

The Politics of Global Art
Thursdays, 27 September to 6 December 2018, 14.00–17.00

This course analyses how notions of ‘the global’ have developed and changed contemporary art production. We will consider mediation and display across a range of agents and sites, from artists, curators and audiences to biennales and travelling exhibitions.

Contemporary art and its critical reception around the world is increasingly identified with discourses around globalisation. What does it mean to be an international art institution today? How much of its activity mirrors the global flows of capital and people? What does it mean for artists’ production in a geo-political context?

Led by artist and academic Dr Kate McMillan, this course is divided into 11 sessions including a half-term break with an optional visit to Tate Stores. Each session thematic discussions, with several in-conversation style presentations with artists, researchers and staff from a number of different departments at Tate. Participants will individually or collectively conduct an ongoing research project that will be presented to the rest of the group in the final session of the course for further discussion and review.

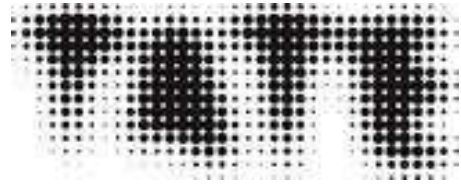
Objectives

- To develop awareness of and criticality towards debates and dialogues that relate to major museums of modern and contemporary art.
- To develop confidence and skills in research, study and presentation skills that will be useful for a career in arts administration.

Outcomes

By the end of the module, participants will be able to:

- Evaluate the main artistic, cultural, political and economic elements of contemporary art in a global context.
- Reflect critically upon the relationship between art and politics, and the production, mediation and display of contemporary art globally.
- Establish links between Tate and London and its diverse and multicultural communities and audiences
- Display an appreciation of the ways in which creative work is impacted by changing technologies, shifts in capitalism, and processes of globalization.
- Show an understanding of the ways social divisions such as age, gender, race, class and national location may impact upon contemporary art.
- Demonstrate an understanding of different theorizations of contemporary art as it pertains to globalisation.



FURTHER INFORMATION

Assessment

Students must attend 75% of class hours to be eligible for assessment. The weekly 'essential reading' is compulsory. Students will be assessed on one essay of 4000 words. It is not compulsory to take the course for credit. For participants not enrolled on the King's College MA in Cultural and Creative Industries, the assessment section is not relevant.

Visits

A visit to the Tate Store in Southwark will be arranged during the course. Students will be expected to make independent visits to the galleries and special exhibitions at both Tate Modern and Tate Britain during the course.

Essays

Students are asked to submit one essay of approximately 4000 words each. Suggested topics are given at the end of the course outline. For participants not enrolled on the King's College MA in Cultural and Creative Industries, the essay is not a requirement but you are able to submit work for comment and review.

WEEK 1: INTRODUCTION: GLOBALISATION AND CULTURE

Thursday 27 September, Southwark Room at Tate Modern

The course begins with an overview of some of the main theories of globalisation and the long history of global cultural networks. It questions whether globalisation is new or just reimagined through technology. The students are asked to consider in what ways globalisation has changed.

WEEK 2: TRANSNATIONAL CURATING

Thursday 4 October, Clore Studio at Tate Modern

In contrast to the previous week, students will look at examples of curating in a climate of globalisation. They will consider ideas of site responsive practices, site specific work and the role of curator as mediator, translator and interpreter.

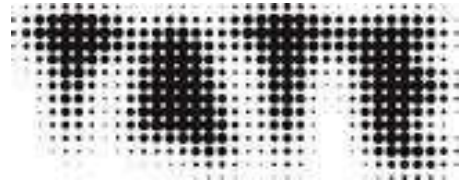
Speakers: David Elliott, Curator; Rattanamol Singh Johal, Visiting Fellow (Tate Research Centre: Asia)

WEEK 3: INSTITUTIONS WORKING INTERNATIONALLY

Thursday 11 October, Southwark Room at Tate Modern

This week students are given the opportunity to consider how transnational organisations and institutions operate in a global world. It will look at examples of the Guggenheim, The Louvre, Biennales and the Tate. Students will consider theories of imperialism and gentrification and the obstacles and challenges of working internationally.

Speakers: Sarah Cullen, Manager: International Partnerships (Tate)



WEEK 4: ARTISTS TROUBLING GLOBALISATION

Thursday 18 October, Clore Studio at Tate Modern

This week we will focus on the troubling side effects of globalisation such as inequality, climate change, war and mass migration. We will consider the work of key artists whose work addresses these issues such as Richard Mosse and John Akomfrah.

WEEK 5: ARTISTS CROSSING BORDERS

Thursday 25 October, Clore Studio at Tate Britain

This lecture will consider the history of artists' travel and movement. Beginning with Baudelaire's writing on the flaneur and the artist as 'outsider', it will consider how the identity of the artist has been formed by movement and cultural exchange. Theories of cultural appropriation will help students to also problematize the role of the artist. We will look at global networks of artist exchanges and residencies and the impact they have on artists and contemporary art.

Speakers: Pio Abad, artist

WEEK 6: READING WEEK

Thursday 1 November, Tate Store

WEEK 7: THE GLOBAL SOUTH & THEORIES OF IDENTITY AND RESISTANCE

Thursday 8 November, Clore Studio at Tate Modern

This week we will consider the role of imperialism in systems of globalism. Theories of postcolonialism and the global south will foreground discussions around identity and resistance. Key artists from Australia, New Zealand and the global south will be examined.

