# MUSEUMS INSIDE OUT
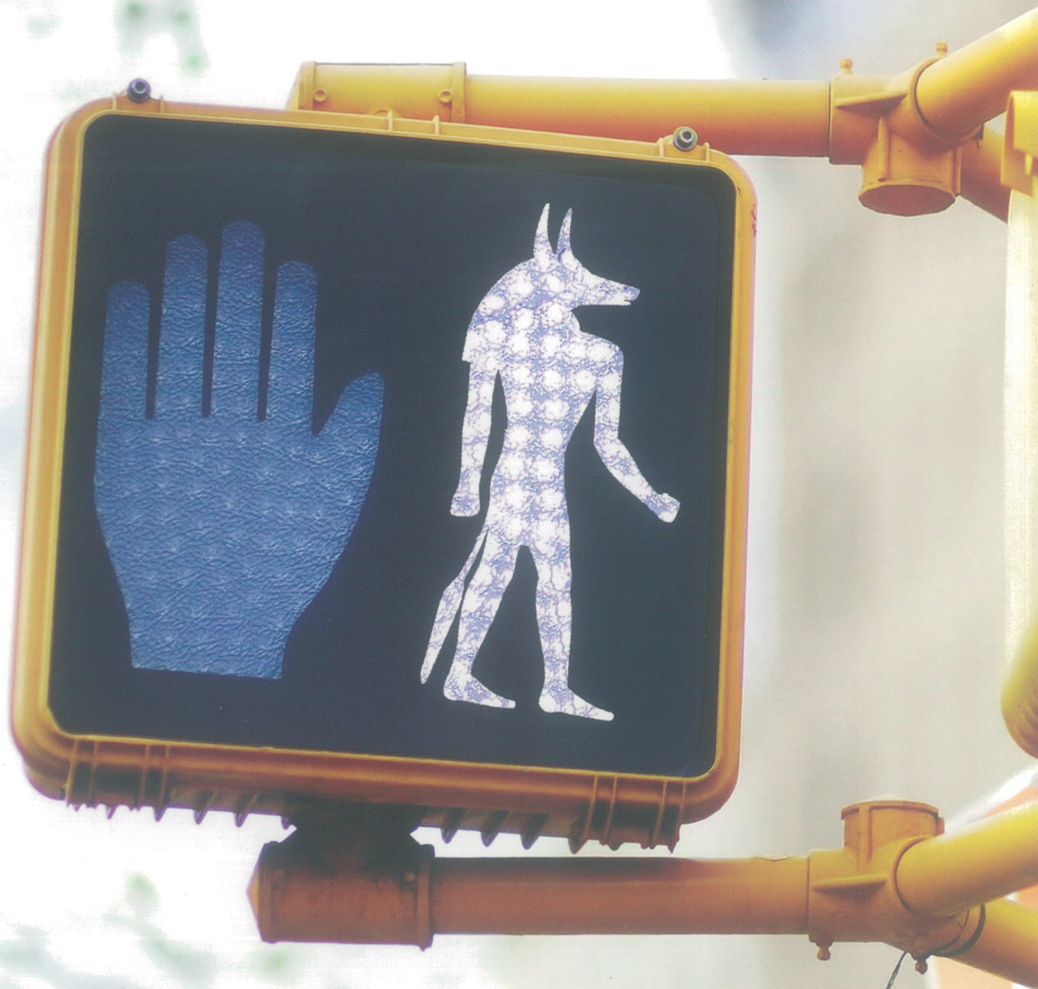
## ARTIST COLLABORATIONS AND

## NEW EXHIBITION ECOLOGIES

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# Acknowledgments

In many respects, this book has been an experiential work in progress. *Museums Inside Out* builds on the complex relations among museums, artists, and cultural politics that I explored in *Culture Incorporated: Museums, Artists, and Corporate Sponsorships.* However, it also reflects a longer trajectory of personal engagement with museums as well as research that focuses on museum studies and contemporary art. Growing up in Pittsburgh during the 1960s, I sensed that museums were a dynamic yet unexplored dimension of the socioeconomic and cultural fabric of a "steel town" that subsequently retooled and reconfigured itself for a high-tech service economy. As I worked on this book, I became increasingly aware that museums have also been involved in, and contributed to, an ongoing process of cultural, economic, and sociopolitical retooling for the "creative economy." This book acknowledges that artists and communities have become important collaborators who are also challenging museums to rethink what it means to be a museum as the digital and creative economies converge. Thus, I begin with an acknowledgment of my own experiential encounters with museums and artists that have extended over many decades.

