-olmustur	MOMA extension, Yoshio Taniguchi, 2004, New York, USA.
257	Bayhan, Bahar. 2014. http://www.arkitera.com/haber/20010/sanatin-kirli-yuzu-guggenheim-museumda-ifs-a-edildi	Guggenheim Abu Dhabi Museum, Frank Gehry, 2006, Saadiyat Island, Dubai, UAE.
258	Sarıçayır, Ecem. 2013. http://www.arkitera.com/haber/18497/herzog--de-meurondan-kolkata-cagdas-sanat-muzesi-	Kolkata Museum of Modern Art, Herzog & de Meuron, 2008, Kolkata, India.

259	Anonym, 2010. http://v3.arkitera.com/project.php?action=displayProject&ID=438&year=2010&aID=2908	MAXXI Museum, Zaha Hadid Architects, 2009, Rome, Italy.
260	Atasoy, Z.Betül. 2011. http://www.arkitera.com/haber/5767/sanaadan-louvre-lens-projesi/2	Louvre Lens, SANAA, 2012, Lens, France.
261	E.,Merdim, Yılmaz. 2013. http://www.arkitera.com/haber/16032/koc-cagdas-sanat-muzesi-	Koç Contemporary Art Museum, Grimshaw Architects, 2013, İstanbul, Turkey.
262	Bayhan, Bahar. 2015. http://www.arkitera.com/haber/24300/portekizde-eski-ile-uyumu-yakalayan-bir-cagdas-sanatlar-merkezi	Arquipélago Contemporary Arts Centre, João Mendes Ribeiro + Menos é Mais Arquitectos, 2014 Ribeira Grande, Portugal.
263	Bayhan, Bahar. 2014. http://www.arkitera.com/haber/23611/tropik-mimarligin-simgesi-bir-sanat-muzesi	Latin American Art Museum for Miami, FR-EE,2014, Miami, USA.
264	Bayhan, Bahar. 2015. http://www.arkitera.com/haber/24930/sangayda-cagdas-sanat-galerisi	Long Museum West Bund, Atelier Deshaus, 2014, Shangai, China.
265	Bayhan, Bahar. 2014. http://www.arkitera.com/haber/23250/frank-gehry-parisin-tarihi-parkina-louis-vuitton-muzesini-nasil-insa-etti_	Fondation Louis Vuitton, Gehry Partners, 2014, Paris, France.
266	Sönmez, Necmi. 2014. http://www.arkitera.com/haber/23411/parisin-en-suh-muzesi1	Fondation Louis Vuitton, Gehry Partners, 2014, Paris, France.
267	Gürsel, Derya. 2015. http://www.arkitera.com/haber/24763/fondazione-prada	Fondazione Prada, OMA, 2015, Milano, Italy.
268	E.,Merdim, Yılmaz. 20007, Sanaa'nın Kutuları New York'ta, Arkitera, http://v3.arkitera.com/h22053-sanaa-nin-kutulari-new-york-ta.html	The New Museum of Contemporary Art, SANAA, 2007, New York, USA.
269	Bilgiç, Burcu.2016 http://www.arkitera.com/proje/6263/folk-sanatlar-muzesi	China Academy of Arts' Folk Art Museum, Kengo Kuma, 2015, Hangzhou, China.
270	Bayhan, Bahar.2015 http://www.arkitera.com/haber/24940/rem-koolhaasin-moskovadaki-cagdas-sanat-muzesi-acildi	Garage Museum of Contemporary Art, OMA, 2015, Gorky Park, Moscow, Russia.
271	Bayhan, Bahar. 2015 http://www.arkitera.com/haber/24955/shigeru-bandan-japonyada-muze-tasarimi	Oita Prefectural Art Museum, Shigeru Ban Architects, 2015, Kotobuki Machi, Oita, Japan.
272	Les architectes FABG, 2016, http://www.arkitera.com/proje/6580/joliette-sanat-muzesi	Joliette Art Museum, Les architectes FABG, 2016, Joliette, Canada.
273	Sarıçayır, Ecem .2014 http://www.arkitera.com/haber/19453/tate-modern-ileri	Tate Modern Switch House, Herzog & de Meuron, 2016, London, UK.
274	Bayhan, Bahar. 2015 http://www.arkitera.com/haber/25669/mvrdvnin-sanat-deposu-projesine-belediyeden-onay-geldi	Depot Boijmans van Beuningen, MVRDV, 2019, Rotterdam-Netherlands.
Portal 4-Mimooa		
Text no	Publishing information	The art museum that is discussed by the text
275	Anonym, 2008- https://www.mimooa.eu/projects/United%20States/Fort%20Worth/Kimbell%20Art%20Museum	Kimbell Art Museum, Louis Kahn, 1972, Texas, USA.

276	Anonym, 2008- https://www.mimoo.eu/projects/United%20States/New%20York/Solomon%20R.%20Guggenheim%20Museum	Solomon R. Guggenheim Museum, Frank Lloyd Wright, 1959, New York, USA.
277	Anonym, 2009- https://www.mimoo.eu/projects/United%20States/New%20Haven/Yale%20University%20Art%20Gallery	Yale University Art Gallery, Louis Kahn, 1953, New Haven, USA.
278	Anonym, 2007- https://www.mimoo.eu/projects/France/Paris/Centre%20Georges%20Pompidou	Centre Georges Pompidou, Richard Rogers and Renzo Piano, 1977, Paris, France.
279	Anonym, 2008- https://www.mimoo.eu/projects/United%20States/New%20York/Storefront%20for%20Art%20and%20Architecture	Storefront for Art and Architecture, Steven Holl and Vito Acconci, 1993, New York, USA.
280	Anonym, 2007- https://www.mimoo.eu/projects/Spain/Bilbao/Guggenheim%20Museum%20Bilbao	The Guggenheim Museum Bilbao, Frank Gehry, 1997, Bilbao, Spain.
281	Anonym, 2007- https://www.mimoo.eu/projects/Finland/Helsinki/KIASMA%20Museum%20of%20Contemporary%20Art	Kiasma Museum of Contemporary Art, Steven Holl Architects, 1998, Helsinki, Finland.
282	Anonym, 2007- https://www.mimoo.eu/projects/United%20Kingdom/London/Tate%20Modern	The Tate Modern, Herzog & de Meuron, 2000, Bankside, London, UK.
283	Anonym, 2008- https://www.mimoo.eu/projects/Netherlands/Eindhoven/Van%20AbbeMuseum	Van Abbe Museum extension, Abel Cahen, 2003, Eindhoven, Netherlands.
284	Anonym, 2008- https://www.mimoo.eu/projects/Portugal/Calheta/Casa%20das%20Mudas%20Arts%20Centre	Arts Centre Casa Das Mudas, Paulo David, 2004, Vale dos Amores, Calheta, Madeira, Portugal.
285	Anonym, 2009- https://www.mimoo.eu/projects/Japan/Naoshima/Chichu%20Art%20Museum	Chichu Art Museum, Tadao Ando, 2004, Naoshima, Japan.
286	Anonym, 2009- https://www.mimoo.eu/projects/Japan/Kanazawa/21st%20Century%20Museum%20of%20Contemporary%20Art	21st Century Museum of Contemporary Art Kanazawa, SANAA, 2004, Kanazawa, Japan.
287	Anonym, 2007- https://www.mimoo.eu/projects/Germany/Leipzig/GFZK2	GFZK2, AS-IF Architekten, 2004, Leipzig, Germany
288	Anonym, 2008- https://www.mimoo.eu/projects/United%20States/New%20York/MoMa%20Museum%20of%20Modern%20Art	MOMA extension, Yoshio Taniguchi, 2004, New York, USA.
289	Anonym, 2009. https://www.mimoo.eu/projects/Australia/Brisbane/Queensland%20Gallery%20Modern%20Art	Queensland Gallery of Modern Art (GOMA), Architectus, 2006, Brisbane, Australia.
290	Anonym, 2009- https://www.mimoo.eu/projects/South%20Africa/Johannesburg/Circa%20Gallery	Circa Gallery, studioMAS, 2009, Rosebank, Johannesburg-South Africa.
291	Anonym, 2007- https://www.mimoo.eu/projects/Italy/Rome/Maxxi	MAXXI Museum, Zaha Hadid Architects, 2009, Rome, Italy.
292	Anonym, 2013- https://www.mimoo.eu/projects/France/Lens/Louvre%20Lens	Louvre Lens, SANAA, 2012, Lens, France.
293	Anonym, 2006- https://www.mimoo.eu/projects/United%20States/New%20York/New%20Museum/	The New Museum of Contemporary Art, SANAA, 2007, New York, USA.

294	Anonym, 2015- https://www.mimoo.eu/projects/Russia/Moscow/Garage%20Museum%20%20Contemporary%20Art	Garage Museum of Contemporary Art, OMA, 2015, Gorky Park, Moscow, Russia.
295	Anonym, 2015- https://www.mimoo.eu/projects/Italy/Milan/Fondazione%20Prada	Fondazione Prada, OMA, 2015, Milano, Italy.
Portal 5-World Architecture Community		
Text no	Publishing information	The art museum that is discussed by the text
296	Kimbell Art Museum's New Building Provides Perfect Accompaniment To Kahn's Classic. Anonym, 2013- World Architecture Community, https://worldarchitecture.org/architecture-news/pvnn/kimbell-art-museums-new-building-provides-perfect-accompaniment-to-kahns-classic.html	Kimbell Art Museum, Louis Kahn, 1972, Texas, USA.
297	Pérez Art Museum Miami's Setting on the Banks of Biscayne Bay is Part of the Show. Anonym, 2014- World Architecture Community. https://worldarchitecture.org/architecture-news/pmzmg/prez-art-museum-miamis-setting-on-the-banks-of-biscayne-bay-is-part-of-the-show.html%20https://worldarchitecture.org/architecture-news/pvgep/the-prez-art-museum-miami-built-for-people.html	Perez Art Museum, Herzog & de Meuron, 2013, Miami, USA.
298	An Art Museum Veiled by Pleated Aluminium Panels Creates Mysticism Between Inside and Outside. Anonym, 2017- World Architecture Community. https://worldarchitecture.org/architecture-news/cvfpz/an_art_museum_veiled_by_pleated_aluminium_panels_creates_mysticism_between_inside_and_outside.html	Eight Tenths Garden, Wutopia Lab, 2016, Shanghai, China.
299	Kengo Kuma's China Academy of Art's Folk Art Museum Emphasizes Contextualism with its Materials. Anonym, 2015- World Architecture Community. https://worldarchitecture.org/architecture-news/ccmpn/kengo-kumas-china-academy-of-arts-folk-art-museum-emphasizes-contextualism-with-its-materials.html	China Academy of Arts' Folk Art Museum, Kengo Kuma, 2015, Hangzhou, China.
300	MVRDV Gets Green Light for Open Art Depot of Museum Boijmans van Beuningen, Rotterdam. Anonym, 2016- World Architecture Community. https://worldarchitecture.org/architecture-news/ccnep/mvrdv-gets-green-light-for-open-art-depot-of-museum-boijmans-van-beuningen-rotterdam.html%20https://worldarchitecture.org/architecture-news/cvhnz/construction_started_on_mvrdv_s_public_art_depot_in_museumpark_rotterdam.html%20https://worldarchitecture.org/architecture-news/pmpzf/public-art-depot-mbv-mvrdv.html	Depot Boijmans van Beuningen, MVRDV, 2019, Rotterdam-Netherlands.

