

Museum Curating Now: Behind the Scenes at Tate 2017

Course Tutor, Alex Hodby

(Please note this syllabus is subject to change at short notice)

Module Description

What does the practice of contemporary curating mean in an international arts institution like Tate? What is the role of a curator, and how do curators negotiate between the wide range of social, political, and economic factors that shape the context within which they operate? What are the decisions, strategies, and approaches that inform and shape the work of curators today?

This module considers the ways in which curators at Tate develop, manage, and engage with the Collection, temporary exhibitions, events, and arts projects within the current global climate, while responding to diverse institutional and non-institutional contexts, histories, as well as geo-political and social conditions.

Course participants develop a critical understanding of contemporary curating practices through a behind-the-scenes look at the 'management' role of curators across a diverse range of the museum's activity.

Across the eleven weeks, participants learn about the different curatorial models in place at the Tate in relation to the permanent collection, exhibition organisation, event management, and audience development. Tate serves as the main case study for this course; however, references and examples of other curatorial models from various private and public arts organisations in the UK and internationally will be brought in for comparative discussion by the tutor.

Teaching and Module Structure

The course takes place in the spring term and consists of ten sessions plus a reading week.

Across the eleven weeks, each session offers a balance of theoretical context introduced by the tutor, more practice-focused presentations from Tate staff on their specific roles and specialisms, class readings, group discussions and visits to the galleries.

An opportunity to engage in a dialogue with the museum professionals who devise, implement, and deliver Tate's exhibitions, displays, and events offers participants a unique and rounded understanding of the skills and expertise required to successfully manage and deliver a diverse curatorial programme, both now and in the future.

This course is organised and led by Alex Hodby in collaboration with Joseph Kendra and Emily Stone from the Public Programmes team at Tate Modern.

Location and Visits

The weekly sessions are predominantly based in the Clore Studio at Tate Modern with some sessions located in the Clore Studio at Tate Britain – these will be indicated in the syllabus. Visits to temporary exhibitions, collection displays and the Stores at Tate are integrated into the structure of the course. Participants are also expected to make independent visits to galleries and special exhibitions at both Tate London sites, and other galleries and museums in London during the course.

Educational aims of the Module

This module aims to:

- *Deepen* participants' knowledge of Tate's curatorial practice(s), as well as its responsibilities towards the Institution, its audiences and the art world, comparing this with curatorial models from other private and public arts organisations.
- *Identify* the wide range of transferable skills required to devise and manage a successful curatorial programme, including diplomacy, effective communication, taking account of both planned and unexpected theoretical and practical considerations, where necessary.
- *Investigate* how Tate's curatorial and learning departments must strategically manage the various forms of exhibitions, displays, and events that Tate plays host to, and how these programmes will respond to the continually changing global climate within which they are staged.
- *Develop* confidence and skills in research, study, and presentation, teamwork and collaborative techniques.

Learning outcomes

By the end of the module, the participants will be able to demonstrate intellectual, transferable, and practical skills and in particular will be able to:

- *Understand* what is involved in the practice of curation, especially those relating to the management of permanent collection displays, exhibition organisation, event management, and audience development, both within Tate Modern and in other public and private arts institutions.
- *Critically* assess the potential impact of different and varied influences on curatorial practice, being able to engage critically with debates affecting Tate's programme, locally, nationally, and internationally.
- *Question* the extent to which models of curatorial practice and related skills are fit for purpose, given the need to take account of global changes affecting the arts & cultural field in general.
- *Prepare* participants to contribute to the future of the art museum profession, through the development of an active and critical engagement with the Tate's collection, exhibitions, and events programme, and 'behind-the-scenes' understanding as to how these are curated and managed.

Key texts

Desvallées, A. and Mairesse, F. (eds) (2010) *Key Concepts of Museology*. Paris: Armand Colin. Available at:
http://icom.museum/fileadmin/user_upload/pdf/Key_Concepts_of_Museology/Museologie_Anglais_BD.pdf (Accessed: 5 October 2015).

Fisher, J. (ed.) (1994) *Global Visions: Towards a New Internationalism in the Visual Arts*. London: Third Text Publications.

Greenberg, R., Ferguson, B. W. and Nairne, S. (eds) (1996) *Thinking About Exhibitions*. London: Routledge.

Hoare, N. et al., 2016. *The New Curator*, London: Laurence King

Marincola, P. (ed.) (2006) *What Makes a Great Exhibition?* Philadelphia, PA: Philadelphia Exhibitions Initiative.