Many people have enriched these experiences and made them possible. My mother, Regina Rectanus (in Pittsburgh), and my aunt Dorothy Weightman (in New York City) were passionate museumgoers. As I was growing up, I joined them as an enthusiastic participant in museum visits and discovered the many layers of the museum experience. While working part-time in the publishing industry during the 1970s, I gained a heightened awareness of the connections between editing and curating. During that time, when I was living in Germany and traveling in Italy, I was fortunate to meet my friend Marvin Hayes, an artist. I learned about the art and craft of printmaking from Marvin, who is also a master of egg tempera. Marvin has generously shared his artwork, his extensive knowledge of art history, and his experience as a collaborator on curatorial projects for the Metropolitan Museum of Art.

During the 1980s and 1990s, I continued to explore the connections between cityscapes, media, museums, and art in Germany and the United States. My interest in museums, globalization, and the experiential dimensions of contemporary society, as developed in the influential work of Gerhard Schulze, led to my book

# Introduction

## MOVING OUT

A collaborative project between the San Francisco Exploratorium and Harrell Fletcher titled *The Best Things in Museums Are the Windows* asked, "Where does the museum end and the outside world begin?" The Exploratorium's Center for Art and Inquiry, which co-organized the four-day project with Fletcher in 2013, explained that

> *The Windows* seeks to create a dynamic framework for discovery by drawing in members of the public as it moves across water, city, suburb, and country, building on the multidimensional perspectives of the participants. The path of *The Windows* will be seeded with demonstrations, screenings, talks, and workshops.[1]

Discussing the conceptual development of *The Windows,* Fletcher references the historical relations between the objects in museums and acts of viewing, which create the context for the museum experience. In doing so, he underscores the potential for an expanded horizon of engagement:

> The title of the piece is a quote from the painter Pierre Bonnard. You go to a museum and look at the paintings—which is great—but then you look out the windows and see how you can apply what you've learned in the museum to the world outside. You can see things anew because of that framework that's been established in your mind.[2]

While *The Windows* suggests references to André Malraux's "museum without walls" or more recent notions of tearing down walls (Lane Relyea) and opening gallery spaces (Rosalind Krauss),[3] *Museums Inside Out* argues that collaborative projects launched by museums and artists (such as *The Windows*) have become a critical force in rethinking and transforming the contemporary museum landscape. *The Windows,* as a metaphor for capturing experience and relating it to the

outside world, also calls our attention to the museum's engagement in complex constellations of media use—as technologies and audiences increasingly define the museum experience in terms of mobility and social performance (e.g., social media). As a view to the outside world of distant places, or as a portal for "television(s)," the *Windows* metaphor has also been used to capture the experiential impact of multidimensional, networked, media—most notably in Microsoft's use of the Windows brand (albeit in different contexts). *The Windows* project at the Exploratorium is indicative of a wide range of contemporary museum practices, curatorial initiatives, and collaborative projects (with artists and audiences) that are "moving out" of the museum's historically circumscribed spaces of archiving, exhibiting, and viewing culture.

*Museums Inside Out* argues that artists are a critical force in rethinking and transforming the contemporary museum landscape. Each chapter examines how museums, artists, curators, and audiences interrogate, contest, and negotiate the forces that are shaping museums and, in doing so, are destabilizing the boundaries between "inside" and "outside" the museum. Several projects illustrate the diversity of perspectives, processes, and shaping forces that are explored in *Museums Inside Out.* For example, Cyprien Gaillard transformed the gallery spaces of the KW Institute for Contemporary Art in Berlin into a mobile mise-en-scène for *The Recovery of Discovery* by inviting visitors to perform acts of "creative destruction" on a "beer pyramid" that referenced the Pergamon Altar in Berlin's Pergamon Museum (chapter 1). *Speaking Germany,* a collaborative project between Sharone Lifschitz and the Jewish Museum Munich, inscribed excerpts from Lifschitz's conversations with the public on the museum windows and installed others throughout the city to engage pedestrians in a process of critical viewing and reflection (chapter 2). The performers of MAMAZA collaborated with the Petach Tikva Museum of Art, Israel, and local communities to create *ASINGELINE*—a red line extending outward from the museum and through neighborhoods—which exposed the geopolitics of lines and boundaries in Israel and beyond (chapter 3). At the Pérez Art Museum Miami, Bik Van der Pol developed *Speechless.* The installation consisted of an aviary for parrots who were being taught to mimic phrases from T. S. Eliot's "The Waste Land" as part of the project. This collaboration between humans and animals addressed the politics of climate change (in Florida and globally) and its implications in the Anthropocene (chapter 4). Activist coalitions like Art Not Oil, Liberate Tate, and Gulf Labor Artists Coalition have fused art and activism ("artivism") to protest the ethics and policies of global museums (e.g., the Guggenheim Abu Dhabi, Tate Modern) regarding sponsorships, the environment, and human rights (chapter 5). Artists have imagined alternative museum futures through conceptual experiments, such as "the artist's museum," that simultaneously resist and collaborate with museums (chapter 6).

