



Towards Tomorrow's Museum 2015
Tate Modern, Level 1 Seminar Room
Thursdays, 15 January – 26 March 2015, 13.30–16.30
There is no session on 19 February 2015

Outline

Towards Tomorrow's Museum examines current issues and new models for the art museum. In times of change, how does an art institution construct a concept of its future trajectory? This course considers the major questions that arise when rethinking the role of the museum, its programme, collection, and the position of its activities in 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, the impact of publics, architecture, business and policy are all addressed in order to consider the development of museums and the transformation of Tate Modern in particular.

The global social and cultural dynamics of the early twenty-first century provide a shifting and complex context for this course. Consideration of the museum as producer in an international context, and its relationships with diverse publics and politics, provides a focus and a point of departure for tomorrow's museum. 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 Tate Modern 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 material and to discuss their own interpretations in a warm, dynamic and supportive setting.

The course consists of ten sessions plus a reading week. Each session will involve group discussion, participant presentations, and a talk by a member of Tate staff. Visits to exhibitions and collection displays at Tate Modern will be arranged during the course, and participants will also be encouraged to make independent visits to other galleries and exhibitions.

The course is organised and led by 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 are coherently conceptualised into a plan for future activities.
- To establish skills and confidence in research, study and presentation, and in team-work and collaboration.

Schedule

Week One: The Bigger Picture: Visioning and Planning

15 January 2015, 13.30–16.30

How do we think about the future? What is the role of an art museum in this shifting global landscape? What are the strategies that Tate can 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, providing an overview of how new demands and ambitions for the museum are 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.

Key references

- Douglas Crimp and Louise Lawler, *On the Museum's Ruins* (Cambridge, MA: MIT Press, 1993).
- Shamita Sharmacharja (ed.), *A Manual for the 21st Century Art Institution* (London: Whitechapel and Koenig Books, 2009).
- Nina Simon, *The Participatory Museum* (Santa Cruz: Museum 2.0., 2010): <http://www.participatorymuseum.org/>

Week Two: Curating the New

22 January 2015, 13.30–16.30

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 space 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.

Key references

- Bruce Altshuler (ed.), *Collecting the New: Museums and Contemporary Art* (Princeton, NJ: Princeton University Press, 2007).
- 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.
- Boris Groys, 'Politics of Installation', *e-flux*, no.2, January 2009: <http://www.e-flux.com/journal/politics-of-installation/>

Week Three: International Partnerships

29 January 2015, 13.30–16.30

This week's session will focus on the increasingly global context in which art institutions are situated today, 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 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?

Key references

- Hans Belting, Andrea Buddensieg and Peter Weibel (eds.), *The Global Contemporary and the Rise of New Art Worlds* (Cambridge, MA: MIT Press, 2013).
- Claire Bishop (ed.), *Participation* (London: Whitechapel, 2006).
- 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/>

Week Four: Programming and the 'New Institution'

5 February 2015, 13.30–16.30

The activities of art museums are traditionally represented by a programme: a sequence of exhibitions and related activities hosted in the museum. The new questions and contexts confronting museums – including ideas about the position of discourse in the museum, but also shifting funding structures – demand new models and techniques. This session will focus on how art museums develop new ways of organising the museum's activities by examining emerging attitudes towards programming, with a specific examination of how the conception of learning is being transformed at Tate. Our discussions will also consider modes of critique practiced by artists (institutional critique) and institutions themselves (new institutionalism).

Key references

- Anna Cutler, 'What Is To Be Done, Sandra? Learning in Cultural Institutions of the Twenty-First Century', *Tate Papers*, no.13, Spring 2010: <http://www.tate.org.uk/research/publications/tate-papers/what-be-done-sandra-learning-cultural-institutions-twenty-first>
- Andrea Fraser, 'From the Critique of Institutions to an Institution of Critique', *Artforum*, vol.44, no.1, September 2005, pp.278–83.
- Hito Steyerl, 'The Institution of Critique', *transversal*, January 2006: http://eipcp.net/transversal/0106/steyerl/en/base_edit

Week Five: Research and Development 12 February 2015, 13.30–16.30

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 research programmes support the museum's attempt to reinvent itself? In examining these questions, we will investigate the activities of Tate's Asia-Pacific Research Centre.

Key references

- 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.
- 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.
- Jonathan Harris, *The New Art History: A Critical Introduction* (London: Routledge, 2001).

Week Six: Reading week: no session 19 February 2015

Week Seven: Digital Publics 26 February 2015, 13.30–16.30

In this session, we will consider the possibilities created by digital media, especially in the engagement of audiences, by looking at the role of Tate Media in the outreach and visibility of Tate's activities. What implications do online audiences have for Tate? How are international audiences actively engaged with Tate 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.

Key references

- Jenny Kidd, *Museums in the New Mediascape: Transmedia, Participation, Ethics* (Farnham: Ashgate, 2014).
- 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 Online Strategy 2010–12', *Tate Papers*, no.13, Spring 2010: <http://www.tate.org.uk/research/publications/tate-papers/tate-online-strategy-2010-12>

Week Eight: The Tate Modern Project: Architecture 5 March 2015, 13.30–16.30

This session considers Tate Modern's physical evolution, and specifically the extension of the current building through The Tate Modern Project, due for completion in 2016. We will explore the rationale and the plans for the new spaces, and how they will affect the existing gallery. Our discussions will also open out into broader questions concerning architecture and the art 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? Recent architectural developments at Tate Britain will offer a further context for these conversations.

Key references

- Hal Foster, *The Art-Architecture Complex* (London: Verso, 2011).
- 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>

Week Nine: Transforming the Social 12 March 2015, 13.30–16.30

Developing last week's discussions on the plans for Tate Modern's extension, this session will consider the social spaces created within and around the museum. How are new museum buildings 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 museum's urban environment. We will hear from Tate's Community and Regeneration team about the impact of Tate Modern (and its extension) on the environment, and on local communities in London.

Key references

- Joshua Decker, 'Art and Its Cultural Contradictions', *Afterall*, no.22, Autumn/Winter 2009, pp.17–34.
- Richard Sandell, 'Constructing and Communicating Equality: The Social Agency of Museum Space', in Suzanne Macleod (ed.), *Re-shaping Museum Space: Architecture, Design, Exhibitions* (New York: 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.

Week Ten: The Tate Modern Project: Programmes

19 March 2015, 13.30–16.30

In this session, we will discuss the programming opportunities and plans for Tate Modern's extension. We will explore the ideas proposed for the Tate Exchange project, alongside a broader consideration of emerging and alternate ideas in gallery education and programming, such as the School of the Damned, Open School East and the Silent University.

Key references

- 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
- Paulo Freire, *Education for Critical Consciousness* (London: Bloomsbury, 2013).
- Chantal Mouffe, *Agonistics: Thinking The World Politically* (London: Verso, 2013).

Week Eleven: Discussion, Review and Evaluation

26 March 2015, 13.30–16.30

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, and to revisit key questions about the institutional responsibilities of the museum.