APPENDIX C

STATEMENTS IN THE DISCOURSE ON ART MUSEUMS SINCE THE 1990S

<i>Text No-Statement-Publish year</i>		
ART MUSEUMS' PUBLICNESS		
1-REDEFINITION OF MUSEUM AS A PUBLIC SPACE	2-STRATEGIES FOR OPENING MUSEUM TO PUBLIC	3-SOCIAL INCLUSION
8-Kiasma Museum of Contemporary Art seeks to be a demotic meeting space rather than a elitist treasure house - 1998	8- By supporting the idea of art as a medium for public interaction, a catholic collection, wide range of events and extended opening hours are intended to attract the widest possible audience to the Kiasma Museum of Contemporary Art - 1998	91-[About The Tate Modern]"This is a building you stomp, rather than tiptoe." Museum involves various social groups... it can accommodate the school parties and backpackers... Above all, Tate Modern is a new slice of city in its own right"- 2000
204-Songzhuang Art Museum is a platform for local community, who are the artists living in Chinese art village in Songzhuang 45 minutes' drive out of Beijing city- 2009	52-In order to make culture accessible to a much wider public, the renovation project of The Musee Andre Malraux combined the functions of a museum with those of a centre for cultural activities and included a restaurant, club-room and bar.- 1999	
206-" Circa is 'the' venue to go to, a place to enjoy the best contemporary art on offer in Johannesburg; it functiona as a cultural gathering place"... It integrates itself with the city and offers more user variety, like a coffee shop and bookshop which are within the open ground floor and spill onto the sidewalk"- 2009	110- 21st Century Museum Kanazawa is located in city center rather than on an isolated park like the most of museums in Japan. Museum has the free zone available for general public. Free zone holds the restaurant, museum shop, art library, child-care centre, lecture hall, and people's gallery for a nominal fee- 2005	158- "In order to prevent noise and overcrowding, only a thousand visitors at a time will be admitted to the The Van Abbemuseum". Museum carries out a limitation in number for visitors at a time.- 2003
	184-The architectural program of the Institute of Contemporary Art building has an education center including classrooms, workshops, and digital studio for "educating public" by supporting the experimental activity. In order to ensure that "the trustees of museum decided to have a permanent collection"- 2007	
125-Bellevue Arts Museum is a social condenser suggesting the density of connections and opportunities for chance encounters that suburbs have rarely fostered... Museum, which values making arts as well as viewing it, encourages visitors to produce art, not just look at it... The museum has no permanent collection (it was traded to	278-Centre Georges Pompidou "revolutionized museums, by transforming elite monuments into popular places of social and cultural exchange, and woven museum into the heart of the city"- 2007	222- Museo Jumex open for a "wide range of visitors". "From those who have never visited a gallery to international scholars and seasoned gallery-goers,for the local community and tourists" 2015
	183- The New Museum of Contemporary Art has an education center in order to connect the neighbourhood with museum. It houses books and printed materials about Bowery, and computer terminals offering maps, views and interviews with artists who live- or lived - in	

<p>another regional museum in exchange for borrowing privileges) to better focus limited resources on commissioning works, bringing in traveling shows, and cultivating artists... "The Forum" is a meeting space, which occupies the whole first floor and includes with cafe, store, auditorium and open to the non-paying public. it's not easy to look at art hung here, but it is becoming the gathering place Holl hoped it would be: It's already heavily scheduled for weddings and parties... The second floor of the museum inhabits an artist-in-residence "who has agreed to share both studio and work process with visitors"-2001</p>	<p>the area-- The trustees of New Museum gave a political decision to move away Bowey, because their formerly industrial neighbourhood went on gentrification and invaded by wealthy collectors and luxury shops-2008</p>	<p>21-MAMM has developed a diverse programme that attempts to engage people of different ages-2016</p>
	<p>283- Van Abbe Museum has a whole range of facilities, including an auditorium and an education centre, which accommodates a wide spectrum of public events 2008</p>	<p>124- "Tate Modern Switch House is a strong defense of the ideal of common ground by being porous, generous, and civic"-2016</p>
	<p>22-Galleria solar is "a space of transition" between two streets. It is transformed into exhibition space for paintings, sculpture and video arts. "In this way people meets art says Gomes, when simply walking through the city."-2011</p>	
<p>163-Museum Jumex interested to become asocially significant instrument for changing and generating culture at street level...The Jumex wants to be social and cultural infrastructure: the museum as a public platform - 2013</p>	<p>179- "The 21st Century Museum of Contemporary Art sits in the city centre and, in addition to museum spaces, includes community gathering spaces such as a library, lecture hall and children's workshop. The intertwined public and museum zones are designed to provoke interaction between potential user groups, with the public spaces encircling the museum...SANAA's intent is opening the museum (architecture) up to its surroundings, to the city, its activities and people"- 2011</p>	
<p>261-Architects of Koç Contemporary Art Museum create vivid public spaces by blurring the border between inside and outside and design the museum building as an extension of vivid public space-2013</p>		
<p>160-La Tallera Siqueiros Museum is an "active museum and meeting point for the production and criticism of art". In order to achive that it has workshop spaces, artist residency and archive spaces-2012</p>	<p>194-"Stirling's design incorporated public walkway through the museum...The dramatically sloping site offered an opportunity to filter people down the site and through the museum connecting the public with the cultural institution"-2011</p>	
<p>96-Museo Jumex will provide a public platform for discourse and educational activities-2013</p>	<p>210- "The passage, which is leading to a square, works like an exhibition space, for paintings, sculptures and video arts... By this way, people meet art when walking through the city, being directly confronted and surprised by the regular exhibitions of the gallery" 2011</p>	
<p>208- the aim of Tree art museum is to "create a public space where people would like to stay, date and communicate," a place for gathering. In order to achieve that architects designed courtyards and public plazas-stairs where people can communicate -2013</p>	<p>2- "Neue Staatsgalerie is one of the best examples of the principle of museum-as-urban-system. It works as an urban path of the district. By means of its central courtyard, building directs circulation from street to through the museum-2013</p>	
<p>243- Art museum envisioned to be a center of experimentation, participation and learning. In order to be a center of experimentation, participation and</p>	<p>211-La Tallera museum generates a new relationship between museum and the surrounding spaces by opening the courtyard of the museum to the public plaza as an extension of the complex-2013</p>	

<p>learning, architects designed a ground canopy over the building and site that covers permeable spaces for diverse activities, and create informal opportunities for learning and interaction -2014</p>	<p>258-Kolkata Museum of Modern Art, aims to reinforce the important and necessary role played by the museums in the public sphere by revealing relationships with other actors of the city. The design is basically a block of linear settlements. These masses express the diversity of the museum program and communicate between the volumes of different programs. Furthermore, the building, which directs visitors to the middle of the complex with courtyards and outer streets at each entrance, is loyal to the idea of public space in India. It combines various social areas with a staircase surrounding the volumes-2013</p>	
<p>263- Latin American Art Museum for Miami is aimed to be a gathering place for both visitors and locals of the housing complex that the project is located in -2014</p>		
<p>297-Perez Art Museum is a space to spend time in by blending outside with inside as being an alternative to the other public spaces in Miami, such as beach and mall -2014</p>		
<p>35-Yinchuan Museum of Contemporary Art is a space for local community to explore the cultural mixture of the Yinchuan, where the museum sits. By means of its collection, the museum focuses on to reflect this diversity to the local community-2015</p>	<p>30- Perez Art Museum's goal is "to create a destination where casual visitors will stop by to take in the views or have a coffee in the park, and stay on to explore the art". Exhibition spaces can also be used "in demand for weddings, receptions and conferences". This "generate income while cementing the role of museum as a civic museum in city life"--2014</p>	
<p>164- Fondazione Prada is a space of exchange and interface for people, knowledge and events with its diverse architectural program including arts and culture center, storage facilities, multipurpose hall for performing arts, laboratories and artist studios-2015</p>	<p>4-In Bo Bardi's design, museum "hovers above a vast open square, which is intended to be a fairground, water features and children playing. However the current museum management have revealed plans to face off the square, in retaliation to what they claim as is misuse for gatherings, protests and drug use. This move directly contradicts the vision Bo Bardi presented in the 1960s through her drawings for the site, and also in her rhetoric, 'to make a poor architecture with free spaces that could be created by the collective, that would be a usable space, that would be something that could be taken over.'". In Bo Bardi's design, the museum intended to be a vivid gathering space. However, securitisation of the public space is taking place now-2014- CRITIQUE</p>	
<p>239-Oita Prefectural Art Museum aims to be a gathering place for public by allowing museum activities seen from the street through its transparent atrium-exhibition space, which is glass enclosed, and free civic space for everyone-2015</p>		
<p>21-Medellin's Modern Art Museum is a community space that promote urban equality. It is located in the area where dominated by gated communities, and it seeks to recover the sense of city as a 'common good' by opening the museum to all ages with a diverse programme. And also it is an alternative meeting point to the mall with its diverse architectural programme. It has not only exhibition spaces but also a space for music rehearsals and experimentation, two</p>	<p>28- Buenos Aires Contemporary Art Museum stages pop concerts in the evenings... Museum open until 11 pm every night, it brings a carnival atmosphere in which the families and young people filled the piazza outside -2014</p>	
	<p>101-By means of a public route through the building and the art depots visible from the route, Depot Boijmans Van Beuningen opens itself to public-2014</p>	
	<p>169-By means of a public route through the building and the art depots visible from the route museum opens itself to public-2014</p>	

<p>education labs, a multi-functional and flexible theatre that is used for open-air and closed performances, film screenings, concerts.- 2016</p>	<p>192-São Paulo Museum of Art (MASP) returns the same amount of public space that it borrowed by hovering the building up from the ground... The museum is serving both as a museum and informal gathering space for the residents of São Paulo...It embraces the radical notion that a museum could both exhibit culture and serve as a stage on which it was created..In this sense, the MASP is a testament to the power of architects to promote egalitarian values and social responsibility and through design. The building exemplifies the best of the brutalist effort to improve the urban condition through architecture and serves as an elegant critical essay on the political dimensions of art-2014</p>	
<p>248-Art complex, Pyeongchang-dong defines itself a community hub (for public education) that connects art archive with public by providing cultural and artistic research and development, community education and public discourse, through exhibitions based on notions of preservation and collection Art complex, Pyeongchang-dong defines itself a visual art-think lab that contributes to development of art community bu providing various events for artists, citizens, academics and school research organization-2017</p>	<p>216- Hardesty Arts Center's primary goal is to engage the community in the arts. In order to engaging the community, the ground floor opens to the community through a series of operable glazed panels allowing pedestrians flow into the facility from street, so that the pedestrian would have a glimpse of activities within, thus being intrigued and drawn into participate-2014</p>	
<p>254-The Arthill is "an artistic and social platform", which is located in the Alazeytin village of peripheral Muğla. It aims to "endear art to the visitors of every age, every notion, and every society". It reflects the Gesamtkunstwerk approach of the artist with its architecture, artist studio, and exhibition halls and by focusing on plastic arts and other arts together.-2017</p>	<p>223-"Rather than an isolated jewel box (Schatzkammer) for art lovers and specialists, Perez museum is a comfortable public space for everybody". It is works as extension of a park by offering gradual transitions from the outside to the inside, from the street to the art-2014</p> <p>100- The extension houses three new levels of gallery space, with tall slot windows and roof lights at the fourth level providing natural daylight. These are vast spaces stretching 64m long, and are more open, light and spacious than the original Tate Modern's rooms. The building feels like an extension of the city, providing an environment people will want to spend time in; where you can go to experience art but also to just sit in its vast spaces-2016</p>	
	<p>233-Spring Art Museum aimed to be "a platform to promote young artists". Therefore, "art exhibition and artist residence are the two main programs of the museum"-2016</p>	
	<p>273-Tate Modern Switch House works as a passage between the main entrance of Tate and the new plaza by crossing the turbin hall-2014</p>	
	<p>222-Building provide a platform for discourse and educational activities by conducting lectures, talks, debates, conferences and film screenings in the gallery rooms rather than in separate purpose-designed spaces -2015</p>	

