İDİL

MICROMUSEUMS AT A GLANCE? INTERPRETATION OF MUSEUM EXAMPLES IN TURKEY INFLUENCED BY GERTRUDE STEIN'S MICRO MUSEUM-ROOM*

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ABSTRACT

Today, museums are trying to adapt their exhibition and presentation techniques, approaches and practices to the environments in which new art is produced. In the definition of contemporary museum prepared by the International Council of Museums, it is emphasized that the museum is a non-profit, permanent institution that researches, collects, preserves, interprets, exhibits and is at the service of the society. Along with updating its functions with its new definition, the museum has become responsible for promoting diversity and sustainability as public, accessible and inclusive institutions. To provide a variety of experiences for education, entertainment and knowledge sharing; working ethically, professionally and with the participation of communities, as well as communicating with visitors and audiences, has been added to the definition as the functions that museums assume responsibility for. In this context, with the changing definition, important alterations have started to occur in the content of museum visits and in the expectations of visitors. Museum visits, which have started to become individual journeys, become experiences that support lifelong learning with exhibitions that are created in accordance with this expectation that came to the fore with the new definition, and where principles such as "inclusivity", "learning by sharing", which are postmodern museum criteria, are focused and presented. In this study, the art studio of the American writer Gertrude Stein, which is described as "the first museum of modern art", is discussed through the concept of contemporary micro-museum. In this context, examples of museums that are open to diversity, encouraging intercultural communication, organized around Gertrude Stein's "salon-studio model" have been assessed in Turkey. Four micro single artist museums, namely, The Adam Michiewicz Museum, Doğançay Museum, Orhan Kemal Museum and Ara Güler Museum in Istanbul, which are thought to be suitable for the salon-studio model in terms of content, were examined. it has furthermore been discussed how the dissemination of the salon-studio model will contribute to the concept of postmodern museum and contemporary micro-museum practices.

Keywords: Postmodern museum, Postmodernism, Gertrude Stein, inclusion, micro museum

Introduction

Many thinkers and artists of the early 20th century attempted to combat the negative consequences of the depressing, conservative, and oppressive social codes, facts, and conventions of the preceding century, particularly just before World Wars I and II. The startling results of the economic downturns and crises that industrialized nations had through during that period forced society to reevaluate the social norms they had up until that point. While there were valid reasons why people all over the world came to the streets to demand equal social and civic rights, some of these movements evolved into social upheavals and justice-seeking campaigns. Fragile, marginalized groups in this process were fed up with being treated like second-class members of the societies in which they resided. First, women battled for the ability to vote and hold public office. Consequently, this new era created a fertile ground for the education of scientists, thinkers, and artists who felt that ideas like traditional family and sexual roles, as well as social ideals in all spheres of life, needed to be seriously challenged. These shifts in the social dynamics also made it possible for groups within the society that were labelled as "different" to exist in spaces of social reconciliation and understanding, where people from different social classes and strata could interact more deeply.

Lost Generation» and Gertrude Stein's Studio – Salon

Getrude Stein, a writer and art collector who was a key architect of the social change and transformation movement discussed earlier, was born into a Jewish American family in Allegheny, Pennsylvania, on February 3, 1874. Before moving back to the United States in 1880, Stein—who would later travel to Europe with her family—lived in two separate European cities: Vienna and Paris. The family moved back to America and lived in San Francisco. (Greelane, 2021). After his brother Leo Stein moved to Paris in the early 1900s, Gertrude Stein traveled to France in 1903. In terms of artistic output throughout the period, America was among the nations from which Paris received the greatest immigration. Later, these American artists settled in Paris called as "Lost Generation" would lead new art movements, be a pioneer in social shifts, and have significant roles in the growth of that era's art world. The phrase cited "lost generation" was coined to characterize a group of people who had lived through the devastation caused by World War I, had witnessed its effects firsthand, had their lives completely upended, and had the guts to speak out against the judgmental, stereotyped values and oppressive lifestyles of the previous generation (Jaracz, 2021). F. Scott Fitzgerald, Gertrude Stein, Ernest Hemingway, and T.S. Eliot were among the writers and poets of this century and generation who relocated to Paris to breathe and immerse themselves in the inventive setting and reap the rewards of this vibrant and progressive milieu (Longley, 2020).

In the same years, Gertrude Stein, who started to gain recognition as an authority and specialist on literature and art, welcomed Ernest Hemingway, F. Scott Fitzgerald, Henri Matissé, Pablo Picasso at her art salon, number 27, on Fleurus Street, according to Özsezgin (2015).

Gertrude Stein's Studio-Salon, number 27, Fleurus Street, Paris

Source: https://www.koreatimes.co.kr/www/art/2023/07/690_88254.html 10.07.2023

In a nutshell, Gertrude Stein created 'the studio – salon' at 27 Fleurus Street where she hosted writers and painters who were considered "extraordinary" at the time but are now recognized as the most prominent artists and intellectuals of the 20th century. The space evolved into a micro art museum and collective production area where dynamic discussions took place to spark the development of modern art concepts and criteria. As an interdisciplinary interaction space and a shared cluster, Stein's Salon can be regarded as a place where one of the indispensable merits is valued in postmodern museum measures, given its direct impact on the art creative processes across many fields. Gertrude Stein's 'Salon' also fostered the artistic understanding of the era and established a liberating and queer atmosphere; it evolved into a location that not only meets but also exceeds the requirements of many postmodern and modern museums, helping to shape some of them. In addition, given the content of the collection in the hall and the diversity of the audience and participants, Gertrude Stein's "Studio" was a platform that united various groups and visits which would trigger the creation, sharing, intercultural and interdisciplinary learning processes that individuals were happy with.

