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미술경영학석사학위논문

Practice of Commissioning  
Contemporary Art  
by Tate and Artangel in London

런던의 테이트와 아트앤젤을 통한  
현대미술 커미셔닝 활동에 대한 연구

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## **Abstract**

The practice of commissioning contemporary art has become much more diverse and complex than traditional patronage system. In the past, the major commissioners were the Church, State, and wealthy individuals. Today, a variety of entities act as commissioners, including art museums, private or public art organizations, foundations, corporations, commercial galleries, and private individuals. These groups have increasingly formed partnerships with each other, collaborating on raising funds for realizing a diverse range of new works. The term, commissioning, also includes this transformation of the nature of the commissioning models, encompassing the process of commissioning within the term.

Among many commissioning models, this research focuses on examining the commissioning practiced by Tate and Artangel in London, in an aim to discover the reason behind London's reputation today as one of the major cities of contemporary art throughout the world. The purpose of this research paper is to examine in detail how the selected projects by these organizations have been realized, how they have influenced the art world, and if they were successful in fostering creativity. By conducting thorough case studies of Tate and Artangel, this research aims to be responsive to processes and aesthetic, relational, contextual and emergent dimensions of arts practice. Another objective is to accurately capture the information relating to participation, organizational mission and strategy, impact and influence of the commissioning practice. By concentrating on the commissioning, this research paper draws attention to the increasing importance of the co-production of projects between the artist and the third entity, in this case, an art museum and a not-for-profit art organization. Contemporary art and commissioning cannot be discussed separately. Many artworks today cannot be realized without being commissioned mainly due to the financial reasons. Whether commissioned by the state, private individuals, corporate sectors or art institutions,

many experimental, temporary, ephemeral, less-finite, research-based, and documentary-reliant works are created within a system that cannot be produced on the artists' own. Therefore, these projects have become prone to relying heavily on the commissions to support the production. In effect, studying commissioning practice becomes essential when discussing contemporary art.

This research draws conclusion from examining the city of focal point for contemporary art today. There are many reasons London has become prominent in contemporary art scene among other global cities like Paris, Berlin, and New York. Nevertheless, this research grounds its argument in art theoretical and historical context; therefore, it explores how these organizations and the art they commissioned and produced have brought changes in individuals and communities and how they pioneered in innovatively commissioning contemporary art. This study characterizes each model in terms of principles of operation, artistic practice, relationship with the participants, audience, local, and global environment. It also identifies implicit and explicit strategies for fostering creativity and engaging with audience groups. In addition, it aims to track the initiation and evolution of key areas of strategic development of commissioning and implementing the selected projects. In seeking to put art in its place, this research focuses on the links between commissioning practice and London's transformed role as one of the world's major international cities for contemporary art.

# 국 문 초 록

오늘날 미술의 커미셔닝은 전통적인 후원 시스템보다 훨씬 더 다양하고 복잡해졌다. 과거의 주요 커미셔너들은 교회, 국가 및 부유한 개인들이었다. 반면 오늘날의 미술계에는 미술관, 사립 또는 공공 예술 기관, 재단, 기업, 상업갤러리와 개인 등 다양한 독립체들이 커미셔너의 역할을 하고 있다. 이들 그룹은 더욱 다양한 범위의 새로운 작품들을 실현시키기 위해 자금 조달에 협력하고, 점점 더 서로 협력 관계를 형성하였다. 또한 커미셔닝이라는 용어는 커미셔닝 모델에 대한 성격의 변화를 포함시키며 용어의 뜻 안에 커미셔닝의 전 과정을 포괄하게 되었다.

많은 커미셔닝 모델들 중 이 연구는 런던의 테이트와 아트앤젤의 커미셔닝 활동에 초점을 맞추고 있다. 이는 오늘날 런던이 세계 많은 도시들 중에서 현대 미술의 주요 도시 중 하나로 떠오른 명성 뒤의 이유를 발견하기 위해서이다. 이 논문의 목적은 이 두 기관에 의해 선택된 프로젝트들은 어떻게 실현되었고, 이들이 예술세계에 어떠한 영향을 끼쳤는지, 그리고 결과적으로 창의성을 육성하는 데 성공했는지 자세히 검토하는 것이다. 이 논문은 테이트와 아트앤젤의 철저한 사례 연구를 실시하여 프로세스와 예술 활동의 미적, 관계적, 상황적, 그리고 실험적 차원에 대해 응답하는 것을 목표로 한다. 또 다른 목적은 커미셔닝 활동의 참여, 이것에 대한 조직의 미션과 전략, 그리고 이것이 끼치는 영향에 대한 정보를 정확하게 포착하는 것이다. 또한 이 연구는 커미셔닝에 집중하여 작가와 세 번째 독립체 간의 공동 제작의 중요성 증가에 관심을 두고 있다. 이 연구의 경우, 세 번째 독립체는 미술관과 비영리 예술 단체이다. 오늘날 현대 미술과 커미셔닝은 별도로 논의할