	<p>239-A glass bi-folding facade not only create a visual connection between interior and exterior but also by folding the facade the atrium of the museum becomes a street connected public space. The atrium is always free for everyone and can be enjoyed as a civic space. The atrium is constantly changing with each exhibit, so that with each visit, there is a fresh impression of the space.... This public space is born from the idea of the traditional Japanese "Engawa", which is the covered outdoor space bordering the perimeter of traditional Japanese houses. By removing the facade, the museum becomes a facility that becomes one with the city. A glass facade can create a visual connection between interior and exterior, but still exists as a transparent wall physically separating the spaces. By removing this wall, the museum becomes a facility that becomes one with the city. Also, when the city closes off the fronting street to become what they call a "pedestrian's paradise", the street becomes a connected public space-2015</p>	
	<p>38- Most of the architectural program of the museum related with the provision of public space. Everywhere, there is space for waiting, meeting, sitting, being. But all levels of the building are dedicated to public gathering, commercial activities and event spaces. Switch House offers coffee shops, a restaurant, a wine bar and a large bookshop on the street front that can remain open long after the rest of the building-has closed- 2016</p>	
	<p>167- Joliette Art Museum open itself to the community by making diverse its architectural program. It adds "a new flexible gallery space, animation rooms for youth, a multipurpose café, conference rooms and a rooftop terrace" - 2016</p>	
	<p>176-Tate Modern Switch House offer a new model for art museums "fully integrating the display, learning and social functions of the museum, strengthening links between the museum, its locality and the city" 2016</p>	
	<p>244- Joliette Art Museum is an important setting for social activities and gatherings by offering "a wide range of social, educational and cultural activities for visitors of all ages such as creative studios, performances, exhibitions, guided tours, cocktails, and concerts" 2016</p>	
	<p>246-Tate Modern Switch House will complete the site's transformation into an accessible public forum by arranging new public spaces within and around the building, which are two new public squares around the site and a public terrace offering 360-degree panoramic views of London-2016</p>	
	<p>272-The museum open itself to the public, by having variety in its architectural programme and by creating a visual accessibility between inside and outside in order to attract visitors- 2016</p>	

1-REGENERATING THE URBAN	2-GENERATING THE PERIPHERY
144-Aksanat is an "advertisement tool" of Sabancı, which uses art for gaining "prestige" for an holding- 1993	84- "The design of Copenhagen's new Museum of Modern Art blends well with the windswept, estuarine landscape of the Koge Bay area where it is located" ... Arken Museum of Modern Art is a deconstructivist building "inspired by" the works of Zaha Hadid, and became a popular tourist landmark since its inauguration because of its eye-catching looking. "Since its opening, the museum has proved popular (50 000 visitors in the first three weeks, well on the way to the projected aim of 190 000 visitors for the first year)"- 1996
40-"The origins of the urban framework for the Barcelona Museum for Contemporary Art lie in the urban design policy of Oriol Bohigas and his Catalan colleagues, which established a series of small-scale initiatives for the renewal of decayed city fabric (as opposed to a larger scale masterplan), following the end of the Franco dictatorship in the 1970s"- 1997	7- Yet for all its apparent geo-cultural dislocation, Frank Gehry's remarkable building forms part of an energetic civic reinvention, fuelled by the Basque Country's highest GNP of any area in Spain (coupled with fiscal autonomy from Madrid) and the Guggenheim Foundation's imperative need to expand and redefine its operations in Europe. As a result, an 'Atlantic axis' of political, economic and cultural collaboration between Bilbao and New York has emerged. The regional Basque administration funded the \$100 million project and will make annual contributions to its operating budget... the plan embraces a range of measures, including modernizing transport links, strengthening cultural amenities, promoting training initiatives and general improvements to the urban environment - 1997
3-"The saucer-like volume of the building has an unmistakable iconic presence, its seductive, sci-fi geometry creating new land mark for the district"- 1999	63-"Will Bruder's Museum of Contemporary Art will pave the way for the city's recognition as an art destination...Many citizens hope that it will become so" 1999
65-The "ameoba formed" Kunsthau Graz building was selected for an architectural competition as part of the European Capital of Culture celebrations in 2003, in which "the greatest importance was placed on external image by having Gehry's Bilbao in mind"- 2004	126-"Tacoma art museum is an important effort of this old industrial city to remake itself... Rain or shine, the new museum is a hit, drawing more than 17,000 visitors its first month, compared to the 2,500 who toured its former home a year earlier"- 2003
293- The New Museum of Contemporary Art is " located on the Bowery at a pivotal geographic and cultural intersection in New York's urban fabric. The building is the first art museum building constructed from the ground up in downtown Manhattan", in which an area that is not gentrified yet. 2006	102-"The architect of the Figge Art Museum "was commissioned with the intention of regenerating the surrounding city, which has suffered many urban problems common in North America. Chipperfield'd designs aimed to create an emblematic monolithic structure that will reinvigorate surrounding areas and reconnect the city with its waterside"- 2005
282-"The redevelopment of redundant Bankside Power Station is a key to the regeneration of the Bankside area"- 2007	133-To design a museum is a need to be a magnet for the revival of the Davenport. The museum leaders the "weren't looking for an architectural extravaganza", they were looking for "an architectural expression that would be timeless and classic." The desire was "to attract the tourists and residents to the museum with a collection of colonial art. "So the museum expanded its program to offer special exhibition space (7,200 square feet on two floors), art studios, a 140-seat auditorium, and a shop and restaurant."- 2005
191-"It all began with Georges Pompidou, President of France from 1969 to 1974, who wanted to construct a cultural center in Paris that would attract visitors and be a monumental aspect of the city."... Centre Georges Pompidou aimed to be a cultural center in Paris that would attract visitors and be a monumental aspect of the city"- 2010	112-"With neighboring emirate Dubai gaining global attention for luxury tourism and eye-catching architecture, Abu Dhabi, the capital of the United Arab Emirates, is aiming to use culture to engage travelers' imaginations. As
128-"MACRO Museum of Contemporary Art of Rome is the latest string of major projects that the government hopes for new incomes for the city of Rome. The trend began with Richard Meier's Jubilee Church and continues now with Rem Koolhaas's plan for the Mercati Generali, Massimiliano Fuksas's Congress Center"- 2011	
186- "The Museo Soumaya was conceived as an iconic structure with two missions: to host one of the largest private art collections in the world, and to reshape an old industrial area of Mexico City."- 2013	
193-"The iconic saucer-shaped structure of the Niterói Contemporary Art Museum resulted in a small-scale "Bilbao Effect by transforming the city to a landmark destination for visitors"- 2013	

<p>221-"The site for Koç Contemporary is situated in the Beyoglu area of Istanbul, which is undergoing rapid redevelopment and fast becoming one of the most dynamic districts in Europe... The creation of Koç Contemporary will result a vital cultural landmark"-2013</p>	<p>part of that effort, officials are seeking to recreate the "Bilbao Effect" there... 'Guggenheim Abu Dhabi Museum is transforming Abu Dhabi into a Western-oriented cultural destination' says Anthony Calnek, deputy director of communications for the Guggenheim Foundation"- 2006</p>
<p>119- "The project's role as a civic catalyst may seem odd to Western readers more familiar with museums built to be stars rather than team players. But the museum-building boom in China--like that in the United States in the late 19th century--reflects cultural aspirations, and is also intended to establish urban centers. The Long Museum is one of the first buildings to be completed in the West Bund; construction of office and entertainment structures will follow." Long Museum West Bund with its as "role as a civic catalyst" intended to establish the urban center West Bund in Shanghai -2014</p>	<p>280-"The Guggenheim Museum Bilbao is one of the most important ingredients in the plan to redevelop the city of Bilbao. The plan, involving a number of major projects conceived by some of the world's most prestigious architects, includes the work now in progress to increase operational capacity at the city's port, the revamping of the city's airport, a new Conference and Performing Arts Center, the construction of a metropolitan railway and a new footbridge crossing the river at Uribitarte."2007</p>
<p>155-According to Bernard Arnault, who is a businessman and the mastermind of the project , "For the men and women of the LVMH group, this new cultural institution will be a source of pride". In other words, building provides a symbolic value of pride for workers-2014</p>	<p>70-The Central Academy of Fine Arts is designed to serve as a catalyst for the burgeoning DaShanZi Art District.-2008</p>
<p>33-In 2011, city council of Milan decided to support series of private initiatives and contemporary art spaces rather than funding a construction of new single public institution. They were acknowledged that private initiatives and contemporary art spaces in city already operating successfully in the public sphere and "they are the major players in city's art scene". Fondazione Prada is built with that fund in order to contribute city economy by playing "a key role in gentrification in the Largo Isarco area"- 2015</p>	<p>170-"Under the ambitious banner "Arts Towada, a project of urban improvement with art", the municipality has launched a five-year game plan. The entire town will be infused with artistic efforts ranging from installing artworks on empty lots to programming workshops and community festivals... It houses a library, and aims to provide local information about and for Towada city. The cafe, situated on Kanchogai Street, serves food made from local produce and shop offers regional specialty goods and craft products, besides art-related items-2008</p>
<p>159- "Colombia is undergoing a radical renewal that also invests the country's art scene, particularly stimulating today and the focus of major international attention. Medellin, the country's second-largest city, is starting to live again.... In actual fact, the whole city is engaged in an extraordinary regeneration effort addressing the social fabric and everyday life, and spawning an exchange of knowledge-based experiences in which art and culture are asked to play a prominent role"... According to Museum's director María Mercedes González, Medellín's Modern Art Museum has a key factor in the city's renewal and it is closely bound to the social changes underway in Medellín because "Art is a need and an expression of this transformation... The MAMM extension responds both to Medellín's transformation and to the country's present general recovery"-2016</p>	<p>18-"Towada Art Centre brings a new micro-urbanism to this small Japanese Town in the north of Honshu Island... Situated on a crossroads of the town's central avenue, the center forms part of Arts Towada Project, a programme of events and installations aimed at regenerating a neglected part of town"-2009</p>
<p>176-"Tate Modern has changed London since 2000. The impact it has had on urban design and the development of the South bank and</p>	<p>74- "Lille Modern Art Museum was intended to be a centre of modern art in France by following the route that Pompidou Centre opens. "It seems a curious locale for a museum, but when the project was first mooted in 1975, it was intended to act as a centre of modern art gravity in northern France to counteract the metropolitan pull of the then emerging Pompidou Centre." 2010</p>
<p>159- "Colombia is undergoing a radical renewal that also invests the country's art scene, particularly stimulating today and the focus of major international attention. Medellin, the country's second-largest city, is starting to live again.... In actual fact, the whole city is engaged in an extraordinary regeneration effort addressing the social fabric and everyday life, and spawning an exchange of knowledge-based experiences in which art and culture are asked to play a prominent role"... According to Museum's director María Mercedes González, Medellín's Modern Art Museum has a key factor in the city's renewal and it is closely bound to the social changes underway in Medellín because "Art is a need and an expression of this transformation... The MAMM extension responds both to Medellín's transformation and to the country's present general recovery"-2016</p>	<p>116-"Lens is trying to reinvent itself"... "Louvre Lens could catalyze a regeneration of the of the surrounding area (a former industrial town) The lens branch of Louvre will show rarely seen pieces and highlight the conservation and archival roles of the Louvre institution with a series of visible storage areas " as a reference to the site's mining history" 2010</p>
<p>176-"Tate Modern has changed London since 2000. The impact it has had on urban design and the development of the South bank and</p>	<p>201- As the outcome of design decision, which is "to create an exhibiting space outside the limits of the capital", the building is located in the rural environment as an extension of the existing art centre Calheta Culture House-2011</p>
<p>176-"Tate Modern has changed London since 2000. The impact it has had on urban design and the development of the South bank and</p>	<p>260-"The project of Louvre Lens accepted as an opportunity to restoring an industrial region and attract 600-700 thousand visitors per year"-2011</p>