Speaker: TBC

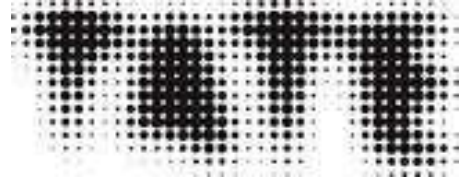
*this week students will be put into groups in order to begin research for the final week presentation

WEEK 8: CRITICAL CARTOGRAPHIES IN AFRICAN NATIONS

Thursday 15 November, Starr Cinema at Tate Modern

Following on from discussion in the previous week, this lecture will explore the role of soft power, colonialism and resistance in Africa. Foregrounded in the history of the 'Scramble for Africa' in the early twentieth century, this lecture will look at works in the Tate collection who address and/or represent the African Diaspora

Speaker: Zoe Whitley, Curator: International Art (Tate Modern)



WEEK 9: GLOBALISATION AND REIMAGINING THE FUTURE

Thursday 22 November, Clore Studio at Tate Britain

This week we will pull together many of the theories, ideas and artists discussed over the course but it will consider issues that have not been addressed such as climate change, the role of technology and science and imagination in creating tomorrow's future. This week posits a more optimistic and transformative approach to change and flux and enables students to think about how art can have a positive and impactful role in society.

Speaker: TBC

WEEK 10: CASE STUDY: BRITAIN IN EUROPE (ART & SOCIETY POST BREXIT)

Thursday 29 November, Clore Studio at Tate Britain

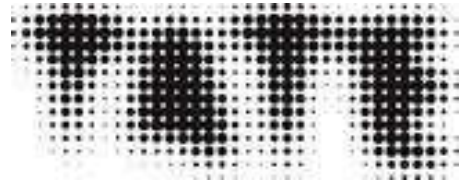
This week will be led by the students around key issues facing the contemporary art world today. Using knowledge accumulated during the course, as well as a number of key works to spark debate, students will be asked to formulate discussions around the role of art in the current climate; what are the key issues facing the sector and how can they be overcome.

Speaker: Carol Jacobi, Curator: British Art, 1850–1915 (Tate)

WEEK 11: CLASS DEBATE AND PRESENTATIONS

Thursday 6 December, Clore Studio at Tate Britain

In groups of 4-5, students will present on key issues raised during the course. Students will be encouraged to use their own cultural identities, histories and interests to inflect the discussion. Students can think broadly about how they might develop their presentation – it could be a performance, gallery tour, an artwork or a more straightforward presentation, provocation or debate. The group will be restricted by time only – each presentation should not exceed 15 minutes.



Reading list

Buchholz, L. and Wuggenig, U., (2005), "Cultural Globalisation between Myth and Reality: The Case of the Contemporary Visual Arts", *Art-e-fact*. Available at: http://artefact.mi2.hr/_a04/lang_en/theory_buchholz_en.htm

Demos, T.J. (2013), *Return to the Postcolony, Specters of Colonialism in Contemporary Art*, Berlin: Sternberg Press

Filipovic, E., van Hal, M. and Ostevo, S. (eds.) (2010), *The Biennial Reader*, Bergen and Ostfildern: Bergen Kunsthall and Hatje Cantz

García-Canclini, N. (2014) *Art Beyond Itself: Anthropology for a Society without a Story Line*, Durham: Duke University Press

Gardner, A. (ed.) (2013), *Mapping South: Journeys in South–South Cultural Relations*, Melbourne: The South Project.

Gronlund, M. (2016) *Contemporary Art and Digital Culture*, London: Routledge

Harris, J. (ed.) (2011), *Globalization and Contemporary Art*, Chichester: Wiley-Blackwell

Held, D & McGrew, A (eds) (2007). *Globalisation Theory: Approaches and Controversies*.

Meskimmon, M. and Rowe, D.C. (eds.) (2013), *Women, the Arts and Globalization: Eccentric Experience*, Manchester: Manchester University Press

Mosquera, G. and Fisher, J. (eds.) (2004), *Over Here: International Perspectives on Art and Culture. Documentary Sources in Contemporary Art*, Cambridge: MIT Press

Santos, Boaventura de Sousa (2014) Introduction in *'Epistemologies of the South: Justice Against Epistemicide*. Paradigm Publishers

O'Neil, P. (2012), "Biennale Culture and the Emergence of a Globalized Curatorial Discourse: Curating in the Context of Biennales and Large-Scale Exhibitions since the 1989", in P. O'Neil, *The Culture of Curating and the Curating of Culture(s)*, Cambridge, Massachusetts and London: The MIT Press, pp. 51-85

Papastergiadis, N. and Mosquera, g. (2014), "The geopolitics of contemporary art", *Ibraaz Platform 008*. Available at: <http://www.ibraaz.org/usr/library/documents/main/the-geopolitics-of-contemporary-art.pdf>

Peffer, Jon (2009) Introduction in *Art and the End of Apartheid*. University of Minnesota Press

Raqs Media Collective, (2010), "On Curatorial Responsibilities". In E. Filipovic, M. van Hal and S. Ostevo (eds.), *The Biennial Reader*, Bergen and Ostfildern: Bergen Kunsthall and Hatje Cantz, pp. 276-289

Robertson, R White, K. E. 2008, *The Blackwell Companion to Globalisation*, Blackwell Publishing Ltd., Oxford, UK

Steeds, L. (ed.) (2013), *Making Art Global (Part 2): 'Magiciens de la Terre' 1989*, London: Afterall Books