McClellan, A. (ed.) (2003) *Art and Its Publics: Museum Studies at the Millennium*. Oxford: Blackwell.

Möntmann, N. (ed.) (2006) *Art and its Institutions: Current Conflicts, Critique and Collaborations*. London: Black Dog.

Morris, F. (ed.) (2010) *Tate Modern: The Handbook 10th Anniversary Edition*. London: Tate.

Obrist, H.-U. (2008) *A Brief History of Curating*. Zurich: JRP Ringier.

O'Neill, P. (ed.) (2007) *Curating Subjects*. London: Open Editions.

Rand, S. and Kouris, H. (eds) (2007) *Cautionary Tales: Critical Curating*. New York: apexart.

Schubert, K. (2009) *The Curator's Egg: The Evolution of the Museum Concept from the French Revolution to the Present Day*. 3rd edn. London: One-Off Press.

Sharmacharja, S. (ed.) (2009) *A Manual for the 21st Century Art Institution*. London: Whitechapel and Koenig Books.

Vergo, P. (ed.) (1989) *The New Museology*. London: Reaktion.

Weibel, P. and Buddensieg, A. (eds) (2007) *Contemporary Art and the Museum: A Global Perspective*. Ostfildern: Hatje Cantz.

Week 1: Tuesday 17 January 2017: 14.00 – 17.00, Level 0 Clore Studio Tate Modern – Introduction to Museum Curating Now course

This session outlines the aims and outcomes of the course, its structure, weekly themes, visiting speakers. We start with the investigation of the term 'curating' in the context of an art museum by considering key developments in this field and the diverse curatorial models in place. Tate serves as the main case study and resource for this course and it is considered in relation to diverse examples of curatorial practice worldwide.

Essential Reading

- Belting, H. (2007) 'Contemporary Art and the Museum in the Global Age', in Weibel, P. and Buddensieg, A. (eds) *Contemporary Art and the Museum: A Global Perspective*. Ostfildern: Hatje Cantz Verlag, pp. 16–38.
- Ginwala, N. and Kapur, G. (2011) 'Geeta Kapur: On the Curatorial in India (Parts 1&2)', *Afterall*. Available at: <http://www.afterall.org/online/geeta-kapur-part1#>. ViusIKlgZyp (Accessed: 24 October 2015).
- O'Neill, P. (2012) 'The Emergence of Curatorial Discourse from the Late 1960s to the Present', in *The Culture of Curating and the Curating of Culture(s)*. Cambridge, Massachusetts ; London, England: MIT Press, pp. 9–50.

Further Resources

- Bismarck, B. von, Schaff, J. and Weski, T. (eds) (2012) *Cultures of the Curatorial*. Berlin: Sternberg Press.
- Brown, M. (2015) 'Tate Modern's Olympic-sized expansion to open in June 2016', *The Guardian*, 22 September. Available at: <http://www.theguardian.com/artanddesign/2015/sep/22/tate-moderns-olympic-sized-expansion-to-open-in-june-2016> (Accessed: 7 December 2015).
- Farquharson, A., Sofia, H. C. C., Huberman, A., Lange, C., Lind, M. and Staple, P. (2011) *Look & Learn, frieze*. Available at: <http://www.frieze.com/issue/article/look-learn/> (Accessed: 28 August 2015).
- Hoffmann, J. (ed.) (2013) *Ten Fundamental Questions of Curating*. Milan: Mousse Publishing.
- O'Neill, P. (2012) *The Culture of Curating and the Curating of Culture(s)*. Cambridge, Massachusetts ; London, England: MIT Press.

Week 2: Tuesday 24 January 2017: 14.00 – 17.00, Level 0 Clore Studio Tate Modern – How to be a Curator

This session interrogates the different definitions of 'curator' looking at what skills are needed for the role and how those skills can be applied within the range of curatorial work undertaken at Tate. We also consider the practical aspects of the curatorial role, addressing some of the social, political and economic factors that shape the context in which curators operate. This session offers an invaluable insight into how curators collaborate with members of other key staff across Tate including registrars, conservators, art handlers, press, marketing, learning and visitor experience to make programming possible. This session will also introduce the practical task for the course which all students will contribute to, and apply some of the curatorial skills discussed.