<p>Southwark has been as substantial as its influence on the city's artistic, cultural and social life". "The new development will add another decisive dimension to the architecture and environment of this quarter and beyond" -2016</p>	<p>217-With the museum Louvre Lens, "it is expected to attract 500,000 visitors every year and envisioned to help revitalize the post-industrial town"-2012</p>
	<p>26- "Despite its trophy architecture, the Louvre's new provincial outpost raises questions about its wider mission of decentralising high culture.. In theory, the Louvre Lens will in turn generate economic gains for the town and the surrounding region of the Nord-Pas-de-Calais. A certain paternalism is here combined with calculations that were surely influenced by the Bilbao effect"... The project "represents a gesture of extreme optimism in the face of dark realities confronting the post-industrial economy. The people may or may not want art but they most certainly need jobs...The cultural mission of decentralisation is already looking rather shaky, why this peripheral town is chosen as a new branch of the Louvre?, who would want to hang around in the town centre".2013-CRITIQUE</p>
	<p>95-"I had not heard of Lens, an industrial centre in the Pas-de-Calais (three-quarters of an hour or so south-west of Lille by car or train) until a few years ago when startling rumours about a proposed branch of the Louvre there began filtering into the press... The Metz's decision, - like that at Lens - were, in a sense, emulations of the Bilbao effect..The primary - explicit - aim was to colonise an otherwise fallow terrain and was only incidentally economic"-2013</p>
	<p>197- "In 1991, the Basque government proposed to the Solomon R. Guggenheim Foundation that it fund a Guggenheim museum to be built in Bilbao's dilapidated port area, once the city's main source of income. Appropriately, the museum became part of a larger redevelopment plan that was meant to renew and modernize the industrial town. Almost immediately after its opening in 1997, the Guggenheim Bilbao became a popular tourist attraction, drawing visitors from around the world... The socio-economic impact of the museum has been astounding. During the first three years of operation, almost 4 million tourists visited the museum—generating about 500 million in profit. Furthermore, the money visitors spent on hotels, restaurants, shops and transport collected over 100 million in taxes, which more than offset the cost of the building. However, the promise of the "Bilbao Effect" also sparked a building boom in "statement" architecture across the globe, one which proved imprudent in the wake of the recent economic crisis."-2013</p>
	<p>205- Kolkata Museum of Modern Art "seeks to transform the new district Raharjat into India's 'Art City'". With this aim,"is designed to merge modern and contemporary, national and international art together with performing arts, music, cinema, photography, literature, fine art and sculpture. Facilities will be equally divided into two zones: a museum containing galleries, art restoration, education, research facilities, photographic facilities, offices and theatre; and a 'Culture City' containing dining and event spaces, commercial facilities, artist studios and residences, spaces for the sale of art and crafts, outdoor performance space, public space and car parking". -2013</p>

	<p>129-Since Shigeru Ban constructing this museum after he won the Pritzker, the museum "adds a landmark to a city's downtown"..."His original scheme, for a sloping site in a five-acre swath of downtown--part of a multimillion-dollar redevelopment plan to create a new civic center--was scrapped in 2009 when voters rejected the sale of a former youth center that would have been razed to make room for the museum. After the vote, museum officials decided to look elsewhere.".. "At almost every turn, visitors to the museum can look out to Aspen's stunning mountain setting".-2014</p>
	<p>226-"Latin American Art Museum for Miami is going to be situated within a residential complex, so it will work as the main access to the people living in the 111 apartments, which are going to be built later. The idea behind this conception is to offer something we could call "aesthetical quality life". Thus the museum going to be a sort of meeting point for the residents and their visits."-2014</p>
	<p>76-Aspen, which is a small mountain town, is already firmly 'on the map' as the world's most exclusive ski resort city. With the search of a "Bilbao effect" constructing the new museum, cements the gentrification in the Aspen and results the huge influx of wealth is driving the middle class out of town. "The opening of Shigeru Ban's woven-timber Aspen Art Museum drew the eyes of the world's media, eager to review the Pritzker Prize winner's first permanent museum in the United States. Regional city - check; star architect - check; cultural building - check. This had all the hallmarks of a community looking to realise its own Bilbao effect".. Local people found museums unsuitable to the rural environment of Aspen city, they say the museum blocks the Aspen Mountain's view with its huge scale, it is "a behemoth".. "As an attraction, the museum is clearly a success"-2015</p>

1-SPATIAL ORGANIZATION	2-RELATING WITH SITE
142-Stirling re-interpret Schinkel's Altes Museum, and designed continuous spaces in an axial relationship.- 1989	134-In order to stimulate people to visit the museum, an "urban type" route crossing the building at high level around the sculpture yard and down to the entrance terrace then to the street. The layout is also allowing an informal strolling inside and outside of the building.- 1980
82-A series of overlapping trays of exhibition area can be found inside the building- 1995	138-The design seeks to increase the size of the gallery spaces "because of the growth of the permanent collection". No transformation is aimed with respect to the previous extensions in the site.- 1980
16-Museum has an urban sense of place on scale very similar to that of a walled Italian city such as San Gimignano and Urbino. The disparate blocks experienced as a succession of urban events in an axial relationship- 2005	136-Yale University Art Gallery's relation the with the urban fabric is successful. For instance, "the commercial spaces; become part of the street" and it reinforce the museum's relation with the site- 1980
	140-Ramses Wissa Wassef Art Center relates successfully with the site in terms of the usage of local materials and the organization of spaces.- 1983
275-Kimbell Art Museum is an inspiring space for exhibiting painting and sculpture due to rhythmic organization of spaces- 2008	143-The museum building is successful since it's suitable with human scale in the urban context- 1992
	62-In terms of its form and material selection the building "architecture holds itself back with respect for the old structures" and relates with the urban context, in which lots of mediaeval buildings exist- 1994
190-Exhibition rooms designed around a central courtyard. Spatial continuity is the main idea for the design of the spaces. Inspired by the works of Le Corbusier spiral path is designed for circulation- 2016	5- In Ramses Wissa Wassef Art Center, local materials used with the influence of living tradition of mud-brick buildings in the surrounding buildings in Upper Egypt - 1998
	9-The building of Kumano Kodo Nakahechi Art Museum "looks other-worldly" in the surrounding landscape, by making no relation with the site.- 1998- <u>CRITIQUE</u>
	48-The building and site is "combine into a truly phenomenal achievement". "Richard Meier's powers in the making of urban space are confirmed in this masterly site plan".- 1998
	87-Building of Moderna Museet "integrates" with the "landscape and geography" of the site by reflecting the Site's urbanistic and topographic character with building's orthogonal structure and the use of "strong external colour". - 1998
	10- The aim of the secondary entrance is "to open up a pedestrian route through the museum" in order to make a connection with the Banskide part of the urban fabric- 2000
	42-The main design idea is connecting with the site. Not only its conceptual design driven from the grid urban fabric, but also with the design of the cutaways that reveal unexpected vistas of city. "The varied spaces will challenge artists and curators to respond to them, as much as their work will test visitors' appetites" 2003
	14-Chichu Art Museum's building becomes part of topography "as a series of sunken courtyards set in a lush green hill overlooking the sea" - 2005
	67-The building of Zentrum Paul Klee make a strong reference to the site with its form, which mimics the surrounding landscape- 2005
	108-The building of Arts Centre Casa Das Mudas designed to look disappearing in the landscape in order to not to compete with it.- 2007
	147-Museum conceived as response to the particularities of site, which allows flexible interactions between the architecture and its atmospheric conditions- 2007
	284-Arts Centre- Casa Das Mudas is "merged in the landscape". Building is built in black basalt stone, and it's colour and texture support to the building's merging in the landscape- 2008
	286-Based on its circular form of the 21st Century Museum of Contemporary Art, there are multiple points of entry to the building. It is free to explore the building from all directions - 2009
	209-Beirut Exhibition Center is located in a new waterfront development area. By using corrugated mirror aluminium in the facade, the building fits in this changing context of development area and also

	creates a critical view of the city- 2009
	256-With its easy to access from street level and its big windows that allows city views inside the museum MoMa has been the museum related with the city- 2010
	259-MAXXI Museum fits in the urban fabric by being low-rise as similar with the urban fabric, and also by matching up with its open areas to the circulation routes in city- 2010
	25- "The building seems barely there" by integrating with landscape- 2011
	13-Although the architects inspired by Cedric Price's Fun Palace, "the total freedom of access is again utopian like in 1960s because of security checks and paid admission"- 2012- CRITIQUE
	199-The design enhanced the urban character of the building by providing access from all directions and transforming the turbine hall as public passage- 2013
	235-Building fits into landscape "as if the soil of the tea gardens were transformed into architecture"- 2013
	34- Kuma calls his methodology of design as "anti-object", which is "an indefinable architectural form and its inseparability from its landscape"... Materials are local and reusable, gathered from the old houses of the district, in order to integrate with the site- 2015
	240-The form of the museum inspired by the local topography and the building designed in a dialogue with the site- 2015
	299-Building integrated with the landscape "by stressing its roof angles" - 2015
	78- The Broad Museum with its "striking exoskeletal cage", is a self-contained object in which the city is not allowed to impinge on the art. It is not integrating with the street and the city.- 2016- CRITIQUE
	234-The aim of architects was to design a museum that integrates with landscape. "Planning is based on geometric division in the units of parallelogram to deal with the topography. Each unit has a small individual roof, so the outlook became like a village that evokes a view of extending tiled roofs"- 2016
	269-Museum building fits into landscape with its form that is created with parallelogram units by mimicking the topography, and also with its re-used materials collected from district - 2016
	60-The presence of the Audain Art Museum "does not shout out" with its design that integrates and even disappears in the landscape. 2017
	229-Audain Art Museum building designed by relating within the context, and the form is "deliberately restrained" in order to be "a minimal backdrop to the art within the landscape" 2017