*Museums Inside Out* explores these and other interventions that approach the reconceptualization of museums from diverse perspectives. As the preceding exam-

ples suggest, this includes the museum's role in co-creating projects across urban cultural zones, developing platforms for environmental engagement and debates on the Anthropocene, and establishing performative spaces for socially engaged art in local communities that reflect the emergence of new museum ecologies and experiments outside the museum. Many museums have attempted to increase their funding and validate their contribution to urban economic development and tourism by leveraging their "soft power," for example, through collaborations with local governments and corporate interests that position them as instruments of cultural venture capital in the neoliberal "creative economy." While some museums have realigned their institutional vision by embracing social programs and curatorial practices that reject notions of the museum's sociopolitical and financial neutrality, most museums must also face their own contingency and financial precarity within neoliberal economies that often constrain and confound their efforts to effect progressive institutional change (see chapter 5).[4] In response to social issues and crises, including the environment (e.g., climate change) and human rights (e.g., migration and refugees), museum professionals have debated what role museums might play in contributing to social change, in particular through collaborations with local communities and coalitions. Thus the forces of change are simultaneously directed toward museums from the "outside" (e.g., from activist coalitions, communities, local governments, and corporate interests) but have also emerged, in different constellations, from "inside" (see chapter 5).

This introduction discusses some of the theoretical perspectives that inform and contextualize the analyses in subsequent chapters. I also reference projects that illustrate the multiple ways in which museums are moving out. The notion of "moving out," or moving from the "inside" to the "outside," does not mean that there is a privileged position "outside" from which the "inside" can be viewed, nor does the museum possess a perspective from within that can be transferred to the "outside." Rather, it refers to a process of change in which the fixity of space and boundaries—and how they are defined or conceptualized—is shifting, destabilized, and interrogated. This is occurring in part through the strategies of museums themselves but also in response to the forces of globalization or its contestation in diverse forms of "glocalization."[5] As Andreas Huyssen observes, global–local binaries cannot fully address "the specificities of the global–local mix in any concrete urban imaginary."[6] The tensions and ruptures that problematize notions of the global–local are underscored by curatorial interventions and alternative museum models that seek to engage and reimagine notions of heritage, community, and audience, in part through the frictions that emerge in mapping translocal practices.[7] In this regard, Terry Smith underscores the significance of "locality around the world, the specific histories of which should be acknowledged, valued, and carefully tracked alongside recognition of their interaction with other local and regional tendencies and with dominant art producing centers."[8] An increasing engagement with contested notions of the global—for example, "world

art," "global art," or "worldly art"—and how they intersect with museum discourses is reflected in the projects and practices of curators and museum directors.[9] *Documenta 11* (2002), directed by Okwui Enwezor, received critical recognition as a pivotal moment in advancing notions of "global art" by more fully engaging the work of non-Western artists, which stimulated new ways to think about locality.[10] In the introduction to *dOCUMENTA 13*—sited in Alexandria, Banff, and Kabul as well as in the documenta's historical center of Kassel—Carolyn Christov-Bakargiev underscored the potential for destabilizing spatiotemporal relations:[11]

> These places . . . are phenomenal spatialities that embody the conditions in which artists and thinkers find themselves acting in the present—of being "on stage"/"under siege"/"in a state of hope"/"on retreat"—unfreezing the associations that are typically made with those places and stressing their continual shifting.[12]

*Documenta 14* (2017) also decentered Kassel as a representational locus by launching it from Athens, which had a special resonance, given the state of socioeconomic and political precarity within Greece and its relations to Germany and the European Union (EU)—further underscoring the translocal dissonances of the documenta platform.[13]

