

# List of Figures

N. of Figure	Caption
Figure 1.	Man Bartlett, “Tips for Instagrammers Who Want More Likes”, Instagram post, 2014. Screenshot of the work as presented on the artist’s website, reproduced here in black and white. Source: Man Bartlett, <a href="http://www.manbartlett.com">http://www.manbartlett.com</a> (accessed 2017).
Figure 2.	“Exquisite Corpse” challenge, Instagram post by @MisterJamesGallagher, 2025. Screenshot from Instagram, reproduced here in black and white (accessed 2025).
Figure 3.	soft/WALL/studio, Instagram wall (profile view), 2017. Screenshot from the collective’s Instagram account (@softwallstuds), reproduced here in black and white.
Figure 4.	Graphic representation of visitors’ practices of photography while visiting cultural institutions. Diagram by the author. Originally published in Tomarchio (2021, 2023).
Figure 5.	#Kusama, Instagram hashtag feed. Screenshot from Instagram ( <a href="https://www.instagram.com/explore/tags/kusama/">https://www.instagram.com/explore/tags/kusama/</a> ), visited in 2020, reproduced here in black and white.
Figure 6.	Overview of the methodology, indicating data sources, primary operations, and results. Diagram by the author, originally published in Tomarchio (2021, 2023a).
Figure 7.	Examples of pictures belonging to the category “Art”. Tomarchio (2021, 2023a).

N. of Figure	Caption
Figure 8.	Examples of pictures belonging to the category “Art + People”. Tomarchio (2021, 2023a).
Figure 9.	Examples of pictures belonging to the category “People”. Tomarchio (2021, 2023a).
Figure 10.	Examples of pictures belonging to the category “Architecture + People”. Tomarchio (2021, 2023a).
Figure 11.	Examples of pictures belonging to the category “Architecture”. Tomarchio (2021, 2023a).
Figure 12.	Examples of pictures belonging to the category “Practical Items”. Tomarchio (2021, 2023a).
Figure 13.	This flowchart provides an overview of the steps of the methodology and lists its key innovations in terms of operations (purple boxes with a red stroke) and the five main results (orange circles). Diagram by the author, originally published in Tomarchio (2021, 2023b).
Figure 14.	Self-organising map of images from different museums in singapore. It is possible to observe clusters where similar content also has similar visual properties. Diagram by the author. Originally published in Tomarchio (2021, 2023a).
Figure 15.	Self-organising map of the Asian civilisation museum. Diagram by the author. Originally published in Tomarchio (2021, 2023a).
Figure 16.	Self-organising map of the Art Science Museum. Diagram by the author. Originally published in Tomarchio (2021, 2023a).

N. of Figure	Caption
Figure 17.	Self-organising map of the National Gallery. Diagram by the author. Originally published in Tomarchio (2021, 2023a).
Figure 18.	Self-organising map of The Substation. Diagram by the author. Originally published in Tomarchio (2021, 2023a).
Figure 19.	Self-organising map of the Centre for Contemporary Art. Diagram by the author. Originally published in Tomarchio (2021, 2023a).
Figure 20.	Labels in the elaboration of typologies. Diagram by the author. Originally published in Tomarchio (2021, 2023a).
Figure 21.	Typologies of the hybrid art place of museums. Diagram by the author. Originally published in Tomarchio (2021, 2023a).
Figure 22.	Scaled representation of the different clusters as mapped from the self-organising maps of the five museums and their intersections. Diagram by the author. Originally published in Tomarchio (2021, 2023a).
Figure 23.	Comparison between the hyper and non-hyper hybrid art places, with the correlation between the number of visitors and the number of tweets in 2016 and 2017. Diagram by the author. Originally published in Tomarchio (2021, 2023b).

N. of Figure	Caption
Figure 24.	<p>Comparison between production of images in Instagram from December 2019 to March 2020 among the five selected case studies. The two hyper venues (Art Science Museum and National Gallery in pink and blue, respectively) produced an average of 7,230 images in total, while the other three locations (light green for the Asian Civilisations Museum, dark green for The Substation, and orange for the Centre for Contemporary Art) produced an average of 450 pictures. Diagram by the author. Originally published in Tomarchio (2021, 2023a).</p>
Figure 25.	<p>Mapping of the Singapore River area showing how networked, place-based, and territorial logics intersect in the production of hybrid art spaces. Diagram by the author. Originally published in Tomarchio (2021, 2023b).</p>
Figure 26.	<p>Map of Singapore displaying the spatial distribution of art-related Twitter activity during 2016–2017. The visualization shows several clusters of cultural communication: three major clusters in the southern part of the island—around HarbourFront/Sentosa (leisure and performance area), Marina Bay–Bras Basah (dense with art institutions such as the Esplanade, ArtScience Museum, and National Gallery), and One-North/NUS (innovation and research hub). Smaller clusters appear in Jurong East, Jurong West, Bukit Timah, Woodlands, and Yishun. The intensity of activity mirrors Singapore’s cultural planning, with the strongest concentration in the central civic district designated for museums. Diagram by the author. Originally published in Tomarchio (2021, 2023b).</p>

N. of Figure	Caption
Figure 27.	A detailed map of central Singapore showing clusters of art-related tweets. From east to west: a medium-intensity cluster over the Singapore Indoor Stadium, another over the Arab Quarter, a high-intensity cluster at Marina Bay Sands centered on the ArtScience Museum, another intense cluster along Raffles Boulevard, one over the National Gallery, a medium cluster in the Bras Basah area near the Singapore Art Museum. Diagram by the author. Originally published in Tomarchio (2021, 2023b).
Figure 28.	The image compares the distribution of art-related tweets over the year across the different Discoveries. Tomarchio (2021).
Figure 29.	Importance of art venue features correlated with social media production. Tomarchio (2023, 2021b).
Figure 30.	Screen shot of the website <a href="https://www.hybridartspaces.com">hybridartspaces.com</a> . The website functions as an interactive visual platform for exploring hybrid art spaces in Singapore. Tomarchio (2020).