This study principally aims to provide a micro museum example for Turkish museums that highlights inclusivity, diversity, and communication between audience and visitor with Gertrude Stein's Salon-Studio concept at its core. It also draws the framework for micro museums in Turkey. In this regard, Adam Michiewicz Museum, Doğançay Museum, Orhan Kemal Museum, and Ara Güler Museum—all of which fall under the definition of private micro "single artist" museums—were examined. In the long run, with the aid of the data gathered and the necessary evaluation, a micro museum model that is willing to reach various communities and overlaps with postmodern museum definition and practices is created to propose.

Micro Museums, diversity, and evolving museums

Museums began to play significant roles in the processes of social reconciliation and understanding, inclusion, and acceptance of those who are different in the post-World War II circle. Numerous studies have shown that museums, where displays of artifacts represent social elements and motifs of "diversity" in society, have undoubtedly served as common spaces where disparate communities who had previously avoided communication have been able to re-discover themselves and one another while also learning about their similarities and differences. In essence, museums have taken on the job of providing a space where people can collaborate to create a fresh, inclusive language. (Rouss and Bohan, 2016; Argyropoulos and Kanari, 2019; Robinson, 2020; Coffee, 2008; Ciolfi et al. 2008; Sandell, 1998; Sandell, 2002; Van der Merwe, 2015; Kinsley, 2016).

"A non-profit, permanent institution that researches, collects, preserves, interprets and exhibits tangible and intangible heritage and is in the service of society" is how ICOM described a museum in 2022. Public, inclusive,

and accessible museums encourage sustainability and diversity. It provides a range of learning, entertainment, and knowledge-sharing opportunities that operate and communicate in an ethical, professional, and community-engaged manner. By characterizing museums as spaces for exchange where audiences from diverse socioeconomic and cultural backgrounds are encouraged to share their experiences and observations, it has become possible for visitors to engage with groups with whom they may not have previously communicated, including vulnerable and marginalized groups in society. This indicates that museums have unquestionably transformed into national and international settings where visitors can forge connections with local communities (Kreps, 2020; ICOM, 2021; Robinson, 2020; Kletchka, 2018). Basically, with a revised definition of museum, the challenges facing women, children, minorities, interest groups, LGBTI+ groups, artists, immigrants, and regular people on the street are among those on the agenda of the evolving museums, which are referred to as new museology or critical museology. The narratives of diverse individuals and groups are starting to gain prominence (Jagose, 2015, Stroude, 2020, Maurice, 2020; Fraser and Heimlich, 2008). Thus, museums are expected to prepare events and programs that emphasize plurality in all facets of society and to become more inclusive spaces that welcome a variety of audiences (Sneider and Burke, 2016; Jennings and Rizzi, 2017).

Micro Museums

In contrast to larger museums whose missions and ideals are acknowledged by the public, smaller museums that aim to give visitors a sense of the local and indigenous cultures have started to open in many nations throughout the world in the last century. These museums, which Candlin (2016) calls "Micro museums", generally concentrate on famous people who lived in different parts of the world and added value to the national or international community with their productions, courage or heroism, create exhibitions by displaying the objects these well-known individuals used when they were alive, to celebrate their lives and commemorate their memories. The museums mentioned above, the majority of which are small-scale, focus on a single subject or theme outside of academic fields, are independent, and often employ more than ten paid staff members (Candlin, 2016, Hibbins, 2022). The micro museums have sparked a significant shift in the way that museums and museology are conceptualized and have made reformative advancements possible in the area. These spaces hosted exhibitions that were typically centered around the life of a particular artist or a specific theme. The context of any chosen subject served as the foundation for the development of the interaction between the shown objects and the audience. Since opening their doors to the public, particularly in rural areas, micro museums have concentrated on telling local and regional stories and have begun to host exhibitions with original artifacts and genuine local details to draw tourists to these areas (Hibbins, 2022, Vella, Cutajar, 2014).

Micro museums, some of which have more flexible administrative structures, are also not under the direct control of any national, regional, or local government agency or body. In other words, managerial interventions in the processes of exhibition formation and creation are less usual, according to Candlin (2016), therefore, micro museums are now the ones creating artistic production environments where multifaceted communication takes place by refocusing attention and concentration from culturally dominant formations to extraordinary ones. This is claimed to be the best way to demonstrate diversity and inclusivity, which is one of the key tenets of postmodern museums.

Method and Scope

This study was designed as descriptive research in the document scanning model. The screening model is a research model that aims to detect a past and present situation as it exists. In the study, a literature review was conducted, accompanied by written and visual texts, about Gertrude Stein's artist identity, her works, her studies and the salon-studio museum model she created; documents and examples related to micro museums were examined, and the findings were edited and shared as they existed.