3-FLEXIBILITY OF SPACE	4-VISUAL ACCESSIBILITY BETWEEN INSIDE AND OUTSIDE
85- Phoenix Art Museum consists of several volumes. The Great Hall is the biggest and "more memorable" volume that serves as both a gallery space and a space for social events- 1997	3-Niemeyer neatly overcomes the "Guggenheim dilemma, the unsuitability of curved walls for the display of art", by creating an inner hexagonal-shaped core of space enclosed by screen walls. Through gaps in the screen walls and in the outer perimeter zone of gallery space, city panoramas are enabled in the gallery space.- 1999
287-GFZK2 has sliding partitions in the exhibition spaces, "the walls up to eight metres long can be shifted by hand, creating ever-new sequences"- 2007	58- The form of the building of Museum Liner Appenzell, which is interpreted in the traditional form of the industrial shed, generates visual accessibility between outside and inside - 2000

291-"The complexity of shapes", and various dimensions of the space in MAXXI, determine a spatial and functional richness.- 2007	132-With its transparency, the interior of the High Museum of Art "extends the streetscape" on every floor and allows visitors to get "a sense of where they are in the city". "Rather than designing a museum, we wanted to create a sense of place" Piano says.- 2005
288-"Taniguchi's beautiful and bold design reflects the vitality of Manhattan city"... Design includes "more larger more flexible" sky-lit galleries- 2008	69-The building of Glass Pavilion at the Toledo Museum of Art is transparent. It creates visual accessibility between interior and exterior in order to connect the museum with its surrounding- 2006
289-Queensland Gallery of Modern Art has "flexible, adaptive gallery spaces, which can house changing programs and exhibitions"- 2009	180-"Taniguchi's redesign of the Museum of Modern Art emphatically locates the museum in the city.". The best part of the Taniguchi's design is "looking at art has become part of the urban experience". From inside views of surrounding building appear on gallery walls like works in the collection. From garden outside the transparent new galleries appear as a "part of the cityscape"- 2006
207-In MAXXI, continuity of spaces enable a suitable place for any kind of moving and temporary exhibition "without redundant wall divisions or interruptions"- 2009	
213-At any given floor of Sperone Westwater Gallery, the exhibition space "can be extended by parking" the kinetic gallery space, which is called "moving room"- 2010	151-Although the essential idea of design of the Heide Museum of Modern Art is the relationship with landscape, with limited access to natural light and the landscape views, the interior and exterior spaces were disconnected.- 2007- <u>CRITIQUE</u>
13-The spaces of Palais de Tokyo will evolve according to its users, spaces are flexible in function- 2012	71- According to architect Alvaro Siza, the building promises "a richer experience to the visitors than New York's Guggenheim". Visitors can apprehend both the unique form and the glimpses of landscape. "Siza describes this experience as a matter of comfort, giving people an eye break between each suite of rooms, either with an internal view of the whole exhibition, or by glimpsing a view of the landscape through one of the sparingly and carefully located windows" - 2008
113-In MAXXI, galleries with the absence of disruptive walls in an open interior, allow relevant works of art to be gathered together in "conversational closeness" ... "The most encouraging architectural aspect of MAXXI is its receptiveness to site-specific pieces that integrate themselves into the museum's own sculpture-like morphology"- 2012	
218- The "sliding partition walls" of gallery spaces of Parrish Art Museum can be arranged for various exhibitions- 2012	71- According to architect Alvaro Siza, the building promises "a richer experience to the visitors than New York's Guggenheim". Visitors can apprehend both the unique form and the glimpses of landscape. "Siza describes this experience as a matter of comfort, giving people an eye break between each suite of rooms, either with an internal view of the whole exhibition, or by glimpsing a view of the landscape through one of the sparingly and carefully located windows" - 2008
219- R4 is a "multi-purpose" building, which includes conference centre, art galleries, exhibition halls, artist studios, and storerooms open to public. It is designed to be a flexible in function with its spaces capable of adaptation- 2012	
118- The lobby of the Museo Jumex could be extended to the plaza outside by pivoting doors- 2014	279- The design is aimed to challenge "the symbolic border which underlines the exclusivity of the art world" via opening the facade to the street. "Using a hybrid material comprised of concrete mixed with recycled fibers, Holl and Acconci inserted a series of hinged panels arranged in a puzzle-like configuration. When the panels are locked in their open position, the façade dissolves and the interior space of the gallery expands out on to the sidewalk"- 2008
270- Exhibition space of Garage Museum of Contemporary Art is flexible and allows different displaying through the kinetic "folding white walls"- 2015	
122- In Minsheng Contemporary Art Museum, the architects designed flexible spaces for "different kinds of art--from painting to performance" rather than static galleries - 2016	181-In MAXXI, intervisibility and interaccessibility exists between spaces... Museum's surprising isovists "create what has become a staple of the best new museums: a subjective relocation of the shifting interactive links between object, vision, idea, exhibition, building, city and space through personal and bodily presence"- 2010
156-With the MOMA Extension by Scofidio + Renfro and Gensler, building has variety of gallery spaces; small, medium, and large galleries. It is "a response to vast increases in attendance" 2017	13-One of the important design decisions was to achieve "visual connection with outside world in the galleries" 2012
	292-"Transparency is a major theme" for Louvre Lens. Glass enclosed entrance hall offers visual accessibility between inside and outside and integrates the museum with park and the city. 2013

	174-In Foundation Louis Vuitton, the large windows integrate "picturesque views" to the garden, and integrates the landscape into the experience of the museum- 2014
	224-Design of Aspen Art Museum is based on the concept of transparency. Museum invites outside visitors to engage with the building's interior, and provides inside visitors the opportunity to "enjoy the vistas of Aspen's environment". 2014
	270- The entrance space of Garage Museum of Contemporary Art provides a visual connection between inside and outside in order to welcome visitors and enjoy them with surrounding- 2015
	271-There is visual accessibility between inside of the museum and the outside via 6 m high vertical sliding windows. This strengthens the relation of the art museum with the city.- 2015
	198-In Kiasma Museum of Contemporary Art, irregular formed interior spaces with visual connection to outside provide "carefully choreographed outward views". It creates what Holl called "a variety of spatial experiences. 2016
	77- Audain Art Museum's integration with the natural environment is successful. The wide windows enhanced this integration by creating visual accessibility from inside to outside in order to "situate the viewer within the landscape". "Architecture facilitates a connection between art and nature, between art and community, and between community and nature, allows it to have an assertive presence, without competing with the art."- 2017
	146- In Stedelijk Museum Amsterdam, the transparency of the ground floor with its glass surfaces, creates "a strong relationship between inside an outside by demolishing the spatial boundaries"- 2018

5-EXHIBITION SPACE NOT LIKE A WHITE-CUBE

11- The building has "production and exhibition spaces" and the distinctions between them is blurred. Since they are interwoven in each other the "act of creation and act of viewing is also blurred" -**2002**

12-"Architects battled against creating spaces like white boxes". They re-introduce the natural light into the exhibition areas. The architects also battled to ensure that the interior was not whitewashed, like an orthodox gallery. Museum's interior spaces customized with spray-paints and graffiti "like it is invaded by an artists' squat" **2003**

88-Contemporary Art Museum St. Louis is an art museum that "first serve the artist; not by attempting to render a background for the art, but by providing the artist with a specific spatial presence through the art itself". In the museum, artists welcomed for responding to the physical environment. **2004**

89- Yale University Art Gallery has a strong character with its spaces that far from the concept of "white cube" and flexible in use-**2006**

287- GFZK2 is a "built manifesto of the critique of traditional art museums"... "The name of the enemy is white cube, as the new building does not contain the dreaded rectangular white rooms". Its irregular shape is the result of a system of sliding partitions... "The effect is so dramatic that the only regret one has is that visitors are not allowed to move the walls themselves". **2007**

93-MAXXI museum challenges "expectations for art museums that they should be no more than natural backdrops"... "this is a museum of not only art, but also architecture". It "provides an opportunity for the unknown and untested, and for new technologies and media to be explored". "The story of the museum has changed a great deal. It's no longer just an awful lot of rooms that connect sequentially as in a palace. They are places where you experiment with the idea of galleries, with light and movement"-**2010**

23-Soft curves in the ceiling and walls highly connects the interior spaces with the nature. Visitors would feel the presence of the trees without actually seeing them, and this creates "a visitor experience different from a white-cube gallery". **2011**

79-Turner Contemporary challenges the traditional art museums, in which "art is encapsulated within controlled environments" and rendered as placeless". Spaces concerned with using natural light and through vistas across the sea-**2011**

200-"Palais de Tokyo so different from its sibling museums" by being "free from typical clean-room atmospheres of other museums" with "the rawness of the materials" in the exhibition spaces. The Palais de Tokyo has "a lived-in museum experience" - 2012
13-Palais de Tokyo has a "lived-in rawness". The visitors who are "disappointed by the clinical sterility of Tate Modern will appreciate the lived-in rawness in here"- 2012
212-As being different from "a white-cube museum that eliminates all elements other than the paintings", in Roku museum visitors experience the surrounding while inside the museum- 2012
202-Taniguchi's expansion incorporates city vistas to the "white box galleries" of MoMA and transformed the gallery space. 2013
29-Júmix Museum has the "generosity" in its spaces." In the design, "the legacy of Adolf Loos's theory of <i>Raumplan</i> can be seen" (vertical and visual connections of spaces, which shift a half of the height of the storey). This "generosity of spaces", is based on the re-interpretation of "Brian O'Doherty's reading of the white cube with Loos's <i>Raumplan</i> proposal for interlocking space", rather than creating "the universal concept of flexible space by some of his famous contemporaries" ...The Júmix Museum, is betting that the future of museums is as much about interaction, communication and performance as it is about traditional forms of exhibition. The museum is thus a frame for art practices yet to be imagined"- 2014
99-175- Garage Museum of Contemporary Art "offers a wide range of interior conditions for the exhibition of art beyond the ubiquitous white cube and provides innovative curatorial possibilities, such as hinged white walls that can be folded down from the ceiling"- 2015
237- By means of hinged white walls that can be folded down from the ceiling, the Garage Museum of Contemporary Art offers various different exhibition conditions beyond "white cube"- 2015
238-In order to replace the "single space pattern of white-cube" with diversity of spaces, Minsheng Contemporary Art Museum has spaces of different sizes and dimensions: "big box, middle box, small box, classic space, courtyard exhibition space, black box (multi-function performance, convention, exhibition spaces)"- 2015
168-Warehouse Gallery "is a programmatic hybrid of an art storage and exhibition space". The design idea is to create "a rigid, abstract space that contrasts with the expressive, at times aggressive content of the artworks it houses", but by avoiding the "white-cube" concept... Abstract space achieved by symmetric plan and the structural module which is created by long-span concrete beams with metal sliding racks. Parking the sliding racks in different configurations allows various curatorial preferences and circulation patterns- 2016
153- São Paulo Museum of Art is a place to explore "ways of showing" through unorthodox display of art while "building an atmosphere to induce active encounters rather than just reverent contemplation"- 2016
148- East Pilbara Arts Centre differs from white-cube exhibition spaces with its exhibition experience. When a visitor enters into the gallery, "everything and everyone appears to be included in the show", as visitor "able to look into the gallery, and then out to the street and the town beyond". The gallery relates artworks with spatial experience - 2017