Essential Reading

- Enwezor, Okwui, *The Black Box, Documenta 11: Platform 5 Exhibition Catalogue*, Hatje Cantz, 2002. PP42 – 55
- Kolb, L., Flückiger, G. and Esche, C. (2014) "'We Were Learning by Doing" An Interview with Charles Esche', *On Curating*. Edited by L. Kolb and G. Flückiger, (21). Available at: <http://www.on-curating.org/index.php/issue-21-reader/new-institutionalism-revisited.html#.VSqYWhcgaq4> (Accessed: 12 April 2015).
- Wells, L. (2009) 'Curatorial Strategy as Critical Intervention: The Genesis of Facing East', in Rugg, J. and Sedgwick, M. (eds) *Issues in Curating Contemporary Art and Performance*. Chicago: Chicago University Press, pp. 29–43.

- Wei, C.-C. (2013) 'From National Art to Critical Globalism', *Third Text*, 27(4), pp. 470–484. doi: 10.1080/09528822.2013.814444.

Further Resources

- Hollows, V. (2013) 'The performance of internal conflict and the art of activism', *Museum Management and Curatorship*, 28(1), pp. 35–53. doi: 10.1080/09647775.2012.754628.
- ICOM (2006) *Code of Ethics*. Paris: ICOM. Available at: <http://icom.museum/who-we-are/the-vision/code-of-ethics.html> (Accessed: 5 January 2012).
- Jones, J. (2015) 'Artist and Empire review – a captivating look at the colonial times we still live in', *The Guardian*, 23 November. Available at: <http://www.theguardian.com/artanddesign/2015/nov/23/artist-and-empire-review-tate-britain> (Accessed: 7 December 2015).
- Kim, L., Nasar, H. and Wong, C. (eds) (2015) *Field Notes 04: Publics, Histories, Value: The Changing Stakes of Exhibitions*. Hong Kong: Asia Art Archive. Available at: http://www.aaa.org.hk/FieldNotes/Issue?Issue_num=4 (Accessed: 7 December 2015).
- Tate (2015) *Artist and Empire*. Available at: <http://www.tate.org.uk/whats-on/tate-britain/exhibition/artist-and-empire> (Accessed: 7 December 2015).
- Tupitsyn, M. (2008) 'Shaping the Social', *Artforum*, XLVI(7), pp. 334–337.
- Vidokle, A. (no date) *Art Without Artists? | e-flux*. Available at: <http://www.e-flux.com/journal/art-without-artists/> (Accessed: 2 August 2015).

Week 3: Tuesday 31 January 2017: 14.00 – 17.00, Level 0 Clore Studio Tate Modern – The Collection Part 1 (Behind the Scenes)

This week looks at the role of the permanent collection in the context of a national art museum. How does the collection reflect the institution's vision and strategy while addressing its responsibility to a diverse local, national and international audience? With special focus on Tate's acquisition policy, we learn how a public art collection is built over time responding to the continuously changing landscape of art practice across the globe and the various social, political and economic developments.

Essential Reading

- Altshuler, B. (2005) 'A Historical Introduction', in Altshuler, B. (ed.) *Collecting the New: Museums and Contemporary Art*. Princeton, N.J.; Oxford: Princeton University Press, pp. 1–14.
- Araeen, R. (1994) 'New Internationalism, or the Multiculturalism of Global Bantustans', in Fisher, J. (ed.) *Global Visions: Towards a New Internationalism in the Visual Arts*. London: Third Text Publications, pp. 3–11.
- Pantazis, S. (2014) 'Meschac Gaba: Museum of Contemporary African Art 1997-2002', *Nka Journal of Contemporary African Art*, 2014(34), pp. 124–127. doi: 10.1215/10757163-2415123.
- Tate (2014) *Tate Acquisition and Disposal Policy*. London: Tate. Available at: <http://www.tate.org.uk/download/file/fid/50197> (Accessed: 28 August 2015).

Further Resources

- Bouwhuis, J. and Vesters, C. (eds) (2014) *Collecting Geographies: Stedelijk Studies Issue #1*. Amsterdam: Stedelijk Museum. Available at: <http://www.stedelijkstudies.com/stedelijk-studies-journal-issues/> (Accessed: 12 December 2015).
- McClellan, A. (2008) *The Art Museum from Boullée to Bilbao*. London: University of California Press.
- *Russian art in a global context* (2010). (Former West: Where the West Ends?). Available at: <http://www.formerwest.org/ResearchSeminars/WhereTheWestEnds/Video/BorisGroysEkaterinaDegotandDavidRiffRussianartinaglobalcontext> (Accessed: 7 December 2015).
- West Kowloon Cultural District (2014) (*Part 1*) *M+ Matters- 'Global Museums' Collection and Display Strategies Today*. Available at: <http://www.youtube.com/watch?v=ISRZGw1jFko> (Accessed: 12 December 2015).

