

## **Towards Tomorrow's Museum 2016**

**Tate Modern, Level 1 Seminar Room**

**Thursdays, 21 January – 31 March 2016, 14.00–17.00**

**There is no session on 25 February**

**The sessions on 12 March and 31 March take place in the Manton Studio, Tate Britain**

**The sessions on 17 March and 24 March take place in the McAulay Gallery, Tate Modern**

### **Outline**

What will be the priorities and policies of museums in the future? Who will be the audiences and how will they engage with institutions? Towards Tomorrow's Museum examines current questions and new models for the art museum. Over ten sessions, the course considers the major issues involved in rethinking the role of the museum, its programme and collection, and how its activities sit within a shifting cultural landscape.

Organised around a series of unique presentations by Tate staff on emergent programmes and practices, the course introduces and analyses key themes concerning the future of the museum. Modes of experimentation, critique and participation, and the role of architecture, globalization, digital technology and government policy, are all addressed in a detailed examination of how museums might develop and the transformation of Tate Modern in particular.

The course emphasises an international perspective, assessing Tate and other institutions within the global social and cultural dynamics of the early twenty-first century. Tate's own prospects for the future are explored in discussion and engagement with key members of staff, from departments including Curatorial, Learning, Development and Research. Visits to the collection displays at both Tate Modern and Tate Britain accompany the seminar discussions.

### **Format**

No prior knowledge of art history or museum studies is necessary. Participants will be encouraged to engage with a variety of written and visual material, and to discuss their own interpretations in a warm, dynamic and supportive setting.

The course consists of ten three-hour sessions plus a reading week. Sessions will involve short lectures, group discussions, participant presentations, and talks by Tate staff members. Visits to exhibitions, collection displays and other facilities at Tate Modern and Tate Britain will be arranged, and participants will also be encouraged to make independent visits to other galleries and exhibitions.

The course is led by Dr. Richard Martin in collaboration with the Public Programmes team at Tate Modern, and the Department of Culture, Media and Creative Industries, King's College London.

## Objectives

- To give a broad overview and deep insight into the current issues affecting a major art museum, considering contemporary and emerging influences on institutional responsibilities.
- To provide an understanding of areas that have significant impact on the museum, and to support a critical engagement with these themes.
- To consider how the many internal and external influences on the art museum may be coherently conceptualised into a plan for future activities.
- To establish skills and confidence in research, study and presentation, and in team-work, discussion and collaboration.

## Participants

- The group is composed of students enrolled on the MA in Cultural and Creative Industries at King's College London (KCL) and members of the public.

## Assessment

- KCL students are each asked to submit one essay of approximately 4,000 words at the end of the course (submission date to be confirmed). They must attend 75% of class hours to be eligible for assessment, and the weekly 'essential reading' is compulsory.
- For participants not enrolled at KCL, the essay and reading are optional.

## Contacts

- Dr. Richard Martin (course tutor): [rgmartin81@yahoo.co.uk](mailto:rgmartin81@yahoo.co.uk)
- Joseph Kendra (Assistant Curator, Public Programmes, Tate Modern): [Joseph.Kendra@tate.org.uk](mailto:Joseph.Kendra@tate.org.uk)
- Dr. Ruth Adams (Programme Director, MA in Cultural and Creative Industries, King's College London): [ruth.3.adams@kcl.ac.uk](mailto:ruth.3.adams@kcl.ac.uk)

**Week One: Imagining the Future**  
**21 January 2016, 14.00–17.00**  
**Level 1 Seminar Room, Tate Modern**

How do we think about the future? What historical models, forms of memory and current resources might we draw on when imagining new possibilities for the museum? Are there particular strategies that Tate should develop and implement to remain at the forefront of contemporary art, nationally and internationally? In this first session, the course will be introduced and contextualised, with a discussion of how fresh ambitions for the museum might be identified. We will be joined by members of Tate's Public Programmes team to discuss how this course relates to wider concerns and emerging debates at Tate. We also visit the collection displays at Tate Modern to help us decide on our own key objectives for the coming weeks.

