

## **Museum Curating Now: Behind the Scenes at Tate**

### **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 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

**Week 1: Tuesday January 13<sup>th</sup>**

**Week 4: Tuesday February 3<sup>rd</sup>: 13.30 – 16.30, Level 1 Seminar Room Tate Modern – Learning & Audiences**

At Tate the term 'curator' describes not just those who look after the collection and stage exhibitions but also those responsible for interpretation and learning programmes. This class examines learning and audiences at Tate; it considers how Tate's interpretation and learning curators work with art, artists and audiences to deepen the public's knowledge, understanding, and enjoyment of art.

**Week 8: Tuesday March 3<sup>rd</sup>: 13.30 – 16.30, Level 1 Seminar Room Tate Modern – Curating Exhibitions: The Practical Side**

This week we consider the practical aspects of the role of the curator, addressing some of the social, political, and economic factors that shape the context within which curators work and mapping the practical aspects of mounting an exhibition by examining the exhibition timeline and considering how curators at Tate work with members of other key museum departments including, registrars, art handlers, conservation, marketing, learning, audiences, and press.

Essential Reading

- O'Neill, Paul, *Biennial Culture and the Emergence of a Globalized Curatorial Discourse: Curating in the Context of Biennials and Large-Scale Exhibitions since 1989*, The Culture of Curating and the Curating of Culture(s), MIT Press, 2012. PP51 – 85
- Enwezor, Okwui, *The Black Box*, Documenta 11: Platform 5 Exhibition Catalogue, Hatje Cantz, 2002. PP42 – 55

**Week 9: Tuesday March 10<sup>th</sup>: 13.30 – 16.30, Level 1 Seminar Room Tate Modern – Working with Artists**

This session examines how curators work with artists and looks at the recent convergence of curatorial and artistic practices. We consider how curators at Tate approach working with artists, and whether different types of exhibitions, solo exhibitions, monographic hangs, retrospective exhibitions (mid/end-career or posthumous), group exhibitions, thematic hangs, Artist Rooms, Project Space exhibitions, and Turbine Hall commissions, require different approaches.

Essential Reading

- Smith, Terry, *Artists as Curators/Curators as Artists*, Thinking Contemporary Curating, Independent Curators International, 2012. PP101 – 138
- Richter, Dorothee, *Artists and Curators as Authors – Competitors, Collaborators, or Team-Workers?* OnCurating.org Issue 19: On Artistic and Curatorial Authorship. June 2013. PP43 - 57

**Week 10: Tuesday March 17<sup>th</sup>: 13.30 – 16.30, Level 1 Seminar Room Tate Modern – The Future of Museum Curating**

In 2016, Tate Modern's long anticipated 11.3345(i)5(a)1.4422(t)0.721099(e) 0 8.3335cm BT /R12 9 Tf 0.99942S

**Week 11: Tuesday March 24<sup>th</sup>: 13.30 – 16.30, Level 1 Seminar Room Tate Modern – Conclusion and Evaluation**

This final session offers participants a chance to review and reflect on the course and discuss key issues arising from the ten weeks. The emphasis is on developing further