Week 4: Tuesday 07 February 2017: 14.00 – 17.00, Clore Studio Tate Britain – The Collection: Part 2 (What’s on Display)

Only a small percentage of the permanent collection is on display at a particular time due to limited physical spaces of the four Tate sites, various conservation requirements of individual artworks and other institutional commitments. How do curators at Tate decide and manage what goes up on display, when and for how long? This session sheds light on the curatorial processes in place when planning a collection display and the decisions involved in presenting different types of hangs. We consider the various display models from chronological through to monographic and thematic by incorporating visits to the gallery and group discussions.

Essential Reading

- Badovinac, Z., 2011. The Museum of Contemporary Art. In T. Hansen, ed. *(Re)Staging the Art Museum*. Berlin: Revolver, pp. 37–55.
- Cherry, D., 2007. Transnational Practices in Collecting. In Internal Seminar On Collecting & Identity. Be[com]ing Dutch. Van Abbemuseum. Available at: <http://becomingdutch.com/events/?s=0,5,0> [Accessed March 3, 2009].
- Schubert, K., 'Modes of display', *The Curator's Egg: The Evolution of the Museum Concept from the French Revolution to the Present Day*, Riding House, 2009

Further Resources

- Altshuler, B. (1998) *The Avant Garde in Exhibition*. California: University of California Press.
- Dewdney, A., Dibosa, D. and Walsh, V. (eds) (2013) *Post Critical Museology: Theory and Practice in the Art Museum*. Abingdon and New York: Routledge.
- Nasar, H. (2015) 'Notes from the field: Navigating the Afterlife of The Other Story', *Field Notes 04*. Available at: <http://www.aaa.org.hk/FieldNotes/Details/1228> (Accessed: 7 December 2015).
- O'Doherty, B. (1999) *Inside the White Cube: the Ideology of the Gallery Space*. Expanded. Berkeley: University of California Press.

Week 5: Tuesday 14 February 2017: 14.00 – 17.00, Level 0 Clore Studio Tate Modern – Learning & Audiences

Tate has pioneered a broader use of the term 'curator' to not only include staff looking after the collection displays and temporary exhibitions but also those responsible for learning and interpretation programmes. Learning is central to Tate's mission to promote public understanding and enjoyment of British, modern and contemporary art. In this session we consider how staff at Tate curate contexts and situations in which different types of learning and exchanges between people can occur including the recently opened Tate Exchange floor in Tate Modern.

Essential Reading

- Ganga, R. (2011) 'From the Soviet Exhibition Palace to the Contemporary Art Centre: Cultural Democratisation or Elitist Enclosure?' *engage*, (28), pp. 19–28.
- Graham, J. et al., 2012. Pedagogical Curating. In M. Steedman, ed. *Gallery as Community: Art, Education, Politics*. London: Whitechapel Art Gallery, pp. 81–102.
- Helguera, P. (2010) 'Alternative Time and Instant Audience (The Public Programme as Alternative Space)', in Rand, S. (ed.) *Playing by the Rules: Alternative Thinking/Alternative Spaces*. Kindle e-book. New York: Apex Art.
- Howell, C. (2009) 'Education Tower', in Sharmacharja, S. (ed.) *A Manual for the 21st Century Art Institution*. London: Whitechapel and Koenig Books, pp. 142–155.

Further Resources

- Falk, J. H. and Dierking, L. D. (2000) *Learning from Museums: Visitor Experiences and the Making of Meaning*. AltaMira Press, U.S.

- Golding, V. (2013) *Museums and Communities: Curators, Collections and Collaboration*. Edited by W. Modest. London ; New York: Bloomsbury Academic.
- Hooper-Greenhill, E. (2007) *Museums and Education: Purpose, Pedagogy, Performance*. 1st edn. Abingdon and New York: Routledge.
- Pringle, E. (2014) *Art Practice, Learning and Love: Collaboration in Challenging Times*. Available at: <http://www.tate.org.uk/research/research-centres/learning-research/working-papers/art-practice-learning-love> (Accessed: 28 August 2015).
- Uchill, R. (2012) 'Hanging Out, Crowding Out or Talking Things Out: Curating the Limits of Discursive Space', *Journal of Curatorial Studies*, 1(1), pp. 27–43. doi: 10.1386/jcs.1.1.27_1.