## Mapping the Translocal

The theoretical perspectives in *Museums Inside Out* are informed by the intersectionality of *trans-* as it relates to performance, mobility, and para-institutional social practice as a translocal commons (see chapter 1). While the uses of the term *translocal* have been closely linked to discourses on migration, mobility, and transnationalism,[14] notions of the translocal and translocality have been extended to a wide range of critical practices and research perspectives that intersect with the spatial politics of cities, visual culture, performance, and gender.[15] As I argue in chapter 3, a translocal perspective also reflects the ongoing de-differentiation of "public space" and "private space"[16] or "museum space" and "public space," as artists work translocally across geographies, regions, and cities, creating diverse platforms and networks. Projects that are developed locally may be deployed in new iterations and configurations in other venues or sites, including collaborations with museums and virtual communities. Translocal artistic practices interrogate the forces of globalization by creating collaborations that launch projects across localities, that is, translocally. As noted earlier, the performance group MAMAZA collaborates with local communities (from Petah Tikvah, Israel, to Ouagadougou, Burkina Faso) to develop *ASINGELINE,* an intervention that creates a physical and conceptual red line (through shops, parks, streets, supermarkets, restaurants, homes, and gardens)—heightening awareness of the sociopolitical borders that are

(not) crossed in everyday life (see chapter 3). While translocality may reference "in-dividual, local nodes situated within the geographical and cultural system,"[17] it is crucial to conceptualize translocal practices as working *across and through* locali-ties and, in doing so, as *reasserting the potential of the local* to destabilize borders or challenge global hegemonies. In this sense, translocality *transgresses* the borders imposed by locality. It also delimits notions of polylocality that reference the plu-rality of localities as nodes that, however, lack overt connections.[18] In a discussion of the transhistorical museum, Mieke Bal argues that *trans-* may refer to "going through, without stopping, or changing one's own view, or being affected by what one traverses; without relating."[19] However, by linking *trans-* with the local, I am suggesting a *dialectical tension* and analytical framework offered by the translocal, which captures the significance of context- and site-specific projects (by artists and museums) and locality but also the potential for productive frictions and con-nections across multiple localities and temporalities.[20]

The spatiotemporal dimensions of many contemporary artworks are embodied in performance.[21] In this regard, Amelia Jones has identified *trans-* as a productive analytical lens for exploring the nexus of *trans-*, art, and performance:

> Trans- is a prefix designating a movement or connection across, through or be-yond the quality it precedes. It also signals change. As such trans- is intimately linked to the claims for performativity or performance. Trans- connects (a performer and an audience, the present soon to be past act and future histo-ries) and opens the creative arts to embodiment, fluidity, duration, movement and change: transtemporality, transhistory, transgenealogy, transmigratory, transmogrification. Trans- epitomizes the tension between the local and global in understanding how performance and performative identities work.[22]

This perspective links the use of *trans-* not only to performativity and perfor-mance but also to "change," providing an alternative definition to Bal's view of *trans-*. As I discuss in chapter 6, artist–curator collaborations with museums point to the performative dimensions of future museums by enacting, staging, interven-ing, and co-creating across diverse terrains—as experiments in "trans-museum-making." *Trans-* provides a framework for examining shifts in the conceptual, spatiotemporal, and institutional relations of museums as they mobilize perfor-mative processes of social engagement across geographies.[23] As noted previously, I also use *trans-* as a conceptual point of departure and process to indicate working across or through, rather than seeking to arrive at, fixed points or nodes. While the chapters explore how museums are "moving out," they also underscore the ten-sions of *trans-* and the local, that is, as social processes of contesting, confounding, and protesting across landscapes and cultures.

*Museums Inside Out* also examines the ways in which these tensions emerge through conceptual and spatial politics, as dialectics, or as intermedial spaces. For

example, for the project *The invisible enemy should not exist* (2007–), Michael Rako-
witz installed a reconstructed sculpture of a Lamassu (a guardian deity with a
human head, the body of a bull, and wings) using multicolored date syrup cans
on top of the Fourth Plinth at Trafalgar Square, London (see chapter 1). Rako-
witz's Lamassu sculpture not only references the destruction of cultural monu-
ments and artifacts (at the National Museum of Iraq) and the lost lives during
successive wars but also the implication of Western museums in the histories of
looting cultural heritage. As I argue in chapter 1, the intersection of these points
of reference, their forms of representation, and the installation of the sculpture
within the historical context of Trafalgar Square creates an intermedial space for
reflection and interpretation that challenges viewers to engage and "make sense"
of the Lamassu sculpture and its associations with the cultural heritage of Iraq.
In this regard, Rakowitz's project at Trafalgar Square operates as both a translocal
and intermedial intervention. While the projects in *Museums Inside Out* reflect
the conceptual and physical permeability of cultural and social spaces, I am not
arguing that notions of public space, private space, or museum space have been
de-differentiated functionally, politically, or ecologically. On the contrary, proj-
ects such as Rakowitz's sculpture at Trafalgar Square underscore and heighten an
awareness of spatial politics and the historical legacies of museums and heritage
sites, as well as the ways in which artworks may disrupt and contest "public space"
and "museum space," for example, by contributing to a conceptual decolonization
of museums, both past and present.