**Essential reading**

- Claire Bishop, *Radical Museology, or, What's Contemporary in Museums of Contemporary Art?* (London: Koenig Books, 2013).
- Iwona Blazwick, 'Introduction', in Shamita Sharmacharja (ed.), *A Manual for the 21st Century Art Institution* (London: Whitechapel and Koenig Books, 2009), pp.14–23.
- Hal Foster, 'After the White Cube', *London Review of Books*, vol.37, no.6 (19 March 2015), pp.25–6: <http://www.lrb.co.uk/v37/n06/hal-foster/after-the-white-cube>

**Further reading**

- Cristina Bechtler and Dora Imhof (eds.), *Museum of the Future* (Zurich: JRP|Ringier, 2014).
- Tony Bennett, *The Birth of the Museum: History, Theory, Politics* (London: Routledge, 1995).
- Biljana Ciric and Sally Lai (eds.), *Institution for the Future* (Manchester: Chinese Arts Centre, 2012).
- Douglas Crimp and Louise Lawler, *On the Museum's Ruins* (Cambridge, MA: MIT Press, 1993).
- Carol Duncan and Allan Wallach, 'The Universal Survey Museum', *Art History*, vol.3, no.4 (December 1980), pp.448–69.
- Hendrik Folkerts, Christoph Lindner and Margriet Schavemaker (eds.), *Facing Forward: Art and Theory from a Future Perspective* (Amsterdam: Amsterdam University Press, 2015).
- Neil McGregor and Nicholas Serota, 'The Museum of the 21st Century' (7 July 2009): <http://www.lse.ac.uk/newsAndMedia/videoAndAudio/channels/publicLecturesAndEvents/player.aspx?id=374>
- Nina Simon, *The Participatory Museum* (Santa Cruz: Museum 2.0., 2010): <http://www.participatorymuseum.org/>

**Week Two: Curating the New**  
**28 January 2016, 14.00–17.00**  
**Level 1 Seminar Room, Tate Modern**

New artistic practices demand new modes of display. Installation art, site-specific, performance, ephemeral and durational works not only raise questions of display, but also of documentation, acquisition and conservation. This session will address key issues that arise in curating new types of work, with reference to the exhibitions programme at Tate Modern. How do 'expanded' artistic practices negotiate with the architectural and conceptual spaces of the museum? What impact has a space like the Tanks at Tate Modern had on the presentation and perception of new work? And how might these issues change the museum's relationship with its publics? We will also consider Tate's focus on acquiring works from regions other than Europe and North America.

**Essential reading**

- Bruce Altshuler, 'Collecting the New: A Historical Introduction', in Altshuler (ed.), *Collecting the New: Museums and Contemporary Art* (Princeton, NJ: Princeton University Press, 2007), pp.1–9.
- Keith Arnatt, 'Sausages and Food: A Reply to the Interview with Alan Bowness of the Tate Gallery', *Creative Camera*, no.214, October 1982, pp.700–3.

**Further reading**

- Erika Balsom, *Exhibiting Cinema in Contemporary Art* (Amsterdam: Amsterdam University Press, 2013).
- David Balzer, *Curationism: How Curating Took Over the Art World and Everything Else* (London: Pluto Press, 2015).
- Emma Barker (ed.), *Contemporary Cultures of Display* (New Haven, CT: Yale University Press, 1999).
- Beryl Graham and Sarah Cook, *Rethinking Curating: Art After New Media* (Cambridge, MA: MIT Press, 2010).
- Hans Ulrich Obrist, *A Brief History of Curating* (Zurich: JRP-Ringier, 2008), and *Ways of Curating* (London: Penguin, 2015).
- Paul O'Neil, *The Culture of Curating and the Curating of Culture(s)* (Cambridge, MA: MIT Press, 2012).
- Griselda Pollock and Joyce Zemans (eds.), *Museums After Modernism: Strategies of Engagement* (Oxford: Blackwell, 2007).
- Nicholas Serota, *Experience or Interpretation: The Dilemma of Museums of Modern Art* (London: Thames and Hudson, 2006).

**Week Three: International Partnerships**  
**4 February 2016, 14.00–17.00**  
**Level 1 Seminar Room, Tate Modern**

This session will focus on the increasingly global context in which art institutions are situated, with a particular emphasis on international partnerships. We will consider a range of models, including Tate's strategies and initiatives for institutional partnerships, as well as the ways in which artists and smaller organisations participate in collaborative practices. We will consider the financial and strategic aspects of working in partnership alongside other practical considerations. International partnerships also raise important questions concerning post-colonialism, cultural difference, political geography and the global circulation of culture. How might an institution like Tate engage critically with processes of globalisation?