The selection of museums included in the study was determined based on the micro museum criteria outlined in the project output book "Micromuseology: An Analysis of Small Independent Museums," written and published by Fiona Candlin in 2017. According to Candlin (2017), a micro museum is typically a small-scale, independently or privately managed museum. Although these museums have smaller collections and exhibition spaces compared to large museums, they offer an in-depth experience by focusing on a specific subject or theme. The key features of micro museums are; small scale (They operate in smaller physical spaces, sometimes housed in a building, a single room, or even an outdoor area and their collections often focus on niche, local, or specialized

topics), independent management (They are usually run by individuals, families, foundations, or small communities and they sustain themselves through private donations or initiatives), unique and local collections (They often concentrate on the history, culture, or a specific art form of a particular region and the exhibits may include items of local or personal significance that are not typically found in large museums), interactive and inclusive experience (Visitors can enjoy more direct interaction with the exhibits) and educational and community engagement (These museums often serve local communities, aiming to educate and preserve cultural heritage and they may organize special tours, workshops, and events for small groups).

The document of this study is four Studio - Art and Artist Museums: Adam Michiewicz Museum, Doğançay Museum, Orhan Kemal Museum and Ara Güler Museum, which serve in Turkey and have the status of private museums within the framework of Gertrude Stein's "Salon-Studio Museum" example. These museums were first identified and examined as micro museum examples, examples of art museums or studio museums and they reflect the criteria that Candlin focused on her book "Micromuseology: An Analysis of Small Independent Museums". They are small scale, they have independent management, they have unique and local collections, they organize interactive and inclusive experience and they educational and community engagement.

In addition to these criteria, the micro museums included in the study were analysed through the official web pages and publications; they were visited by the researcher individually between 2021 and 2023, and the collected data was compiled into a report and presented as suggestions.

The data of the research were collected with structured interview forms and researcher observation notes. The researcher asked the following questions to the experts working in relevant museums:

1. Does the museum have an information brochure/booklet prepared in different languages using universal intercultural elements?

2. Does the museum have object labels, touch screens that introduce objects, etc.? Have the items been prepared in different languages in a way that can attract the attention of different age groups?

3. Have exhibitions and presentations been prepared focusing on audience participation in the museum?

4. Are the physical conditions and facilities of the museum (education room, recreation areas, cafe, etc.) arranged in a way where "vulnerable and disadvantaged" groups can come together and share their impressions about the museum?

5. Are there activities in the museum that will support the co-creation and sharing process for the participation of different groups?

6. Are interactive methods cantered on advanced technology that will support active and lifelong learning used in the museum?

7. Are social media accounts used to introduce museum exhibitions?

Findings and Interpretation

Numerous small-scale museums featuring individuals and artists can be found across Turkey's cities. To assess if these museums are near an inclusive museum model open to cultural diversity that can be created based on Gertrude Stein's "Salon- Studio," it is necessary to determine whether their management styles adhere to contemporary postmodern museum understanding and criteria, whether the exhibitions organized are constructed by applying postmodern presentation methods, and so on. While carrying out this research, four of the "artist-important person" museums that met the micro museum criteria that were open to visitors in Istanbul were selected and visited by the researcher between 2021 and 2023. Before these research trips, an evaluation form containing postmodern micro museum criteria was prepared and the museums visited were examined in line with these criteria.

Micro art museums in the Research

Table 1. Micro art museums in the Research

Museum	**Address/ Location**	**Contact**
Adam Mickiewicz Museum	Bostan, Tatlı Badem Sk. No:23, 34435 Beyoğlu/İstanbul	https://www.mickiewiczstambul.com/portfolio-types/wiersze/page/2/
Doğançay Museum	Hüseyinağa, Balo Sk. No:42, 34435 Beyoğlu/İstanbul	http://dogancaymuseum.org/
Orhan Kemal Museum	Kılıçalipaşa Mahallesi Akarsu Yokuşu Sokak No.30, 34433 Beyoğlu/İstanbul	http://www.orhankemal.org/
Ara Gürel Museum	Yapı Kredi Bomontiada, Ara Güler Müzesi Tarihi Bomontiada Bira Fabrikası, Birahane Sk. No:1, 34381 Şişli/İstanbul	https://aragulermuzesi.com/