## Museums, Art, and the Translocal

*Trans-* as an inherently fluid concept[24] also relates to theoretical approaches in
museum studies that conceptualize the museum in terms of networked relations,
flows, permeability, or the productive potential of "messiness," unpredictability,
and chaos.[25] *Trans-* references and signifies museums as forces that shape and are
shaped by disjunctive, interconnected global flows or "scapes" (e.g., as theorized by
Arjun Appadurai).[26] Drawing on Zigmunt Bauman's work on "liquid modernity,"
Fiona Cameron conceptualizes the "liquid museum" as an ontology that positions
museums as processual, agentive, contingent, relational, and deterritorialized (and
reterritorialized) forces and forms.[27] As Cameron observes, the museum's relational
boundaries "are hard to define because of the many connecting elements that are
both visible and invisible."[28] Unlike museum concepts that posit the *liminality* of
the museum as an experiential site for reflection, socialization, and engagement,
as distinct from the contexts of everyday life, the fluidity of *trans-* and the liq-
uid museum destabilize notions of "inside" and "outside" by rethinking them in
terms of relational flows rather than static, circumscribed spaces. Interventions,
such as *The Windows,* that move out of museums and into nature create *museum
ecologies* that delimit and deterritorialize existing notions of a museum ecology

by reconceptualizing the museum as a fluid space that realigns the relations of inside and outside (see chapter 1). Emerging museum ecologies do not merely shift the functions of "museum-making" from inside the museum to outside; they are defined by, and co-created with, communities, neighborhoods, heritage sites, and natural environments that become the locus for time-based, site-specific interventions, workshops, experiential learning, and performative knowledge sharing that can interrogate spatial politics and epistemologies. As performative agents, museums are reconfigured by renegotiating their relations with other institutions (such as cultural centers) and coalitions (e.g., artist-led activist groups) in processes of change and mobility. *Museums Inside Out* interrogates museums by tracing their relational contingency, precarity, and agency through interactions across human, environmental, material, and virtual ecologies.

Many of the museums examined in *Museums Inside Out* complicate notions of local and national identities through the translocal. These complications and contestations are exposed in museums' attempts to renegotiate their positions with respect to the local and the global, for example, what it means to be *both* a global and a "pan-Asian" museum based in Hong Kong (such as the M+) (see chapter 6). Some museums openly question, and reject, their linkages to tropes of national representation, for example, a "German" or "Asian" museum, by interrogating their own implication in the politics and histories of place through collaborations with local communities that challenge the "expert knowledge" of museums regarding Indigenous cultures and collections.[29] In China, these issues are further complicated, as the production and consumption of artworks were historically linked to the contexts of everyday life rather than distinct experiential spaces set apart from the "public space" of the everyday. Thus the historical de-differentiation of "museum space" versus "public space" that has occurred in the West (e.g., through the financialization of public space) is also now apparent in China, as hybrid museums now link shopping malls, restaurants, and exhibition spaces (see chapter 6). A translocal perspective complicates the ways in which a museum, such as the Haus der Kunst (Munich), represents its past (as a platform for National Socialist ideology) but also how the critical discourses on that past inform its current projects (e.g., the "critical reconstruction" of the building), image, and contemporary art installations (see chapter 2). The translocal museum also intersects with artists who increasingly frame their professional biographies and practices as translocal, for example, by indicating that they are "based in," or work between, locations rather than anchoring their work and identity to a specific place.

*Museums Inside Out* includes a number of museums that are "based in" Germany, not only because they have informed my own research interests, which are "based in" German Studies, but precisely because they reflect how the local–global nexus has become inextricably linked to, and complicated by, the translocal (including my own postdisciplinary research perspectives). Many of the projects in *Museums Inside Out* reveal how artists and independent curators are exposing the

collecting histories and cultural politics of museums—reflecting what Okwui Enwezor referred to as a "reflexive museum."[30] Moreover, activist protests aimed at museum partnerships with corporate sponsors, wealthy donors, and local government also represent forms of interrogating and exposing museum politics.[31] Activists demand that museums go beyond socially engaged art exhibitions, that is, by declaring their positions on the environment, human rights, and equitable compensation for artists and cultural workers but also by adopting institutional practices and policies that advance progressive social change.