**Essential reading**

- Maria Lind, 'Complications: On Collaboration, Agency and Contemporary Art', *Public*, no.39, Spring 2009, pp.52–73.
- Mark Rectanus, 'Globalization: Incorporating the Museum', in Sharon Macdonald (ed.), *A Companion to Museum Studies* (Oxford: Blackwell, 2006), pp.381–97.

**Further reading**

- Hans Belting, Andrea Buddensieg and Peter Weibel (eds.), *The Global Contemporary and the Rise of New Art Worlds* (Cambridge, MA: MIT Press, 2013).
- Former West: <http://www.formerwest.org>
- Anna Maria Guasch, Menene Gras and Paula Barreiro López, 'Three Notes on the *Global Occupations of Art*', *Third Text* (online; undated): <http://thirdtext.org/three-notes>
- Bruno Latour, 'Some Experiments in Art and Politics', *e-flux*, no.23, March 2011: <http://www.e-flux.com/journal/some-experiments-in-art-and-politics/>
- Andrew McClellan, 'Commercialism', in *The Art Museum from Boullée to Bilbao* (Berkeley: University of California Press, 2008), pp.193–232.
- Sophie Richard, *Unconcealed: The International Network of Conceptual Artists 1967–77: Dealers, Exhibitions and Public Collections* (Norwich: Ridinghouse, 2009).
- Chin-Tao Wu, 'Worlds Apart: Problems of Interpreting Globalised Art', *Third Text*, vol.21, no.6 (November 2007), pp.719–31.
- George Yúdice, *The Expediency of Culture: Uses of Culture in the Global Era* (Durham: Duke University Press, 2003).

**Week Four: Institutional Critique – Inside and Outside the Museum**  
**11 February 2016, 14.00–17.00**  
**Level 1 Seminar Room, Tate Modern**

Since the 1960s, the work of artists examining the structures and ideologies underpinning museums and galleries has been categorised as institutional critique. In this session, we'll assess how figures such as Andrea Fraser and Hans Haacke have shaped debates concerning the status and function of museums, as well as how museums have developed modes of critique via the emergence of new institutionalism. Has the power of these critiques been enhanced or neutralised as they have been absorbed into everyday institutional practices? How might the issues raised in relation to institutional policies speak to wider political and social concerns outside of the gallery? What form or function might future critiques take?

**Essential reading**

- Julia Bryan-Wilson, 'A Curriculum for Institutional Critique, Or the Professionalization of Conceptual Art', in Jonas Ekeberg (ed.), *New Institutionalism* (Oslo: Office for Contemporary Art Norway, 2003), pp.89–109.
- Andrea Fraser, 'From the Critique of Institutions to an Institution of Critique', *Artforum*, vol.44, no.1, September 2005, pp.278–83.

**Further reading**

- Alexander Alberro and Blake Stimson (eds.), *Institutional Critique: An Anthology of Artists' Writings* (Cambridge, MA: MIT Press, 2009).
- J. J. Charlesworth, 'Curating Doubt', *Art Monthly*, no.294, March 2006, pp.1–4.
- Neil Cummings and Marysia Lewandowska, 'The Value of Things', *Critical Quarterly*, vol.43, no.1 (April 2001), pp.109–114.
- Charles Esche, 'What's the Point of Art Centres Anyway? Possibility, Art and Democratic Deviance', *eipcp*, April 2004:  
[http://www.republicart.net/disc/institution/esche01\\_en.pdf](http://www.republicart.net/disc/institution/esche01_en.pdf)
- Alex Farquharson, 'Bureaux de change', *frieze*, no.101, September 2006:  
[http://www.frieze.com/issue/article/bureaux\\_de\\_change/](http://www.frieze.com/issue/article/bureaux_de_change/)
- Andrea Fraser, *Museum Highlights: The Writings of Andrea Fraser* (Cambridge, MA: MIT Press, 2007).
- Kynaston McShine (ed.), *The Museum as Muse: Artists Reflect* (New York: Museum of Modern Art, 1999).
- Hito Steyerl, 'The Institution of Critique', *transversal*, January 2006:  
[http://eipcp.net/transversal/0106/steyerl/en/base\\_edit](http://eipcp.net/transversal/0106/steyerl/en/base_edit)
- John C. Welchman, (ed.) *Institutional Critique and After* (Zurich: JRP|Ringier, 2006).