Week 6: Tuesday 21 February 2017: 14.00 – 17.00 – Reading Week: Optional Tate Stores Visit

Week 7: Tuesday 28 February 2017: 14.00 – 17.00, Clore Studio Tate Britain – Planning and Sustainability

What are the financial and economic constraints and enablers of curation? How do curators manage the diverse financial aspects of temporary exhibition projects? This week we explore how Tate is adapting to the current financial climate, focusing on budgets and the various aspects of exhibitions including advocacy, fundraising, sponsorship, loans, touring and partner venues, insurance, ticketing and membership.

Essential Reading

- Chinnery, C. S. (2015) 'Institutional Fever in China', in L'Internationale Online (ed.) *Decolonising Museums*, pp. 150–158. Available at: http://www.internationaleonline.org/resources/decolonising_museums (Accessed: 24 October 2015).
- Nairne, E. (2014) 'Curating by Numbers', *frieze*. Available at: <http://www.frieze.com/issue/article/curating-by-numbers/> (Accessed: 28 August 2015).
- Tate Funding: <http://www.tate.org.uk/about/who-we-are/funding>

Further Resources

- Belting, H. and Buddensieg, A. (eds) (2009) *The Global Art World: Audiences, Markets, and Museums*. Hatje Cantz.
- Groys, B. (2009) 'Politics of Installation', *e-flux/journal*, 2(1). Available at: <http://www.e-flux.com/journal/view/31> (Accessed: 11 February 2009).
- Harris, J. (ed.) (2013) *Third Text, Volume 27, Issue 4 Special Issue: Global Occupations of Art*. London: Routledge. Available at: http://www.thirdtext.org/issues?item_id0=976&issue_number=Volume%2027,%202013&offset=0 (Accessed: 12 December 2015).
- Higgins, C. (2015) 'Das Kapital at the Arsenale: how Okwui Enwezor invited Marx to the Biennale', *The Guardian*, 7 May. Available at: <http://www.theguardian.com/artanddesign/2015/may/07/das-kapital-at-venice-biennale-okwui-enwezor-karl-marx> (Accessed: 2 August 2015).
- Krauss, R. (1990) 'The Cultural Logic of the Late Capitalist Museum', *October*, 54, pp. 3–17. doi: 10.2307/778666.

Week 8: Tuesday 07 March 2017: 14.00 – 17.00, Level 0 Clore Studio Tate Modern – Curating Exhibitions: Concept & Research

This session charts the development of Tate's exhibitions programme, mapping the different types of temporary shows presented across the years. We learn about the variety of institutional exhibition models that range in size and focus from mid-career to retrospectives, from live exhibitions to group shows. We look at how exhibitions are

shaped by the institution and the role of curators in mediating between the needs and expectations of the artist, the curatorial department, the institution as a whole and the public.

Essential Reading

- Blazwick, I. (2006) 'Temple/White Cube/Laboratory', in Marincola, P. (ed.) *What Makes a Great Exhibition?* Philadelphia, PA: Philadelphia Exhibitions Initiative, pp. 118–133.
- Hoffmann, J. and Lind, M. (2011) 'To Show or Not To Show', *Mousse*, (31). Available at: <http://moussomagazine.it/articolo.mm?id=759> (Accessed: 2 October 2015).
- Maloney, P. and Morales, J. C. (2012) *Sharing a Sensibility: a conversation with Hou Hanru*, *Art Practical*. Available at: http://www.artpractical.com/feature/sharing_a_sensibility_a_conversation_with_hou_hanru/ (Accessed: 25 October 2015).

Further Resources

- Boersma, L. and Van Rossem, P. (eds) (2015) *Critical Readings of Exhibition History: Stedelijk Studies Issue #2*. Amsterdam: Stedelijk Museum. Available at: <http://www.stedelijkstudies.com/issue-2-exhibition-histories/> (Accessed: 12 December 2015).
- Ciric, B. (2013) 'Re-establishing Relationships Through Exhibition Making', in Ciric, B. (ed.) *Alternatives to Ritual: Exhibition as Medium in China*. Shanghai and Manchester: DCAE and CFCCA, pp. 1–12.
- Galliera, I. (2012) 'Socially Engaged Art, Emerging Forms of Civil Society: Early 1990s Exhibitions in Budapest and Bucharest', *Journal of Curatorial Studies*, 1(3), pp. 329–347. doi: 10.1386/jcs.1.3.329_1.
- Richter, D. (2014) *Revisiting Display: Display and Backstage, On Curating*. Available at: <http://www.on-curating.org/index.php/issue-22-43/revisiting-display-display-and-backstage.html#.VcYhN7cgbsY> (Accessed: 8 August 2015).