6- EXHIBITION SPACE LIKE A WHITE-CUBE	7- BUILDING LIKE AN ARTWORK
141-In order to strengthen the perception of artworks the <i>Maçka Sanat Galerisi</i> is designed as "a neutral space, which is closed to all distracters such as outside views of and using colour in the gallery space".- 1979	135- Frank Lloyd Wright "deliberately designed this museum to show the superiority of his architecture over the arts of painting or sculpture"- 1963- <u>CRITIQUE</u> 131-Steven Holl's architecture that focuses on the "experience of space" is overwhelming the experience of art in the setting of Nelson Atkins Museum of Art. In this museum, "architecture raised to an artistic level--it is not a solution for every museum"- 2007- <u>CRITIQUE</u>
90-Taniguchi answers "the greater need for flexibility" in Moma. Interiors of the gallery spaces become more "neutral" to answer the flexibility need for changing displays. With Taniguchi's design the previous chronology of exhibition layout has been inverted from earliest to latest as one moved up the building- 2004	171-MAXXI museum is "an exposition machine that is tricky to run" because space supersedes and interferes in to the display. Architecture is "dematerialised to become only an organ of sight". One can ask "what kind of contemporary art this museum will be able to contain"- 2009- <u>CRITIQUE</u>

<p>105- "Sculptures, chairs, or other art objects stand on white platforms that seem to float above the floor like rafts or ice floes. Like the projection-screen walls, the floes remove the objects from the world and the viewer and make them a kind of disembodied media experience". The way that the works exhibited and the spatial experience of the building cause a disembodied media experience-2005- <u>CRITIQUE</u></p>	<p>290-The architecture of the building is "a sculptural artwork", which is "moulding itself around the art it contains" and arousing curiosity to enter.2009</p>
<p>152-Although design is aimed to search for a possibility for "branding and distinguishing the museum" with its architecture, the gallery spaces provides "a neutral interior" to reach a clear experience of art without searching other possibilities. This creates a contradictory-2011</p>	<p>19-Hadid's building is an "architectural event". "The intertwining and overlapping of space is intended to reflect the idea of exchange between art and architecture"-2010</p> <p>73-MAXXI differs from its equivalents with its aim, which is "a much stronger reciprocity between architecture and the artworks" that are displayed. In MAXXI, architecture is shaping the how the artworks are going to be shown. "The collection was the starting point for the architectural project," says Anna Mattiolo, director of MAXXI's art programme, 'and the artwork remained the unifying principle as it developed. The collection and worksite grew together"2010</p>
<p>230-The building shows multiple vocabularies as an unusual synthesis of two opposing paradigms by having white-cube exhibition spaces at one hand, an on the other hand having a form as an architectural spectacle... "The building represents an unusual synthesis of two opposing paradigms for the contemporary museum: the museum of neutral white boxes and the museum of architectural spectacle"-2011</p>	<p>94-Sperone Westwater Gallery is located in Bowery, which is the recently gentrified area of New York. With its moving room, which is "the blurry red cube seen through the curtain wall lumbering up and down the front facade of the building", Sperone Westwater Gallery creates "the moment of spectacle" that is suitable with the site. It is "poetic image of the disappearing city that have buildings as superficially perfect"-2010</p>
<p>146-In the new extension of Stedelijk Museum, the white-cube exhibition spaces have not only kept, "which are the signature of the museum", but also the spatial properties of white-cube exhibition spaces are transformed into the building shell.-2018</p>	<p>162-Teshima Art Museum "calls itself a museum, however its exhibition space is very far from the traditional view of architecture for museums, with their masses of jumbled objects and works of art. In fact, on Teshima Island visitors are left alone to contemplate an experience with nature made of light, water and air". Visitor contemplates the spatial experience that the building creates-2010</p>
	<p>25-Teshima Art Museum housing a single installation by the artist Rei Naito, inspired by the architecture itself. Nishizawa's art museum is "coolly autonomous and object-like"-2011</p> <p>196-"Through its pure design, the museum has a striking presence as a modern work of art. The environment becomes as beautiful as the artwork that the museum displays, as it is heavily intertwined with the display spaces through large windows. The glass and water are very complimentary, as the still pond reflects the spaces just as glass reflects the water."-2012</p> <p>113-MAXXI is "the rare work of art that's generous to other works of art." However, "museums aren't supposed to be stand-alone masterpieces. They're supposed to display and enhance other works of art to visual and contextual advantage"... "Museums that call too much attention to themselves can be a problem...But two years after its opening, MAXXI is treating art rather well".. "Hadid designed a set of contiguous indoor terraces that turn out to be a graceful solution to manifesting "separate" galleries in an open interior." 2012</p> <p>15-"No one came for or cared about the art" in Niterói Contemporary Art Museum. Instead visitors "came for the architecture and mind blowing views of Rio's cosmic topography from the bridge of Niemeyer's flying saucer"2013</p> <p>75- Eli and Edythe Broad Art Museum is a "site-specific art work in itself" and "it provides a new marker" in the Michigan State University campus. It is "a model of how to put architecture at the service of art, with no sacrifice of</p>

	creativity". 2013
	214-The museum is designed for the artwork of artist Rei Naito and it is a "seamless, earthen form of white concrete in which responds to the rolling landscape of an island located in the Inland Sea of Japan".- 2013
	97-The Fondation Louis Vuitton "is a charmless space" in "hyperactive geometries" and it "is the type of building Gehry has been repeatedly criticised for". It is "a bling edifice for a wealthy brand" which has a sculptural flamboyancy".. "this isn't a building to be inspected closely; it's an image and statement"... It is "a nonsensical sculptural building that will be loved and loathed in equal measure - it's either too vulgar, or not enough. "It should be expected that an architect famous for sculptural flamboyancy would produce something so theatrical for the richest man in France" 2014
	266-Fondation Louis Vuitton has "show-off architecture", which supersedes the display rather "than being a container". "It is not a museum; it is an egoist arch-sculpture"- 2014-<u>CRITIQUE</u>
	36-The UC Davis, Jan Shrem and Maria Manetti Shrem Museum of Art shine out with its eye-catching iconic form in the university campus. "It has an iconic appeal"- 2017

8-BUILDING NOT LIKE AN ARTWORK	9- DISPLAYING POSSIBILITIES
81-"We have become accustomed to the museum as treasure house, warehouse, even theatre or theme park, but within these zones of collapsing space and time there is a need for real places, made by architects, from which to contemplate the landscape"... Louisiana Museum of Modern Art "is a radical departure from traditional museums". Yet, it "gently present the works of art they contain, and relate them to the magnificent landscape" that the building stands.- 1995	10-In Tate Modern, works from different periods organized in themes rather than "orthodox curatorial practices" 2000
	12-Among the current international art venues, the Palais de Tokyo "succeeds in addressing more challenging issues such as tactics and politics of display". Artists and curators can experiment freely in the museum space. They can occupy and adapt spaces to their own requirements- 2003
	180-The collection is no longer shown in chronological order-(contemporary works on the first floor, visitors taken back in time to the upper floors) - 2006
83-"Unlike other extensions to American museums", the new extension of Joslyn Art Museum by Norman Foster "succeeds in enhancing the existing building without overpowering it". 1995	281-The mass of the building is intertwined with the urban fabric by linking the building to Finlandia Hall in near, and to Töölo Bay in adjacent landscape. Connecting the mass with concave and convex curves results a "continuously changing perspective to the visitor"- 2007
51-The gallery's purpose is not to "aid mass tourism" but rather to shelter of art objects. Unlike many contemporary cultural projects, Piano's building is focused on the clarity of the gallery space.- 1997	114-"Some people have criticized the building as overwhelming the art inside it. Pio Baldi, president of Fondazione MAXXI, disagrees, saying the continuous galleries allow visitors to see art from different perspectives" 2010
86-"At a time when American architecture so often seems to be part of the advertising industry", the Architects of the Frye Museum "no need to show off". The building has a restrained and modest design.- 1998	161-"Moving room" in Sperone Westwater Gallery provides an alternative art-viewing experience, in which the circulation and exhibition are intertwined, in a more intimate and challenging way than neutral gallery spaces "The mobile void of the moving room "evokes a kind of Deleuzian any-space-whatever in which the viewer is left to contemplate art in between the moments of departure and arrival"- 2010
50-In the Serralves Museum of Contemporary Art there is a balance between the architectural presence and the artworks that the museum presents. There is "a balance between the things exposed and the space itself". - 1999	

64-The main idea of the design is to create a case for the artworks that it inhabits without overwhelming them- 2002	251- "The dialogue of interconnecting geometries describes a series of spaces" in Eli and Edythe Broad Art Museum, allows many different interpretations when designing exhibitions. Through this "curators can interpret different leads and connections, different perspectives and relationships" 2012
6-Modern Art Museum is pleasant and sometimes exciting to be in, but the "unassertive spaces never overwhelm the works on display" 2003	
106-"In an era of billowing titanium walls and fluttering brise-soleils" Modern Art Museum is "monumental without being overpowering of art". It has serene spaces, where visitors commune with art, nature and themselves 2003	172-In the Louvre Lens by SANAA, we can see transparency in the curatorial decisions. In the basement archive and storage rooms are opened to "public view", "where busts and canvases are arranged on industrial racks."- 2013
127-Although the critiques about the scale, MOMA's extension by Yoshio Taniguchi is not looking for "the wow of Gehry's Bilbao Guggenheim or the organic oomph of Cooke and Fournier's Kunsthalle in Graz". Yet, it "presents itself confidently as a supremely refined, neutral space for showing art" - 2005	15-Niterói Contemporary Art Museum is "a disaster as a working art museum" because "its curved walls totally unsuitable for displaying art, which was apologetically arrayed on movable partitions like some low rent student show" 2013- <u>CRITIQUE</u>
72-"The Folkwang is a museum that doesn't have to shout". Rather than having a spectacular form as an artwork like museums, Museum Folkwang has an architecture of plainness, "in which the art can shine", in order not to overwhelm the artworks- 2010	154-In the Louvre Lens, artworks are exhibited in "century-spanning thematic displays" rather than in a chronological order- 2013
27-Parrish Art Museum "is a riposte to the idea of museum as art work" by encapsulating the changing dynamic between art, landscape and architecture. The architecture "connects the human to his/her environment" 2013	190-By means of the spiral path within the building, which is inspired by the works of Le Corbusier, it is possible to see artworks from different angles- 2016
171-Parrish Art Museum with its "simplistic form", critiques "contemporary architecture's obsession with iconic form"- 2013	245-In order to show more of its collection the new project of MoMa "optimizes the current spaces" in order to present more "fluid, interconnected narratives of across all art mediums" 2017
296-The Kimbell Art Museum is "finessed all of the design challenges, still current today", by being "monumental but intimate without overwhelming the art- 2013	247-"From within, the space is organized around the core idea of maximized sectional continuity. The continuum reaches outward while being maintained inside. Spacio- sectional porosity allows for layering of the perspectival views it offers the spectator"- 2017
77-In Audain Art Museum, the architecture is support the art without competing with the art..."Architecture does not subservient to art, architecture just has to understand its role, which is to support the art" 2017	