**Week Five: Architecture**  
**18 February 2016, 14.00–17.00**  
**Level 1 Seminar Room, Tate Modern**

This session considers the role of architecture in shaping the programmes and status of the contemporary museum. How does architecture frame and enable activities in the museum? Can buildings create new audiences? And what is the relationship between the design of a building and the displays housed within it? With visits to key spaces inside and outside the building, we will take a close look at Tate Modern's physical evolution, and specifically the extension of the current building, due for completion in June 2016. We will explore the rationale and the plans for the new spaces, and how they will affect the existing gallery.

**Essential reading**

- Hal Foster, *The Art-Architecture Complex* (London: Verso, 2011), pp.104–29.
- Rosalind Krauss, 'Postmodernism's Museum Without Walls', in Bruce W. Ferguson, Reesa Greenberg and Sandy Nairne (eds.), *Thinking about Exhibitions* (London: Routledge, 1996), pp.340–8.
- The Tate Modern Project: <http://www.tate.org.uk/about/projects/tate-modern-project>

**Further reading**

- Michaela Giebelhausen (ed.), *The Architecture of the Museum: Symbolic Structures, Urban Contexts* (Manchester: Manchester University Press, 2003).
- Jacques Herzog and Hal Foster, 'If You Build It, Will They Come?' (10 February 2014): <http://www.tate.org.uk/context-comment/video/architecture-and-art-if-you-build-it-will-they-come-jacques-herzog-and-hal>
- Suzanne MacLeod (ed.), *Reshaping Museum Space: Architecture, Design, Exhibitions* (London: Routledge, 2005).
- Suzanne MacLeod, Laura Hourston Hanks and Jonathan Hale (eds.), *Museum Making: Narratives, Architectures, Exhibitions* (London: Routledge, 2012).
- Victoria Newhouse, *Towards a New Museum* (New York: The Montacelli Press, 2006).
- Brian O'Doherty, 'Notes on the Gallery Space', in *White Cube: The Ideology of the Gallery Space* (Berkeley: University of California Press, 1999), pp.13–34.
- Jane Rendell, *Art and Architecture: A Place Between* (London: I.B. Tauris, 2006).
- Various, 'Material Thinking of Display', *Studies in Material Thinking*, vol.12 (2015): <https://www.materialthinking.org/volumes/volume-12>

**Week Six: Reading week: no session**  
**25 February 2016**

**Week Seven: Digital Publics**  
**3 March 2016, 14.00–17.00**  
**Level 1 Seminar Room, Tate Modern**

In this session, we will consider the possibilities created by digital media, especially in the engagement of audiences, and the specific role of Tate Media in the outreach and visibility of Tate's activities. What implications do online audiences have for museums? How are international audiences actively engaged with institutions through digital media? We will also think about audiences within the physical spaces of the gallery and how digital media might shape the visitor experience in the future.

**Essential reading**

- Jenny Kidd, *Museums in the New Mediascape: Transmedia, Participation, Ethics* (Farnham: Ashgate, 2014), pp.41–55.
- Geert Lovink, 'What is the Social in Social Media?', *e-flux*, no.40, December 2012: <http://www.e-flux.com/journal/what-is-the-social-in-social-media/>
- John Stack, 'Tate Digital Strategy 2013–15: Digital as a Dimension of Everything', *Tate Papers*, no.19, Spring 2013: <http://www.tate.org.uk/research/publications/tate-papers/tate-digital-strategy-2013-15-digital-dimension-everything>

**Further reading**

- Kirsten Drotner and Kim Christian Schrøder (eds.), *Museum Communication and Social Media: The Connected Museum* (London: Routledge, 2013).
- Henry Jenkins, *Convergence Culture: Where Old and New Media Collide* (New York: New York University Press, 2006).
- Martin R. Kalfatovic et al., 'Smithsonian Team Flickr: A Library, Archives, and Museums Collaboration in Web 2.0 Space', *Archival Science*, vol.8, no.4, 2009, pp.267–77.
- Lev Manovich, *The Language of New Media* (Cambridge, MA: MIT Press, 2001).
- Ross Parry, *Recoding the Museum: Digital Heritage and the Technologies of Change* (London: Routledge, 2007).
- Ross Parry (ed.), *Museums in a Digital Age* (New York: Routledge, 2010).
- Sherry Turkle, *Alone Together: Why We Expect More from Technology and Less from Each Other* (New York: Basic Books, 2012).