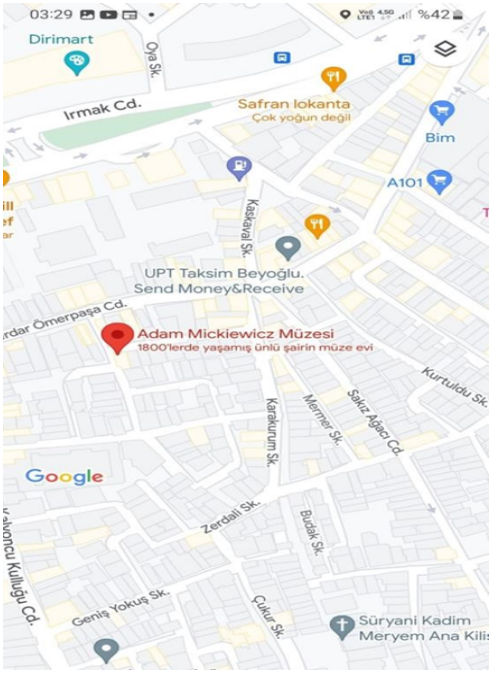
Adam Mickiewicz Museum

Source: https://muze.gov.tr/muze-detay?SectionId=IDM01&DistId=MRK 10.07. 2023

Adam Mickiewicz Museum, located in the center of Istanbul, was converted from a residence to a museum in 1955. The museum building is important because it is the house where Adam Mickiewicz lived until 1855 (Bektaş and Yalçınkaya, 2020). Mickiewicz is a poet, patriot and the most important representative of Romanticism in Polish literature, the author of the Polish national epic, who is equated with names such as George Byron and Johann Wolfgang Goethe. The Adam Mickiewicz Museum has a comprehensive booklet on Mickiewicz published by the Polish Consulate General. This booklet consists of articles full of biographical elements such as the poet's personal history, why and when he came to Istanbul, examples of his poems, and articles about the history of the museum. The museum booklet is prepared only in Turkish. Since this booklet is an academic file prepared using encyclopaedic information about the poet, the museum, the street and the district (Pera) where it is located, rather than a museum brochure that will appeal to different communities or age groups, the intended audience is limited to a certain intellectual group. Concisely, since Mickiewicz is a national poet of Poland, these

articles, which center on the historical, social, and cultural ties between the two nations, were penned by highly qualified experts and academics; however, audiences from different age groups and social classes will find them uninteresting. On the other hand, any audience can be drawn in by the "history strip" prepared with historical details from both cultures and hung on the museum walls in three languages (Turkish, English, and Polish). Although the identity cards of the objects on display are meticulously created, there is not enough information or explanation to spark interest across various age and cultural groups. The museum's digital presentations, however, give visitors detailed information on the subject matter.

The "poem tree" artwork on the third level, which is constructed out of tiny book pages, is one of the important tools of the exhibition that emphasizes audience engagement and is thought to be an application to boost visitor contact. These little sheets of the poet's many poems are available for readers to read. If they'd like, they can even tear off a branch from one of the pages and carry it with them as a tangible reminder of their trip to the museum. In the three-storey museum building, an infrastructure system has not been created to allow disabled visitors to access the museum floors. While the well-designed seating areas placed on each floor of the museum enable the audience to rest and evaluate the objects they see, the terrace on the top floor of the building is not actively used. Since there is no trained museum educator, as emphasized by Taylor and Neill (2008), it is not possible for educational activities, which are considered the strongest aspect of contemporary museums in the context of social studies, to be carried out with a planned instructor. Furthermore, the museum lacks a social media presence on any platform that could promote more interpersonal communication. The Adam Michiewicz Museum is barely described on the Ministry's website/museumkart website in both Turkish and English, along with a few images and a brief depiction, like other museums under the Ministry of Culture and Tourism.



Location of Adam Mickiewicz Museum

Doğançay Museum

Source:http://www.dogancaymuseum.org/pPages/pGallery.aspx?pgID=579&lang=TR&section=9&param1=13

Turkey's first museum dedicated to modern art: 'Doğançay Museum' opened its doors to the public in 2004 (Doğançay Museum, 2023). With collections curated from artist Burhan Doğançay's works from the past to the present, the museum provides an opportunity to explore the artist's evolving understanding of art throughout time as well as look at his paintings. Burhan Doğançay's works exhibited in the museum include his figurative works and other works stimulated by the walls of the urban areas. In the cities where he lived during his maturity period, he produced works inspired by the walls, which he saw as the most important sharing environments of the post-modern city and depicted as platforms where all the myths and stories about the city could be solved. (Doğançay Museum, 2023). The museum also gives visitors the chance to compare the works produced by the Doğançays, father and son, and therefore to follow the differences in both style and content in the art perceptions and approaches of the Doğançays, besides the traces left by the social movements and art movements of the historical periods in which they lived.

The museum visitor guide booklet is meant to serve as a reference book for art enthusiasts of all ages and backgrounds, as it provides extensive information about the painter's life, artwork, and museum exhibits. This contrasts with the brochures and promotional booklets, which lack the comprehensiveness necessary to appeal to various audiences, communities, or age groups. The five-storey Doğançay Museum's well-designed display galleries and lighting system allow it to present the works of Burhan and Adil Doğançay in a spectacular fashion by placing them within their respective historical artistic periods. Audiences from a variety of age groups and cultural backgrounds can enjoy visiting the museum because the bilingual tags of the works are placed in convenient locations, are readable without complicating the presentation of the works, and allow users to download the necessary information to their smartphones via the QR codes prepared for each work. Furthermore, information regarding the time periods in which the works were produced can be accessed by scanning the QR codes that have been placed next to the artwork. One can also create a personal connection with the artist by traveling to the historical process and setting in which the artists created their works through listening to the significant music of the era. Although more interactive and audience-oriented technological methods such as touch screens are not used, the use of important musical works of the period as another art that could trigger the production of painting

enable the audience to establish a personal relationship with the exhibited works and make the museum experience more permanent.