10- ATMOSPHERE	11- LIGHTING
80-The underground exhibition space, Hussain-Doshi Gufa, is reminding "the Buddhist caves" with its "series of gleaming white shell forms". The form of the building creates a playful visual counterpoint to the relative formality of the adjacent faculty buildings- 1994	39-In the Modern Art Museum by Tadao Ando, using daylight is not successfully articulated as Kahn's Kimbell, which is located next to Ando's museum. 1998- <u>CRITIQUE</u>
53-The way that Libeskind arrange the spatial elements "evoked the sense of disconnection from history felt by Jewish Germans". The museum is successful to evoke a lost history and the discontinuity of Jewish German culture.- 1996	54-Trustees' of Getty center is criticized to "have lack of courage to use the potentials of architectural space for the display". It is a pity to use artificial daylight and "to put aside all of Richard Meier's capacity to create Baroque like luminous spaces"- 1998-<u>CRITIQUE</u>

<p>55-Building external appearance, which is a four-storey white cube sits on an angled podium is criticised as being an overwhelming gesture of power. "A white temple of Western culture standing on a truncated pyramid, intended to symbolise the victory of rationality and enlightenment over the ancient civilisations of Egypt and Sumer. However, Ungers' design and rationale has been criticised for colonial overtones in a city that prides itself on an international and liberal outlook"-1996.</p>	<p>46-In the Getty Center, the natural illumination of galleries and artworks is very successful 1998</p>
<p>43-Kunsthau Bregenz "is devoted to mystery". Building creates a "ethereal atmosphere" based on its, form, material selection, use of light that is filtered form misty glass 1997</p>	<p>105-In the MOMA extension by Yoshio Taniguchi, "there is no daylight in the spaces". "If there's one thing architects have learned to do since Kahn's masterpiece in Fort Worth, it's to introduce natural light into museums." 2005</p>
<p>45-Based on its elliptical form, the building has an striking "exotic monolithic presence"-1999</p>	<p>1-The conceptual approach of the design is based on the reason "to pull the natural light into every space on a tightly confined site". In order to achieve that the building has a permeable mesh that transfers the natural light and the form is occurred from "staggered boxes"-2008</p>
<p>10-"The severity and solemnity of space" with its big scale and the use of light evokes a sacred atmosphere like an "ascetic cult"-2000</p>	<p>275-Kimbell Art Museum offers proper natural light for the paintings-2008</p>
<p>109-Chichu Art Museumis "sanctuary like". It is located on remote island which is "accessible only by boat or ferry". "The experience of museum starts with an exchange of street shoes for cushioned slippers at the gallery entrance, which is like an intimate act usually associated with entering a private home". Moreover,"it blocks out extraneous visual information and focuses attention on light and sky". These all brings a "sanctuary like" atmosphere.2005</p>	<p>232-Design concept and the use of materials is based on the need of using natural light.-2010</p>
<p>177-Yale University Art Gallery has a "mysterious, almost sacred" atmosphere due to the use of light and the materials-2007</p>	<p>189-Exhibition spaces perfectly exhibit the artworks with the perfect usage of natural light, which is penetrating through skylights-2011</p>
<p>20-The curves and drooping forms "clearly allude to Le Corbusier's Ronchamp chapel". there is a play of materiality, and a rich sense of tactility and it results "a building that deserves pilgrimage status".-2009</p>	<p>157-In Modern Art Museum, there is a success of "intelligent combination of artificial and natural light"-2012</p>
<p>285-Chichu Art Museum has a "mysterious atmosphere", with its building that is embedded "in the hilly landscape". Inside the routing between blocks the visitor can only experience the views of sky-2009</p>	<p>41-In The Tel Aviv Museum of Art, use of light in space is very successful and "it goes beyond the work of Louis Kahn"-2012</p>
<p>249-"In its pathways with their sudden breaks, unpredictable intersections and dead ends, the building structure reflects the life of Felix Nussbaum and the very survival of the Jewish people and of European civilization"-2011</p>	<p>255-The strongest part of the design is the natural diffusion of daylight with the help of structural design-2017</p>
<p>220-"The variety in scale, the architectural programme and the spatial richness of the museum" makes a reference to the "cultural activity of the entire city". Thus, the spatial richness and the variety of architectural programme gives "museum as an experience of city" 2014</p>	<p>188- Yale University Art Gallery "marks a significant turning point in the history of American museum Architecture" Kahn created "visually compelling spaces that varied under the transforming light during different times of the day" by means of the successful combination of light and space-2018</p>
<p>247-"Just like a Cabinet de curiosities the historic predecessor of museums and galleries, the White Gallery appears as a puzzling representational space, not to be decoded unless one enters its space of representation". The aim of the exhibition space is to surprise.-2017</p>	
<p>255-Kimbell Art Museum is a "timeless building with its sacred atmosphere", which is created by successful usage of daylight. 2017</p>	
<p>61-Museum has an iconic interior based on its spectacular atrium. The huge atrium filled with light from a glass roof and creates "a cathedral-like experience"2018</p>	

12-CRITIQUES TO DESIGN, CONSTRUCTION AND USE OF THE BUILDING	13-VISITOR CIRCULATION
144-Aksanat is violating construction stipulations by having numbers of "kaçak kat"s.-1993	10-The lack of proscription in the Tate Modern aims to let visitors construct their own routes through the building. However, "for a building with apparently so much space, navigating through the labyrinthine suites of galleries in even moderately crowded conditions can be quite a claustrophobic experience"-2000- CRITIQUE
139-Mary Cooper Jewett Arts Center criticized in 1960s by differing from their equivalents, because architect embedded a modernist building in a neo-Gothic setting - 2001	
105-MOMA extension by Yoshio Taniguchi, "isn't good enough. It's elegant, but it lacks life and imagination, and those are qualities we used to associate with Modernism"... Museum's architecture is not articulated successfully, "most of the museum consists of an endless rabbit warren of more or less identical white-walled galleries with track-lit ceilings". Since the unsuccessful articulation of spatial organization, the building has "a placeless and timeless atmosphere", there is no sense of presence 2005	66-Taniguchi's extension of MoMa aimed to provide "seamless flow between departments", and "glimpses allowing new associations to be made". In order to achieve that the old linear visitor circulation leading the visitor from one room to the next is scrambled by more extensive floor plans and different views offered of several adjacent spaces almost simultaneously-2005
150-Using of regionalist materials" aimed to relate the building with the site, however some architects were not happy with the result by finding "these architectural moves so over-invested and far from international stage" 2007	181-MAXXI "deconstructs traditional, historical museological aesthetic classification systems and their simplistic linear movement and view itineraries"... It provides unpredictable and variable visual displays "through a number of different narrative and circulation sequences"- 2010
268- Using aluminium mesh on the facade of The New Museum of Contemporary Art causes to be barely seen of openings2007	200-Palais de Tokyo is "lack of dictated routes that are typical of other galleries", "visitor is free to roam and explore" through the exhibition spaces-2012
185-Kalmar Museum of Art encountered strong opposition from locals, based on its context. There are "fears that a new contemporary building would interfere with the historic setting, which has had no new architecture since the 1950s, and change the medieval identity of this small city with a population of just 65,000" -2008	215-Rather than a "single-visiting path system" Power Station of Art offers "multiple-visiting paths" for visitors to create many possibilities for art exploration.-2012
115-Visitors have found entrance space of the museum is not "legible as a portal to the museum"-2010	202-Taniguchi's expansion provided multiple viewing itineraries and transformed the "single viewing itinerary." The new galleries can be accessed at any level via escalators and stairs, with contemporary art nearest ground level and progressively older works on higher stories 2013
117-Parrish Art Museum has an industrial scale, a long, low rectangular volume. "It could be a big-box store or the giant cousin of one of the agricultural buildings that dot the area". The form of the building is ambiguous for making a relation with the function-2013	31- Free-form plan brings non-proscriptive way of visitor exploration. By creating "free-flowing" spaces, "contrary to the proscriptive gallery routes through many established galleries 'musing 'is now a preferred way of 'using' a contemporary gallery."-2014
172-In the Louvre Lens by SANAA, the effect of the materials used in the building such as the reflective sheen in the exterior, occurred "ghostly like volumes" and resulted to set the buildings presence back and disappeared its substance 2013	
32-Fondation Louis Vuitton is criticised for violating construction stipulations for the Park Le Jardin. According to stipulations restricting development in the park, "buildings should not rise more than two storeys above ground", however "Gehry's building rises to height of 56 metres". 2014	
37-The decision of MoMA "to demolish American Folk Museum" for the extension, provokes critiques for being insensitive to art 2014	
257-Guggenheim Abu Dhabi Museum is protested for "the labour abuse of workers". "Workers who were forced to work under heavy and inhuman conditions are victims of	

the global financial system"- 2014	
265-Fondation Louis Vuitton is criticized for occupying public space by breaking the zoning law "Fondation Louis Vuitton project is gathered great reaction from the local people... The project was stopped by the court claiming that the project would disrupt the integrity of the park. However, a special law was passed from the People's Assembly considering that the foundation would make a great contribution to the art world by this project"- 2014	
17-Although Guggenheim Abu Dhabi Museum promises cultural tourism and urban development to Saadiyat island, it is criticized as being "a post-fordist disneyland, in which labour abuse of migrant workers took place"- 2015	

