Artwork-centred sociality in museums and galleries

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Imagine looking at an object not for its artistic or historical significance but for its ability to spark conversation

Nina Simon (2010) *The Participatory Museum*
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Social objects:  Personal  |  Active  |  Provocative  |  Relational

(Simon, 2010)

Source: Museum of Design in Plastics

Source: Göteborg Museum of Art

Source: The Saatchi Gallery

Source: Kentucky Derby Museum

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Visitor Feedback | Interpretation | Commenting | Debate

Source: Tate Modern

Source: Tate Modern

Source: London College of Fashion

Source: Art Works / Plains Art Museum
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Visitor Book at the Rijksmuseum Schipol Airport

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Conservation  |  Remediation  |  Accountability  |  Display capacity

Source: Tate Modern

Source: London College of Fashion

Source: Tate Modern

Source: Art Works / Plains Art Museum

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Immediacy

Source: British Museum
Digital approaches

**RFID-based tour system with instant micro blogging** (Hsu & Liao, 2011)

- attach and read comments
- post to social network

“allows the visitor to share his/her note or remark about the exhibit with others through the Internet.”

**Qrator** (Gray et al. 2012)

- interactive object label

“Comments become part of the object’s history and ultimately the display itself”

**Fluxguide** (Seirafi, 2012)

- Web 2.0 for GLAMs

“multi-media guiding enriched with new communicative, participative, and personalized features”
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Investment | Change of practice | User experience


Source: QRator project / Grant Museum of Zoology

Source: QRator project / Petrie Museum

Source: Hsu & Liao (2011)
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Jackson Pollock, Untitled, c.1949

Pollock was introduced to the use of liquid paint in 1936 at an experimental workshop operated in New York City by the Mexican muralist David Alfaro Siqueiros. He later used paint pouring as one of several techniques on canvases of the early 1940s. After his move to Springs, he began painting with his canvases laid out on the studio floor, and he developed what was later called his “drip” technique, turning to synthetic resin-based paint called acrylics, which, at that time, was a novel medium.

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Dashboard for curators: analytics and editorial control
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> Put up when & as long as needed

> Assign to exhibit and configure on the fly

> Independent of existing systems and work practices
> Talk to me

> Take part in research

> Try it in your museum or gallery

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References