Week 9: Tuesday 14 March 2017: 14.00 – 17.00, Level 0 Clore Studio Tate Modern – Working with Artists

This session explores the ways in which curators work with living artists in putting together an exhibition, film screening, performance, learning programme or a collection display. What are the skills required and approaches that Tate curators assume when collaborating with artists for the different types of projects including solo exhibitions, group shows, monographic displays, live performances through to Turbine Hall commissions?

Essential Reading

- Fox, D., 2013. Being Curated. *frieze*. Available at: <http://www.frieze.com/issue/article/being-curated/> [Accessed August 28, 2015].
- Mossop, S. et al., 2012. How Do Galleries Work With Artists? In M. Steedman, ed. *Gallery as Community: Art, Education, Politics*. London: Whitechapel Art Gallery, pp. 81–102.

Further Resources

- Bal, M. (2012) 'Curatorial Acts', *Journal of Curatorial Studies*, 1(2), pp. 179–192. doi: 10.1386/jcs.1.2.179_1.
- Ligon, G. and Grant, S. (2015) *Inside my head, Glenn Ligon: Encounters and Collisions*. Available at: <http://www.tate.org.uk/context-comment/articles/inside-my-head> (Accessed: 28 August 2015).
- Pontbriand, C. (2013) *Chantal Pontbriand - The Contemporary, The Common: Art in a Globalizing World*. Berlin: Sternberg Press.
- Seppä, A. (2010) 'Globalisation and the arts: the rise of new democracy, or just another pretty suit for the old emperor?', *Journal of AESTHETICS & CULTURE*, 2(0). doi: 10.3402/jac.v2i0.5410.

- von Osten, M. (2010) 'Another Criteria... or, What is the Attitude of a Work in the Relations of Production of Its Time?', *Afterall: A Journal of Art, Context, and Enquiry*, (25), pp. 56–69. doi: 10.1086/657463.

Week 10: Tuesday 21 March 2017: 14.00 – 17.00, Level 0 Clore Studio Tate Modern – Curating 'Liveness'

With the opening of the new Switch House space at Tate Modern we consider the presence of 'liveness' within the institution. How are spaces created for new and diverse types of art practice including performance, film and socially engaged practice? We explore the curatorial challenges of working with artists on live programme including ethical and spatial considerations.

Essential Reading

- Smith, T. (2012) 'Curatorial Practice Now', in *Thinking Contemporary Curating*. Independent Curators International (ICI), pp. 177–248.
- Mouffe, C. (2010) 'The Museum Revisited', *Art Forum*. Available at: <http://artforum.com/inprint/issue=201006&id=25710> (Accessed: 17 August 2011).
- Nicolet-dit-Félix, C. and Vardar, G. (2013) 'Interview with Raqs Media Collective on the exhibition, Sarai Reader 09', *On Curating*. Available at: <http://www.on-curating.org/index.php/issue-19-reader/interview-with-raqs-media-collective-on-the-exhibition-sarai-reader-09.html#.ViuwUalgZyp> (Accessed: 24 October 2015).

Further Resources

- Degot, E. (2014) 'A Text That Should Never Have Been Written? | e-flux'. Available at: <http://www.e-flux.com/journal/a-text-that-should-never-have-been-written/> (Accessed: 7 December 2015).
- Fowle, K. (2007) 'Who Cares: Understanding the Role of the Curator', in Rand, S. and Kouris, H. (eds) *Cautionary Tales: Critical Curating*. New York: apexart, pp. 10–19.
- Fox, H. N. (2005) 'The Right to be Wrong', in Altshuler, B. (ed.) *Collecting the New: Museums and Contemporary Art*. Princeton, N.J.; Oxford: Princeton University Press, pp. 15–27.
- Lütticken, S. (2012) 'General Performance', *e-flux*. Available at: <http://www.e-flux.com/journal/general-performance/> (Accessed: 28 August 2015).
- O'Neill, P. (2009) 'Locating the Producers', *ixia*. Available at: <http://www.ixia-info.com/new-writing/locating-the-producers/> (Accessed: 28 May 2009).

Week 11: Tuesday 28 March 2017: 14.00 – 17.00, Level 0 Clore Studio Tate Modern Evaluation and Conclusion

We conclude the course with consideration of the role of monitoring and evaluation in curatorial practice and what that can mean for future research and projects. This final session also offers participants a chance to review and evaluate the course, discussing key issues arising across the weeks with an emphasis on developing and exchanging further critical insights and perspectives.