A significant dimension of the museum's relational contingency involves enactments and embodiments that challenge historical hegemonies of ownership and authorship, that is, through translocal collaborations, co-curating, co-creating, or crowdsourcing.[32] For his project and "artist's museum" titled *The Docker's Museum*, Allan Sekula acquired vernacular objects on eBay, including objects from dockworkers that were integrated into multiple museum projects along with Sekula's own photographs (see chapter 6). Trevor Paglen created *The Eagle-Eye Photo Contest: Landscapes of Surveillance* for the Frankfurter Kunstverein as a crowdsourced project that invited the public to identify and photograph sites of electronic surveillance in Germany (see chapter 4). Issues of authorship and ownership not only relate to collecting, heritage, repatriation, and the museum's implication in the legacies of colonialism; they also expose the status of artworks in the digital economy and the financial precarity of artists and cultural laborers who create them. With regard to the latter, the coalition of Working Artists and the Greater Economy (WAGE) has advocated equitable compensation for artists' work, including digital art, through negotiations with museums and cultural institutions (see chapter 5).[33] Lane Relyea points to the socioeconomic and political implications of an increasingly networked art world of freelance labor (artists, curators, designers) that has been shaped by the forces of globalization and neoliberalism, but one in which there may also be apertures for alternative practices. Here coalitions like WAGE also point to emerging forms of commoning that propose shared wealth, meanings, and practices rather than institutional ownership.[34]

By rethinking the ways in which they relate to urban and translocal geographies, many museums are also seeking conceptual and institutional alternatives that move beyond dominant discourses of the global museum, for example, by interrogating their institutional and financial precarity with regard to local and regional forces (such as the aforementioned relations of museums in Hong Kong to China and Asia). As the Kunstmuseum Basel asked, to what extent is it possible to envision museum futures and "de-colonized museums" that are not based on reproducing Western models of a "global museum"?[35] The emergence of global megacities in the non-Western world has also opened new spaces for diverse cultural practices and "imaginative geographies."[36] Within the context of "The Postcolonial Constellation," Enwezor noted that discourses on, and forms of, contemporary art

"cannot be defined by simple, singular models,"[37] underscoring the diverse venues that shape contemporary curatorial practices and forms of display, including

the proliferation of exhibition forms—such as blockbusters, large-scale group or thematic exhibitions, cultural festivals, biennales, and so on—and their constant mutation. All of these have significantly enlarged the knowledge base of contemporary thinking about art and its commonplaces in muse-ums and culture at large. This enlargement is crucial, because it has created new networks between hitherto separated spheres of contemporary artistic production, in both the everyday engagement with the world and its images, texts, and narratives.[38]

These developments have had a profound impact on contemporary curating[39] but also on museum administration, organization, programming, and exhibition practices. In this regard, Relyea observes that "platforms and projects dominate the new organizational forms of the art world, replacing more closed, nonhorizontal forms. This has put tremendous pressure on museums (traditionally very opposite sort of structures, hierarchical and exclusive) and most are racing to adjust."[40] In referring to emerging networks and processes of deterritorialization as part of the postcolonial constellation, Enwezor observed "not so much the newness of these territories . . . but their systematic integration into mobile sites of discourse, which only become more visible because of the advances in information technology."[41]

Although museums have also been physically moving out—most visibly with re-spect to their expansion into new wings, global satellites, and iconic architecture—a singular focus on interior museum spaces and architecture would overlook the in-creasing permeability of museum borders and projects that problematize notions of inside–outside by working across cultures and geographies.[42] With regard to what might constitute a more "global museum," Hans Belting concludes that

the issue is not whether these museums qualify as models for "a global mu-seum" anywhere in the world. The question is rather whether in the global age the art museum will survive at all as an institution with a single purpose and a common appearance.