The museum offers services such as teahouses and elevators designed to facilitate the travels of both general visitors and disadvantaged groups and provide them with a respite. Hence, a visitor who wants to visit the museum in a wheelchair can go to the upper floors by elevator. Important steps taken to ensure the continuity of the museum include not ignoring this issue, which is crucial for audience inclusion, and fostering an atmosphere where guests from various groups can congregate and discuss their thoughts about the works thanks to the free tea hours held at specific times in the ground floor teahouse. The museum, moreover, hosts a few lectures and activities that are open to participation from various organizations. For instance: Since September 2021, the museum's culture and art center has hosted the "Beyond Borders" event, which has facilitated discussions between professionals, academics and young people.

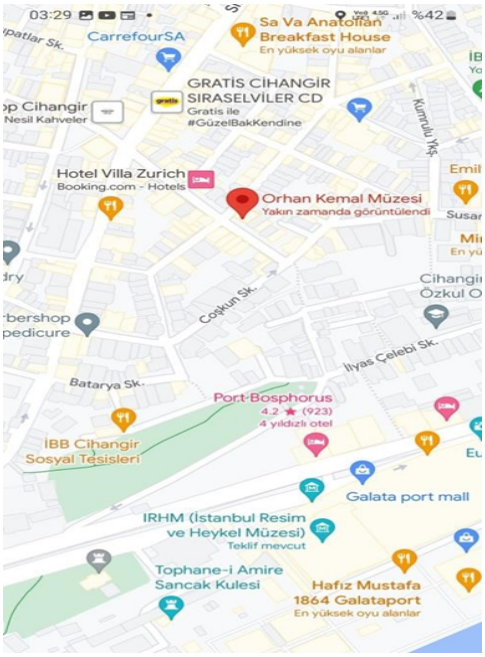
Location of Doğançay Museum

Orhan Kemal Museum

Source:https://gezilmesigerekenyerler.com/wpcontent/uploads/2017/01/orhan-kemal-muzesi.jpg 10.07.2023

Orhan Kemal Museum was established in 2000 with the contributions of the Orhan Kemal Culture and Arts Coordination Office on the ground floor of a five-storey building in Beyoğlu, with the aim of keeping the memory of the writer Orhan Kemal alive. In the museum, objects used by Orhan Kemal in certain periods of his life (his glasses, his typewriter, which was one of the most important objects in the construction and shaping of a writer's production area during his lifetime, etc.), his private belongings, private correspondence, family photographs and photographs taken by the famous photographer Ara Güler are exhibited (Hürriyet, 2023). All works in the museum are exhibited with "object-oriented" classical presentation techniques and lighting system without utilising technologically advanced applications like touch screens or projectors which may draw in audiences of all ages.

The preparation of item tags, which are primarily date tags, is limited to Turkish, making it difficult for audiences and visitors from other countries or cultures to comprehend and relate to the significance of the objects, their histories, and general background. Audience interaction is not feasible because all the museum's works are, as mentioned earlier, exhibited using "object-oriented" display systems and lighting processes. Stated differently, the museum does not employ strategies that would boost attendance by endorsing the technology-driven education-entertainment model. Other than leaving notes in the "memory book" located at the museum's entry, there isn't any activity in which the audience can actively participate. The rooms housing the exhibits on display are the only areas of the museum, which is housed in a tiny flat. The Orhan Kemal Museum nonetheless draws interest from both domestic and foreign tourists due to its status as an artist-museum named after a significant and well-known writer, as well as the writer's and his works' significant influence in both Turkey and the global literary community. To put it succinctly, the museum's display of its artifacts lacks interactivity, and its planned programs play little part in drawing in people from diverse cultural backgrounds.



Location of Orhan Kemal Museum

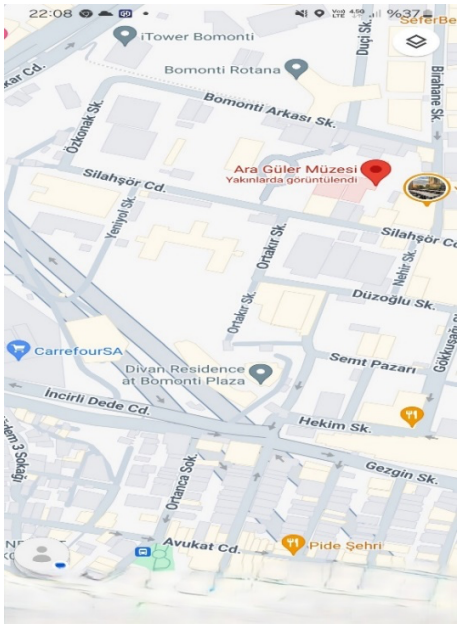
Ara Güler Museum

Source: https://bi-ozet.com/2020/09/07/ara-guler-muzesinin-kapilari-yeni-sergi-ile-tekrar-aciliyor/10.07.2023

A micro museum with a similar concept, Ara Güler Museum, converted the old Bomonti Beer Factory into a cultural socializing platform in the city's centre, making it one of the public collective production spaces. In honour of renowned photographer Ara Güler, one of Istanbul's most significant memory collectors, the museum opened its doors in 2018. The museum strives to fulfil these objectives and missions. It was founded to preserve the images that Ara Güler took over the years and present them to the younger generations. It also aims to create both temporary and permanent exhibitions using selected frames from its archive and to make them accessible to audiences interested in photography from a variety of social backgrounds. The 2018 opening of the Ara Güler Museum in Bomontiada and its exhibitions have become a significant link in the formation of ties between various social classes because of the imprints they leave on the city's cultural memory and the interactive and transitional dialogue they foster within people. The "A Handful of Beautiful People" exhibition welcomes guests into the museum's rooms, which are exceptionally well-designed for a photography museum, maintaining the exhibitions' genuine appearance and meticulous preparation, from the presentations to the well-chosen photos.