**Week Eight: Research, Archives, Theory**  
**10 March 2016, 14.00–17.00**  
**Manton Studio, Tate Britain**

Research is central to all Tate's programmes and plays a key role in developing museum policies, understanding the institution's publics and planning new services. The Research Department also has its own programme and publications disseminating work to a wide audience. What is the role of research in the museum? How might museums work with universities and other research centres? And how can a museum's library and archive support an institution's attempt to reinvent itself? Our response to these questions will also bring in broader issues concerning institutional language, the status of art history within a museum setting, and the role of critical theory in enhancing or restricting public debate.

**Essential reading**

- George Baker et al, 'Round Table: The Present Conditions of Art Criticism', *October*, no.100 (Spring 2002), pp.200–28.
- Jonathan Harris, 'Introduction', in *The New Art History: A Critical Introduction* (London: Routledge, 2001), pp.1–34.
- Alix Rule and David Levine, 'International Art English', *Triple Canopy*, no.16 (30 July 2012): [http://www.canopycanopycanopy.com/contents/international\\_art\\_english](http://www.canopycanopycanopy.com/contents/international_art_english)

**Further reading**

- Bruce Altshuler, *Salon to Biennial – Exhibitions That Made Art History, Volume 1: 1863–1959* (London: Phaidon: 2008), and *Biennials and Beyond: Exhibitions That Made Art History: 1962–2002* (London: Phaidon, 2013).
- Mieke Bal, 'The Discourse of the Museum', in Bruce W. Ferguson, Reesa Greenberg and Sandy Nairne (eds.), *Thinking about Exhibitions* (London: Routledge, 1996), pp.145–58.
- Andrew Dewdney, David Dibosa and Victoria Walsh (eds.), *Post Critical Museology: Theory and Practice in the Art Museum* (London: Routledge, 2013).
- Lois Marie Fink, 'Museum Archives as Resources for Scholarly Research and Institutional Identity', in Janet Marstine (ed.), *New Museum Theory and Practice: An Introduction* (Oxford: Blackwell, 2006), pp.293–305.
- Hal Foster, 'An Archival Impulse', *October*, no.110 (Autumn 2004), pp.3–22, and 'Antinomies in Art History', in *Design and Crime (And Other Diatribes)* (London: Verso, 2003), pp.83–103.
- Sarah Thornton, 'The Magazine', in *Seven Days in the Art World* (London: Granta, 2009), pp.143–79.
- Tate In Focus series: <http://www.tate.org.uk/about/projects/focus>

**Week Nine: Transforming the Social**  
**17 March 2016, 14.00–17.00**  
**McAulay Gallery, Tate Modern**

How are museums situated in relation to existing communities, and how can they be instrumental in forming new publics? How does the museum relate to processes of gentrification? And how might a museum facilitate or provoke new ways of engaging with art? This session provides the opportunity to consider wider social and political issues, extending beyond the exhibition spaces into the surrounding urban environment. We will consider the impact of Tate Modern (and its extension) on the environment, and on local communities in London, as well as thinking about its policies in relation to questions of equality, diversity and accessibility.

**Essential reading**

- Richard Sandell, 'Constructing and Communicating Equality: The Social Agency of Museum Space', in Suzanne Macleod (ed.), *Reshaping Museum Space: Architecture, Design, Exhibitions* (London: Routledge, 2005), pp.185–200.
- Simon Sheikh, 'The Trouble with Institutions, or, Art and Its Publics', in Nina Möntmann (ed.), *Art and its Institutions: Current Conflicts, Critique and Collaborations* (London: Black Dog, 2006), pp.142–9.