The quest for new art worlds will provide museums with a new and critical role. The mapping drive which aims to develop interacting art worlds in geo-graphic (but not in national) terms, calls for places on the map that symbolize an art world in the making. But such places do not require the same type of institution.[43]

Referring to the "mobile sites of discourse" in which cultural production, media-tion, and reception occur, Enwezor also directs our attention to the intersections

of the museum and mobile media within and outside the museum and to the role that digital media play in the deterritorialization of museum contents and programming.[44] The "mobile sites of discourse"—whether they are collaborative projects that move across diverse sites or are interconnected through mobile media—create the potential for dialogic interactions with audiences, including acts of reflection, performance, and consumption. That is, audiences interact with cultural sites by drawing on their past experience with other sites of memory-making and by communicating these experiences with other viewers in real or virtual communities. The construction of such metanarratives and discursive spaces on the boundary zones of the museum not only returns us to the conceptual point of departure for *The Windows* but may also be considered in the context of historical shifts in the museum from private to public space and in terms of "civic seeing," as Tony Bennett has shown. Here Bennett underscores the historical relations and "tension between the museum as civic educator and the negative pull of distracted vision [which] is . . . often enacted *within* museums" through the "incorporation of television, video, touch-screen computer displays, and Imax theaters into museums [which] has undermined the distinction between museums and other forms of audiovisual culture."[45]

## Zones: Cultural Politics, Finance, and Activism

*Museums Inside Out* not only explores how museums are reimagining spatio-temporal relations "outside" of the museum; it also examines how museums attempt to engage audiences in this process by thinking about the relations between the museum and the lived spaces of cities, communities, and neighborhoods. *Museums Inside Out* also shifts our attention to the audiences' mobility across landscapes (urban, global, rural) and how they might create their own images and memories (see chapter 2) by co-curating projects (chapters 1, 3, and 4).[46] The implications of "moving out" are visible in the reconceptualization of museum and exhibition practices within urban topographies, their intersections with the cultural politics of the creative economy, and museums' attempts to leverage their "soft power" in cities (chapter 5). They are wide ranging and include the development of urban cultural zones (e.g., clusters of museum buildings that are collectively branded for cultural tourism); strategies for engaging audiences in the museum's boundary zones throughout the city; local cultural politics that privilege mixed-use entertainment complexes; collaborative projects with artists and curators that involve social activism; the museum's expanded role as a think tank, lab, or conceptual space; or projects that engage audiences in everyday life (e.g., in public transportation, streets, and shopping venues).

The historical trajectory of *Museums Inside Out* can be traced to a number of shifts, starting (in the West) in the late 1960s and early 1970s, that were closely linked to the cultural politics of democratization (associated with outreach, edu-

cation, access, and community-based engagement). The following developments, which I have delineated elsewhere, provide some historical context for *Museums Inside Out*.[47] As Gerhard Schulze has noted in the context of Germany, the democratizing forces of cultural politics that emerged during the 1960s were driven by social movements and activist protests (e.g., against the war in Vietnam, capitalism, and university administrations) in many industrialized nations.[48] In Germany, the democratization of cultural institutions was epitomized by Hilmar Hoffmann's manifesto *Kultur für alle* (Culture for everyone), which embodied a populist, progressive platform for cultural institutions in Frankfurt am Main, beginning in 1970. Hoffmann's vision for a popular, social-democratic cultural politics was inspired by the newly elected German chancellor Willy Brandt, who, in 1969, declared, "We want to risk more democracy."[49] Hoffmann's program and Brandt's aspirational political agenda were emblematic of similar developments that emerged in the EU and throughout the West during the 1970s as a result of social movements and political activism.[50] The cultural politics of this period, which reflected a simultaneous "de-verticalization" of culture,[51] attempted to make high culture more accessible to wider audiences and to validate the historical status of everyday culture as a critical dimension of cultural heritage. Moreover, the expansion of media culture during the 1960s and 1970s and the proliferation of images fundamentally altered how spectatorship and (civic) seeing occurred, whether in the context of the individual or collective experience of viewing (television, film, exhibitions) or as part of event culture (e.g., outdoor rock concerts and festivals) that engaged audiences in public performances that fused happenings and protest.