Books about Ara Güler and his work, which are compiled from his archive, are available for purchase on the museum store's shelves, but no brochure regarding the museum's founding or the current exhibition is available for viewing. Examining the works is made easier by the efficient lighting system that illuminates the walls dividers made of the panels. The fact that date strips and object tags are generated in both Turkish and English gives viewers from other cultures or countries an advantage in terms of information accessibility. The effect created by exhibition presentations made inside the texture of a historical place allows visitors to feel as though they are a part of the works and the historical processes in which they were produced. Because of this genuine environment, the museum has grown to be a significant hub for public acculturation as well as a gathering place and sociability centre for visitors. Specifically, the museum's interior architecture is showcased through its design, which includes exhibition spaces and seating arrangements tailored to suit various audience demographics.

While speaking with museum authorities, it was learned that a few workshops and events had been planned for the participation of various organizations; however, no formal program or informational brochure had been prepared for these events. Because it is a "single artist-museum" named after a significant and well-known artist, like Doğançay and Orhan Kemal Museum, and because Ara Güler's works are well-known in Turkey and throughout the world of art, the museum draws both domestic and foreign visitors. The Ara Güler Museum has also active social media profiles in addition to a webpage with basic information about the institution.



Location of Ara Güler Museum

Conclusion

Museums are communal centres of acculturation and socialization that seek to build bridges between the past, present and future, offer meaningful experiences to communities and individuals while striving to achieve this purpose and mission, and aim to strengthen communication between societies and cultures by eliminating prejudices. (Anonymous cited by Yılmaz, Er, 2020: 171).

Today, technology is used to create spaces where unlimited communication takes place seamlessly in such an addictive manner, and where our emotions and feelings become a commodity for consumption. Although these socializing environments are spaces created to encourage the strengthening of people's bonds with each other and to support the dialogue between cultures and different communities, these channels seem only to provide instant information exchange and flow rather than to reinforce the communication between individuals. As a result of the excessive and unnecessary use of these spaces, the life arteries of many individuals are blocked, the functional abilities they need to use in daily life are restricted, besides it is observed that they become identities with serious problems of focusing. The atmosphere created by these "sharing spaces" appears to aim to make individuals visible instead of creating common grounds upon which they might share and exchange ideas with one another.

Owing to the controversial phenomenon and practice of radical democracy imposed by global capitalism, in which all our personal data is systematically stored and stocked, different communities living in the world are forced to live in their own bubbles. In short, modern human beings, far beyond meeting in common spaces, live their lives in ghettos together with the groups they are characterized by, interacting with only those who are like them in the safe cocoons created where they affirm their existence by constantly "otherizing" the others through the social networks they have established. Despite opinions to the contrary, it is a first-hand reality of our times that there are significant differences between making an identity or a group visible, in other words, being aware of the existence of such an identity or group and encouraging and promoting the creation of spaces where different communities can build social and cultural bridges with each other.

"Homes", which in the past were spaces characterized by the connotations of a "warm" word like "nest" and where individuals with certain common values and habits led their lives together, are now defined in completely different terms. It is no coincidence that the concept of "living space" is defined as an area with the facilities of shopping malls, where you can establish ties and be valued only as long as you consume and spend. As one of the compasses of sociocultural change, it is impossible for contemporary museums to remain indifferent to the waves of sociocultural transformation. For this reason, like the evolution of the concept of "home", the concept of museum has been defined with many different qualities and characteristics attributed by governments and societies throughout the course of history.

Today, principles such as "inclusiveness and diversity" or "creating common spaces that foster communication between communities and cultures" which are often underlined and emphasized as being

parts of the criteria and trends of contemporary museums, have found their way among the constituents of the up-to-date standards of museums especially because of the reformist social and cultural movements of the previous century. These concepts have been included in the contemporary museum definition because of difficult processes, painful social resistances and fractions, and have changed the traditional understanding and concept of the museum from scratch, thus becoming phenomena that has diverted and shaped postmodern museum practices. As a result of the imposition of today's lifestyle, museums, which are now identified with the concept of "shopping mall museum", are managed with an institutional structure like the administrative organization of international "fast food" restaurant chains (Karadeniz, 2018). Therefore, most of the above-mentioned contemporary museum criteria which are of great importance for the creation of an environment of social harmony and tolerance remain on paper without being put into exercise; when performed though, the speed and duration of an activity during these applications mostly prevent the continuity of learning can be experienced. Moreover, in some large-scale museums, the use of technology has become more of the goal itself than a means to an end, resulting in the satisfaction of individual's own curiosity being elevated to the top of the list of museum experiences. Thus, the audience becomes more interested in the technological device that is supposed to make the presentation interactive than in creating bonds with the objects on display.

