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### **Education and mediation in a contemporary exposition**

This paper presents an analysis of the policies of spectator in contemporary art through an ethnographic approach consisting in the registration of the narratives of the visitors who have interacted with the pieces of art in an exhibition. We are interested in seeing how different spectator's discourses arise through different mediation models.

This study was made in the exhibition "In the beginning was ..." by the Japanese artist Chiharu Shiota organized by the Sorigué Foundation in Lleida (Spain) between October 2015 and July 2016. During this period, we registered more than 200 hours of guided visits to the exhibition in order to analyse what responses and positions the public adopt depending on the type of mediation used. Situations, interactions and behaviours have been observed to see what experiences, attitudes, beliefs and reflections expressed the users visiting Shiota's exhibition.

We conclude that a predetermined mediation tends to homogenize the attitudes of the public and to reproduce the discourse of the museum institution, whereas, an open, flexible and dynamic mediation is the key for the arising of the multiple forms of life of visitors. The second one is a mediation that pays attention to the voices of all members to cause autobiographical and simultaneous narratives from the same contemporary artwork creating multi directional dialogues both individually and collectively. This type of mediation also allows us to see how contemporary help to generate heterogeneous and diverse life profiles art.