14- CONCEPTUAL APPROACH	15- INNOVATIVE IN DESIGN
137- Kahn successfully re-interpret the realization behind Renaissance buildings. The design idea is unveiling "the nude structure of the building" in order to show the building's structural logic. The building is a realization of what is architecture- 1983	103-Solomon R. Guggenheim Museum "represents a singular achievement in architectural history" since "it personifies vision" with its spiral ramp. - 1992
	47-"During the culmination of the 1990s, the building of the Getty Center, as with Guggenheim Museum in Bilbao, represents a new order of civic achievement supported by extraordinary design development and construction budgets emanating from exceptional ambitious clients and institutions"- 1998
12-Architects' design idea based on the "a vision of social space, formed and reformed by whim of its actors". They inspired by the Djemaa El-Fnaa market square of Marrakesh- a space of movement and change.- 2003	107-Eyebear's Museum of Art "upend traditional museum paradigms by creating a space that allows high level of interaction between departments, where artists, researchers, and visitors could mingle, and where glimpsing work in progress might be part of the experience itself".- 2002
	111-Nomadic Museum is a "temporary and transportable museum" made from shipping containers, which is hoped a to be a museum that "disappears and becomes a backdrop to the art" by its architect Shigeru Ban - 2005
178-"Even if the projects was never radical as Fun Palace" of Cedric Price and Joan Littlewood, the Pompidou centre recalls Fun Palace- 2006	68-Nomadic museum is a "nomad prefabricated gallery" that is designed for one exhibition, in which the exhibition could be displayed in varied locations. The museum designed by using shipping containers, by renting them in the every city.- 2006
13-Spaces organized in an open-plan layout. The inspiration of the design is evoked from "Cedric Price Fun Palace, Marrakech's Djemaa El-Fnaa square and Berlin's Alexanderplatz, which are loose spaces that were constantly in flux, redefined by their users with temporary, often virtual boundaries."- 2012	104-"The building's most distinctive features is its tetrahedral ceilings". Yale University Art Gallery is "widely admired not only for its engineering innovations and treatment of materials, but also for its pure geometry, flexible open plan, and handling of light" 2007
	177-Yale University Art Gallery is innovative in structural design, as being "the firstbuilding anywhere with exposed ductwork in a bare concrete tetrahedral ceiling" 2007
	92-Nomadic Museum is a "mobile and ephemeral art exhibition space" for photographer Gregory Colbert- 2008
	276-Solomon R. Guggenheim Museum "is a masterpiece of modern Architecture still now" for the main innovation of design in museum architecture, which is the new concept of circulation- 2008
	277-"The ceiling" of Yale University Art Gallery "was an innovative structural and engineering system of hollow concrete tetrahedrons that combine a number of functions and give the interiors a rich and moody quality" 2009
	24-Temporary Museum is a built work "between a gallery and an installation", which has a life span for six weeks, it houses single works from four artists.- 2010
	161-"The innovation was creating an experimental hybrid space

	combining circulation with exhibition functions", which is called "moving room"- 2010
	187-Everson Museum "challenges the traditional museum typology through its innovative form while also existing as an object of modern art in its own right"- 2011
	250-"The Getty Centre was the first building to be LEED certified after the standard was established by the U.S. Green Building Council (USGBC) in 1998. It is a reflection of Richard Meier & Partners design philosophy that innately considers sustainable elements like natural light, circulation and energy saving technologies and materials". 2011
	2- "With the Guggenheim Wright formulated a different approach to museum design, one in which the spatial setting has an effect on the exhibitions and changes the viewer's perception on the works on display"... "The building breaks with conventional geometry."...Rather than compartmentalized space of the 19th century or the Modernist white cube, Wright structured space so that void became prominent feature." ..."Wright changed the discourse: The space of the museum now had a meaning on its own"- 2013
	195-Wright's concept, which is a "one great space on a continuous floor" provides a spatial freedom which is unique- 2013
	182-"The project is remarkable for the geometric complexity of the design, the scope of collaboration, and the progressive attitude of the client. All these factors combined created the perfect environment for innovation around process to manage both geometric and organizational complexity". "Paris's new formal landmark will not only be a marvelous new use of materials, but a bold new way of organizing the design enterprise itself" - 2014
	228-"The project has been a catalyst for innovation in digital design and construction and it is setting a new standard for the use of advanced digital and fabrication technologies" - 2014
	252-Depot Boijmans Van Beuningen is "a public art depot" and "a new phenomenon". It is designed to open up the backstage of a museum. "A public route zigzags through the building", it pasts storage rooms and restoration workshops, to a rooftop exhibition space, sculpture garden and restaurant... "The building will also have spaces not accessible to the general public. For example, logistics, quarantine and room for private art collections whose owners can visit their art and even enjoy it in private spaces... This is a new commercial service offered by the museum"- 2014
	166-OMA "aimed to expand the spatial typologies in which art can be exhibited and shared with the public". In Fondazione Prada, OMA is not only including exhibition spaces but also a cinema, an auditorium, kids' area, and a bar designed by Wes Anderson- 2015
	274-The open art depot is a "new museum typology" that opens its backstage and shows storage, maintenance, restoration of art works to the visitors- 2015
	123-Although the university has a tight budget, the result building is an "innovative design" for its conceptual and structural decision. "The building is on track to achieve LEED Platinum and would be one of only a handful of museums in U.S to do so"- 2016
	203-Nomadic Museum is a "transportable mobile museum" built from shipping containers and paper tubes, which are ephemeral materials- 2016
	307-Depot Boijmans Van Beuningen is "a new typology" for art museums. Not only it presents its backstage activity to visitors, but also private collectors can rent a space and buy expertise and maintenance for their collection - 2016
	130-Since there is "no culture of museum-going exists in South Africa", the architectural programis transformed. Zeitz Museum of Contemporary Art Africa, contains "a boutique hotel" in addition to an art museum- 2017
	241-Eight Tenths Garden is a "micro cultural complex", which has not only exhibition spaces but also a conference hall, coffee shop, library, bed and breakfasts, a restaurant, study rooms, chess rooms, and a public garden - 2017

	298-Eight Tenths Garden is an art museum works as a micro cultural complex. It houses a conference hall, coffee shop, a library, offices, bed and breakfasts, as well as a restaurant, study rooms and chess rooms- 2017
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16-TRANSFORMATION FROM AN ALREADY EXISTING BUILDING WITH DIFFERENT FUNCTION	
49-	The Astrup Fearnley Museum of Modern Art is an independent part of the Astrup Fearnley shipbroking and banking group office building complex. "The museum is located in the north-west corner of the office block, its northerly wall following the curve of a ramp to a basement car park. It is divided into a series of galleries mainly distributed over the basement, with offices being allocated smaller premises on the first floor."- 1997
56-	Küppersmühle Museum was an industrial building, which is an old warehouse, transformed into museum as a part of Norman Foster's masterplan for finding new functions for redundant industrial bulidings.- 1999
10-	An industrial building, redundant power station, transformed into "a palace of art and experimentation", which is the Tate Modern- 2000
145-	The Geffen Contemporary at MOCA transformed from a former car warehouse- 2000
44-	Reykjavík Art Museum inventively inserted to an old warehouse. "The already existing building provided a framework for intervention. It also advances, to some extent, an understated (but important) conception of ecological awareness, since reusing existing buildings is inherently less wasteful in terms of energy and resources than new construction"- 2001
57-	Mori Art Museum occupies upper two floors of a 53-storey skyscraper, which "may seem an unlikely home for a museum of contemporary art, but in the metropolitan context of Tokyo almost anything is possible". 2004
253-	"Tate Modern is the first institution that transforms a former industrial building into an international museum"- 2006
199-	Tate Modern was transformed from an old power station with minimal exterior alterations- 2013
31-	The Long Museum has an "engineering aesthetic". It had an industrial function, an old coal conveyor loading bridge transformed into production house of art - 2014
165-227-	The Long Museum West Bund transformed the former industrial complex into the exhibition space. Long Museum West Bund is located at "the site of which was used as the wharf for coal transportation"- 2014
242-	A former textile factory, which is constructed in 1917, transformed into Tianjin Art Museum and Gallery. "We shouldn't demolish, but implant." "By using this method we wanted to redefine the old factory. First by implanting the 'yard,' a space of 'gathering.' ... We want to create a completely different and new environment, where the space and the view keeps changing as people move along the path. ... All the 'implanted' elements have given new life to this old architecture."- 2014
98-	The new Fondazione Prada is projected in a former industrial complex by adding three new buildings, which are " a large exhibition pavilion, a tower, and a cinema"- 2015
120-	Fondazione Prada occurred from the renovation of "a 100-year-old distillery complex" to contemporary art centre- 2015
121-	Rem Koolhaas describes the project of Garage Museum of Contemporary Art, which is the transformation of former Soviet-era cafeteria to contemporary art museum, as a work of "preservation for saving a piece of legacy of Soviet-era"- 2015
225-	The design of Arquipélago Contemporary Arts Centre "maintains the industrial character" of the former factory building. Design highlights the dialogue between the existing building, which is former factory of alcohol and tobacco, and the new construction including arts and culture centre, storage facilities, multipurpose hall, performing arts, laboratories and artist studios 2015
231-	The Fondazione Prada was built in a former industrial complex by keeping existing buildings and adding three new ones- 2015

236- Bengal Foundation Contemporary Arts and Crafts Museum is resulted from "the first instance of large-scale adaptive reuse in Bangladesh". The project includes transforming one of the jute factories currently occupying the site into an exhibition- 2015
237-"Garage Museum of Contemporary Art is a renovation of the 1960s <i>Vremena Goda</i> (Seasons of the Year) restaurant"... "Museum programs occupy three levels, adapting to spatial and structural possibilities of the existing structure"- 2015
238-Minsheng Contemporary Art Museum is a renovation of an old factory from the 1980s- 2015
262- "An old depot complex transformed into an art centre by restoring the old buildings in the complex and by adding two new buildings. The project aims to bring together different scales and times by using materials and forms wisely" 2015
264- An old industrial complex, which is used for coal transportation, in Shanghai transformed into a contemporary art museum- 2015
267-OMA transformed an old factory into an art complex for Prada- 2015
270-Garage Museum of Contemporary Art was formerly a restaurant building, it is transformed into a contemporary art museum- 2015
294-Garage Museum of Contemporary Art is a renovation of a former restaurant building- 2015
295-Fondazione Prada is transformed from a gin distillery that includes warehouses, laboratories and brewing silos, as well as new buildings surrounding a large courtyard- 2015
122- China Minsheng Bank aimed to create Minsheng Contemporary Art Museum "to anchor its expanding presence in the contemporary art world. In order to do that, an abandoned electronics factory transformed into a space for contemporary art- 2016
149-The Condensery Somerset Regional Art Gallery transformed from an old milk factory as part of Somerset city council plan in 2012.- 2016
59- Z Gallery located on an art district of Shenzhen, named ID town, and transformed from an old textile factory as a part of urban renewal project that seeks new uses of redundant industrial areas. Rather than a fully transforming the space architect use implementation of self-enclosed volumes into the large factory volume ... "We wanted to use a strategy of implantation to arrive at a new narrative, to steer a different route away from the prevalent pattern of development and urbanisation"- 2018

VITA

PERSONAL

Surname, Name: KILIÇ Pınar
Date and Place of Birth: 26.06.1984 – Ankara (Turkey)
E-mail: prkilic@gmail.com, pinar.kilic@yasar.edu.tr

EDUCATION

PhD., İzmir Institute of Technology, Graduate School of Engineering and Sciences, Department of Architecture (2010-2019)
M.Sc., İzmir Institute of Technology, Graduate School of Engineering and Sciences, Department of Architecture (2007-2010) (Thesis: “Exploring Critical Success Factors for Partnering in Architectural Design Process”)
B.Arch., Republic of Turkey Trakya University, Faculty of Architecture, Department of Architecture (2003-2007)

ACADEMIC EXPERIENCES

Part-time Instructor, Yaşar University, Graduate School of Engineering and Sciences, Department of Architecture (2016-2019)
Research Assistant, İzmir Institute of Technology, Graduate School of Engineering and Sciences, Department of Architecture (2008-2016)

RESEARCH FELLOWSHIP

TUBITAK 2214-A BİDEB Support for International Research Fellowship Program – Academy of Fine Arts Vienna/Austria 2014-2015

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