For this reason, this study, which makes it possible to thoroughly examine the periods and spaces at which social movements and civil rights struggles changing the history of the world and becoming a touchstone by transforming the traditional understanding of art and the concept of the museum, focuses on evaluating the approaches of postmodern museums in the perspective of a micro-scale single artist museum. In addition to this, this research aims to answer the questions about how today's museums can benefit from the structure of these formations by being fascinated by the common spaces created organically in different art circles, without prescribed programs or calendars. Therefore, while examining one of the best examples of these spaces, the famous studio of Gertrude Stein who was recognized as an art expert in Parisian art circles in the beginning of the last century, this study had the chance to evaluate both the concept of contemporary museum through the definitions of micro-scale museums and the single artist museums in Turkey in the context of the mentioned criteria.

Moreover, in this study, micro-scale museums are in focus since there are many examples and experiences showing that postmodern museum trends and practices, as explained in detail with examples above, sometimes lose their functionality in large-scale and international museums and are presented as part of their institutional identity for the sake of "political correctness". In line with this focus, it has been determined that Doğançay Museum, which is only one of the four single artist museums visited in Istanbul, organizes exhibitions and presentations with an awareness of contemporary museum trends, and tries to apply postmodern museum criteria within the limits of possibilities. On the other hand, the Adam Michiewicz Museum and the Ara Güler Museum generally emphasize postmodern presentation practices, while the Orhan Kemal Museum, by using traditional presentation techniques, displays an approach which is far from inclusiveness. During this study, another small-scale museum, the "Museum of Innocence" of the famous novelist Orhan Pamuk, which received the European Museum of the Year Award in 2014, was also visited. Although the Museum of Innocence did not become one of the subjects of this study due to its being based on fictional characters and plot, the important role of this museum in the development of new generation small-scale museums, especially in Turkey, is undeniable, both in terms of the originality of its collection and the presentation of objects. However, although the interior design of the museum building was impressively created in a way that emphasizes the presentation of objects with details that deepen the museum experience, the Museum of Innocence, like the other small-scale museums in the scope of the research, except the Doğançay Museum, is weak in terms of audience inclusiveness. Due to the architecture of the building, an elevator cannot be installed, so a viewer in a wheelchair can only visit the first floor, while the limited space of the museum is an obstacle both to the creation of an interactive environment where intercultural exchange is encouraged, and any museum education can take place. While today's technology (film projectors, audio guides, etc.) is used only to add dimension to the presentation techniques and exhibition methods, the museum does not organize any activities that visitors can participate in and turn their museum visit into a personal experience, except for the copies of Orhan Pamuk's Museum of Innocence in various languages, the novel from which the museum's fictional display was adapted, placed in the resting areas for the visitors to be able to read the sections where the objects on display are mentioned. To sum up, even the "Museum of Innocence", a small-scale museum with international recognition and relatively more opportunities, connections and importance, has difficulty in creating a contemporary perception of a "queer" museum that is interculturally and internationally dynamic and transitional, which the Steins created in the early 1900s by centring the energy of inclusive artistic production.

Except for the "poetry tree" activity at the Adam Mickiewicz Museum, none of the museums visited had any interactive activities that would involve the audience in one-on-one participation and thus support hands-on learning. In short, only one of these museums has tried to make the audience a part of the visit by designing only one activity. The fact that the Ara Güler Museum does not have an information brochure or booklet that can be understood by different national and international communities in different languages, using universal intercultural elements, certainly shows that it is one step behind the other museums in terms of inclusiveness. The fact that only Doğançay Museum has a well-developed website that is open to social interaction, and that it organizes educational activities and workshops makes it clear that the other three museums are not in active interaction with the audience.

During these visits, it was found that micro-scale organizations, such as single artist museums in Istanbul, primarily lack sufficient financial resources and supporters. This is the primary reason preventing micro-scale museums from organizing more inclusive exhibitions and reaching different audiences. Nevertheless, setting up social media accounts that can be used effectively is an effortless, fast and cost-effective process nowadays. The need for large financial powers or powerful sponsoring companies to feed the social interaction created by these platforms with marketing strategies targeting different age groups and cultural communities, and thus to reach museum audiences, has considerably decreased. Therefore, these financial difficulties, which are also cited as the reason for the lack of audience interest in single artist museums, can be overcome in a quicker way with a properly utilized workforce and energy, thanks to the online establishment of connections and social networks like those that the Steins established in the first quarter of the 1900s by visiting art salons and various exhibitions in Paris.