However, the aspirational aspects and potential of a democratic cultural politics were soon realigned with market-oriented practices that benchmarked (and defined) accessibility and engagement in terms of increased numbers of museum visitors during the late 1970s and 1980s. Museum directors accelerated the circulation of artworks and artifacts to increase the number of annual shows, which would attract wider audiences, for example, through blockbuster exhibitions. In many countries in the West, the political exigencies of validating the effectiveness of museum programs, accompanied by reductions in public funding for cultural institutions, accelerated the ongoing shifts to mixed funding models (government, corporate, philanthropic foundations, and patrons) under neoliberalism throughout the 1980s and 1990s and into the 2000s. New museum buildings and additions were seen as cultural infrastructure for development schemes that positioned museums as "anchors" or hubs for mixed-use cultural centers that would increase revenue from tourism. The integration of museums into comprehensive strategies for urban development was facilitated, in part, by cultural management strategies and administrative practices that were consonant with neoliberal economies and global museum franchises such as the Guggenheim Bilbao (1997) or the Louvre Abu Dhabi (2017). Although museums could potentially leverage their "soft power" in urban cultural politics during the 1980s and 1990s by participating in

new real estate development projects and touting their contributions to the tourist economy, by the 2000s, museums were also increasingly positioned as platforms for cultural entrepreneurs in the creative economy (see chapter 5). As noted earlier, the emergence of biennials and major art fairs (e.g., Art Basel) not only created and expanded spaces for global exhibition culture but blurred the conceptual boundaries between museums and other platforms for exhibiting and creating cultural projects. For example, the Bienal de São Paulo, Gwangju Biennale, Shanghai Biennale, and Asia Pacific Triennial became important platforms outside of museums that increased the diversity of voices beyond the West, while also signaling translocal dialogues across regions. High-profile, artist-led projects also unfolded in urban spaces outside of major global museums, for example, Christo and Jeanne-Claude's *Wrapped Reichstag* (1995) in Berlin, *The Gates* (2005) in New York City, or the *London Mastaba* (2016–18) in Hyde Park, London.

Many of these shifts, which been highlighted here in abbreviated form, continue to shape the present–future trajectory of museum discourses, art projects, and practices that conceptually frame the case studies and developments that will be discussed in subsequent chapters. *Museums Inside Out* will explore how museums are engaged in ongoing projects that seek to negotiate these contested sites and conflicting forces. It is important to underscore that the democratizing narratives that framed the cultural politics of the late 1960s and early 1970s have continued well into the twenty-first century, as museums continued to rethink their role as a "contact zone" for communities.[52] The reconceptualization of democratization efforts of the 1970s, which focused primarily on bringing more visitors *into* museums, expanded the museum's mission by engaging neighborhoods and communities *outside* the museum through outreach programs during the 1980s and 1990s, that is, simultaneously working inside and outside. As Jennifer Barrett points out, these shifts were reflected and registered in museum studies, that is, in the "new museology" and more recent inflections of "critical museology" that (re)positioned the museum with respect to notions of, and aspirations for, a critical public sphere.[53] However, they also problematized the extent to which museums might become platforms for social practice and community engagement. In chapter 5, I examine the ongoing efforts to negotiate discourses of democratization, participation, and community empowerment in the context of competing discourses and socioeconomic forces related to the creative economy. The following discussion outlines the expanded scope of museum politics within the complex matrix of urban cultural politics but also underscores the forces of financialization and activism (outside and within) museums.

Keller Easterling has examined how the spatial infrastructure of cities represents forms of "*extrastatecraft*—a portmanteau describing the often undisclosed activities outside of, in addition to, and sometimes even in partnership with statecraft."[54] In chapter 5, I argue that museums also engage in forms of "extra-

"*Museums Inside Out* introduces a new vocabulary to understand the place of artists in redefining and contesting the museum in the context of globalization and the creative economy. This groundbreaking book is necessary reading for anyone seeking to understand the directions of travel of museums and of contemporary art in an age of accelerated mobility."
—**MICHELLE HENNING**, author of *Museums, Media, and Cultural Theory*

In *Museums Inside Out*, Mark W. Rectanus investigates how museums are blurring the boundaries between their gallery walls and public spaces. He examines how artists are challenging and changing museums, taking readers deep into new experiments in exhibition making. Along the way, he offers insights into how museums currently exemplify the fusion of the creative and digital economies.

Exploring contemporary museum practices, initiatives, and collaborations, Rectanus analyzes projects like the *Collective Museum* that foster land-based museum ecologies by cocurating with local communities. The Schirn Kunsthalle, Petach Tikva Museum of Art, and Tate Modern reflect museums as cultural zones for performance, inside and outside the museum. He also studies a joint project between the Van Gogh Museum and the investment firm Deloitte Luxembourg, extracting insights on the transfer of expertise from museums to the financial sector.

Wide-ranging in its case studies, and boldly putting museum studies and art into conversation, *Museums Inside Out* delivers vital insights into the new ideas and places that museums are creating in contemporary culture.

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