**Further reading**

- Joshua Decker, 'Art and Its Cultural Contradictions', *Afterall*, no.22, Autumn/Winter 2009, pp.17–34.
- Rosalyn Deutsche, *Evictions: Art and Spatial Politics* (Cambridge, MA: MIT Press, 1996).
- Stephan Dilleuth, Anthony Davies and Jakob Jakobsen, 'There Is No Alternative: THE FUTURE IS SELF ORGANISED', in Will Bradley and Charles Esche (eds.), *Art and Social Change: A Critical Reader* (London: Tate/Afterall, 2007), pp.378–81.
- Andrea Fraser, 'Le 1%, C'est moi', *Texte zur Kunst*, no.83, September 2011, pp.114–127.
- Miwon Kiwon, *One Place After Another: Site-Specific Art and Locational Identity* (Cambridge, MA: MIT Press, 2002).
- Richard Sandell (eds.), *Museums, Society, Inequality* (New York: Routledge, 2002).
- Madeleine Schwartz, 'The Art of Gentrification', *Dissent*, Winter 2014: <http://www.dissentmagazine.org/article/the-art-of-gentrification>
- Lois H. Silverman, *The Social Work of Museums* (New York: Routledge, 2010).
- Sharon Zukin, *Loft Living: Culture and Capital in Urban Change* (New Brunswick, NJ: Rutgers University Press, 1989).

## **Week Ten: Experiments in Learning and Programming**

**24 March 2016, 14.00–17.00**  
**McAulay Gallery, Tate Modern**

In this session, we will discuss a range of emerging and alternate ideas in gallery learning and programming. Our focus will fall on the plans for Tate Modern's extension and specifically the Tate Exchange project, as well as wider developments across London such as the School of the Damned, Open School East and the Silent University. We will also devise experimental programmes of our own in response to the new exhibition *Performing for the Camera* at Tate Modern.

### **Essential reading**

- Claire Bishop, 'Pedagogical Projects: "How Do You Bring a Classroom to Life as if it were a Work of Art?"', in *Artificial Hells: Participatory Art and the Politics of Spectatorship* (London: Verso, 2012), pp.241–74.
- Emily Pringle and Jennifer DeWitt, 'Perceptions, Processes and Practices around Learning in an Art Gallery', *Tate Papers*, no.22, Autumn 2014:  
<http://www.tate.org.uk/research/publications/tate-papers/22/perceptions-processes-and-practices-around-learning-in-an-art-gallery>

### **Further reading**

- Felicity Allen, 'Situating Gallery Education', *Tate Encounters*, [E]dition 2, February 2008: [http://www2.tate.org.uk/tate-encounters/edition-2/tateencounters2\\_felicity\\_allen.pdf](http://www2.tate.org.uk/tate-encounters/edition-2/tateencounters2_felicity_allen.pdf)
- Michael Birchall & Philipp Sack (eds.), 'After the Turn: Art Education Beyond the Museum', *Oncurating.org*, no.24, December 2014: <http://www.on-curating.org/index.php/issue-24.html>
- Helen Charman, 'Uncovering Professionalism in the Art Museum: An Exploration of Key Characteristics of the Working Lives of Education Curators at Tate Modern', *Tate Papers*, no.3, Spring 2005.
- Anna Cutler, 'What Is To Be Done, Sandra? Learning in Cultural Institutions of the Twenty-First Century', *Tate Papers*, no.13, Spring 2010.
- Paulo Freire, *Education for Critical Consciousness* (London: Bloomsbury, 2013).
- Caroline Lang, John Reeve and Vicky Woollard (eds.), *The Responsive Museum: Working with Audiences in the Twenty-First Century* (Aldershot: Ashgate, 2006).
- Chantal Mouffe, *Agonistics: Thinking The World Politically* (London: Verso, 2013).
- Paul O'Neill and Mick Wilson (eds.), *Curating and the Educational Turn* (London: Open Editions, 2010).
- Irit Rogoff, 'Turning', *e-flux*, November 2008: <http://www.e-flux.com/journal/turning/>
- Sally Tallant, 'Experiments in Integrated Programming', *Tate Papers*, no.11, Spring 2009.

## **Week Eleven: Discussion, Review and Evaluation**

**31 March 2016, 14.00–17.00**

**Manton Studio, Tate Britain**

This final session will allow us to review the preceding weeks and evaluate the ideas and themes that have emerged throughout the course. There will be an opportunity to survey the issues identified during the seminars, to revisit key questions about the institutional responsibilities of the museum, and to produce a manifesto outlining the group's priorities for the museum of the future.

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