In short, the first step for today's micro-scale single artist museums to become places where the inclusive, diverse, cross-cultural, interdisciplinary and open atmosphere of Gertrude Stein's salon can be experienced will be the effective use of the right social media tools. Increasing interaction between individuals and communities using targeted marketing techniques and advertising methods will be the second important step, as it will lead to the recognition of the names, images and logos of these museums in different online groups. Gertrude Stein's studio became a common space of freedom across borders, where the art of the period was passed through communities, and where artistic and intellectual production was constantly nourished both individually and collectively. The fact that Gertrude Stein, the owner of the salon, the creator and supporter of this "queer" environment, who was seen as an authority on art and literature at the time, shared social and artistic developments, movements and changes with those who visited her studio and created discussions aligns with the definition of the contemporary museum educator. Therefore, one of the steps that today's micro-scale single artist museums can take to create the aforementioned dynamic and transitional environment is to work with a well-equipped museum educator to ensure that the audience transforms their museum visit into a meaningful experience. Gertrude Stein also opened the modest and homely walls of her studio, which she covered from one side to the other with original and the most widely discussed paintings of the period, to every viewer interested in art, even though it is now considered a traditional, object-oriented display technique. The fact that these valuable works of art were taken from the familiar exhibition halls and started to be exhibited in an authentic house-workshop with a composition focusing mainly on the "modern art theme" coincides with the logic of contemporary exhibition display that today's curators strive to create. It is a fact that the "walls" of the studio were the most advanced technological tool that could be used at the time for the display of the works; however, the fact that an authentic atmosphere where one-on-one discussions could be held with the artists who created the works in front of these walls was presented to the audience with a thematic exhibition display makes Stein's studio one of the pioneering spaces where the educational activities of contemporary museums are taking place. At this point, if today's micro-scale single artist museums adopt a similar vision and organize face-to-face or online "edu-tainment" oriented events using today's technology, they will provide an information flow that will strengthen the audience's bond with the objects exhibited, and thus, these museums will have taken a step to support the phenomenon of lifelong learning.

To summarize, considering the suggestions above, the modelling and dissemination of the inclusive, diverse, intercultural, interdisciplinary atmosphere of Gertrude Stein's salon as a micro-museum is considered as a valuable effort for the postmodern museum concept. Moreover, the implementation of such a modelling is thought to contribute, especially in the post-Covid period, both to the cultural and artistic exchange that will take place in a more organic way and to the sustainability of micro-scale and large-scale museum practices in the long term. Following the formation and development processes of micro-museums and supporting them with research will create spaces for sharing stories that are trapped in between due to dominant policies by supporting to open out the door to the diversity and polyphony of cultural exchange

within national and international areas.

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BİR BAKIŞTA MİKRO MÜZELER: GERTRUDE STEIN'IN MİKRO MÜZE-ODASI İLHAMIYLA TÜRKİYE'DEKİ MÜZE ÖRNEKLERİNİN YORUMLANMASI

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ÖZ

Günümüzde müzeler sergileme ve sunum tekniklerini, yaklaşımlarını, uygulama pratiklerini yeni sanatın üretildiği ortamlara, çağımıza uygun hale getirmeye çalışmaktadır. Uluslararası Müzeler Konseyi tarafından hazırlanan çağdaş müze tanımında müzenin, somut ve somut olmayan mirası araştıran, toplayan, koruyan, yorumlayan, sergileyen ve toplumun hizmetinde olan, kâr amacı gütmeyen, kalıcı bir kurum olduğu vurgusu yapılmıştır. Müze yeni tanımıyla işlevlerini de güncellemekle birlikte halka açık, erişilebilir ve kapsayıcı kurumlar olarak, çeşitliliği ve sürdürülebilirliği teşvik etmekle yükümlü hale gelmiştir. Eğitim, eğlence ve bilgi paylaşımı için çeşitli deneyimler sunmak; etik, profesyonel olarak ve toplulukların katılımıyla çalışmak ve beraberinde ziyaretçi ve izleyiciyle iletişim kurmak müzelerin sorumluluk üstlendiği işlevler olarak tanıma eklenmiştir. Bu bağlamda değişen tanımla birlikte müze ziyaretlerinin içeriği ve ziyaretçilerin beklentilerinde de önemli değişimler meydana gelmeye başlamıştır. Bireysel tecrübeler haline gelmeye başlayan müze ziyaretleri yeni tanımla birlikte gündeme gelen bu beklentiye uygun oluşturulan, postmodern müze kıstaslarından "kapsayıcılık", "paylaşarak öğrenme" gibi ilkelerin odağa alınarak kurgulandığı ve sunulduğu sergilerle hayat boyu öğrenmeyi destekleyecek deneyimler haline gelmektedir. Bu araştırmada, Amerikalı yazar Gertrude Stein'ın "ilk modern sanat müzesi" olarak nitelendirilen stüdyosu çağdaş mikro müze kavramı üzerinden ele alınmıştır. Bu bağlamda yurt dışında ve Türkiye'de, Gertrude Stein'ın "salon-stüdyo modeli" merkez alınarak düzenlenip, kapılarını izleyicilere açacak, kültürlerarası iletişimi cesaretlendirici, çeşitliliğe açık müze örnekleri araştırılmıştır. Salon – stüdyo modeline içerik bağlamında uygun olabileceği düşünülen İstanbul'daki Adam Michiewicz Müzesi, Doğançay Müzesi, Orhan Kemal Müzesi ve Ara Güler Müzesi incelenmiş, ele alınan yurt dışı örneklerle birlikte değerlendirilerek salon-stüdyo modelinin yaygınlaştırılmasının, postmodern müze kavramına ve çağdaş müze uygulamalarına ne şekilde katkı sağlayacağı tartışılmıştır.

Anahtar Sözcükler: Turkish Folk Music, Türkü, Central Anatolian dialect, online education