수 없게 되었다. 현대의 많은 작품들은 재정적 이유 때문에 커미셔닝을 통하지 않고서는 실현될 수 없다. 국가, 개인, 기업, 또는 예술 기관에 의해 의뢰 되었는지를 막론하고 많은 실험적이고 일시적이며 단명하고 연구에 기반을 두며 기록에 의존하는 작품들은 작가 혼자서 제작할 수 없는 시스템 안에서 만들어진다. 따라서, 이러한 프로젝트들은 커미셔닝에 크게 의존하는 경향을 띄게 되었다. 실제로 현대 미술을 논의 할 때 커미셔닝 활동을 공부하는 것은 필수인 셈이다.

본 논문은 오늘날 현대 미술의 초점이 되는 도시를 검토하는 데서 결론을 그린다. 파리, 베를린, 뉴욕 등 다른 글로벌 도시들 중 현대 미술의 현장에서 런던이 눈에 띄게 된 데에는 여러 가지 이유가 있다. 그럼에도 불구하고, 이 연구는 예술 이론 및 미술사적 맥락에서의 조사이기 때문에 어떻게 이들 사례 기관들과 의뢰하여 제작된 작품들이 개인과 사회의 변화를 가져왔는지, 그리고 어떻게 그들이 현대 미술을 혁신적으로 커미셔닝하는 개척에 기여하였는지에 대해 탐구한다. 이 연구는 각 커미셔닝 모델에 대해 활동 원리, 미적 활동, 그리고 참가자와 청중, 지역 및 세계적 환경과의 관계에 의한 특징을 찾는다. 또한 창의성을 육성하고 다양한 관람객 그룹을 참여시키는데 사용한 암시적이고 명시적인 전략을 식별한다. 이 연구는 선택된 프로젝트들의 커미셔닝과 이것을 구현시키는 전략 개발 속 핵심 영역의 시작과 진화를 추적하는 것을 목표로 한다. 예술을 본연의 자리에 위치시키고자 하는 노력에서 본 논문은 커미셔닝 활동과 오늘날 세계 속 현대 미술의 중심 도시 중 하나가 된 런던의 변화된 역할 사이의 연결 고리에 초점을 두고 있다.

주요어: Commissioning, Contemporary Art, Art Museum, Art Institution,  
Patronage, Contemporary Art in London, Artangel, Tate, Tate Britain, Tate Modern,  
Nonprofit Art Organization

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# 1. Introduction

Paris is the center of the arts is an archaic saying: it was once the center of the arts before the World Wars. The focal point for the arts being New York also seems prosaic, since rapid globalization has influenced to disseminate the heart of contemporary art to various large cities around the world. In effect, the emerging economies in Asia, Russia, and Middle East became significant locations for the art market. Nevertheless, London does not seem to have played a central role in creating a mainstream artistic movement in the past. On the other hand, regarding the entire ecosystem of the arts, the historical development of culture in London, equipped with rich historical background of the arts and flourishing of contemporary art today suggest that London has become a prominent location for the arts with abundant flowing of tourists and local people visiting exhibition venues and galleries.

The emergence of the Young British Artists (YBA)<sup>1</sup> with Damien Hirst at its center alarmed the contemporary art world in the 1990s. Since then, the YBA has been successful in spreading out Cool Britannica as a brand, and each artist in the group sold himself or herself as a business model with each of their works worth millions of dollars. With their success as the initiating point, London suddenly became a popular place for contemporary art. Many commercial galleries for contemporary art opened in the 1990s in London, and the mark of the start of new century

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<sup>1</sup> YBA refers to Young British Artists. It is the name given to a loose group of visual artists who first began to exhibit together in London in the late 1980s. Many of the artists graduate from Goldsmiths in the late 1980s. They dominated British art during the 1990s. YBA includes artists like Damien Hirst, Tracy Emin, Sarah Lucas, Chris Ofili, Marc Queen, Jake and Dinos Chapman, Jenny Saville, Gary Hume, Fiona Rae, Michael Landy, and Tacita Dean.

accelerated the rate at which London grew as one of the key cities of international contemporary art. The opening of Tate Modern in 2000, inauguration of Frieze Art Fair in 2003, renovation and re-development of diverse programs at Whitechapel, Serpentine, and Hayward Gallery, and the establishment of various not-for-profit art organizations, such as Artangel and Outset Contemporary Art Fund have collectively promoted the growth of contemporary art in London to stand out internationally.

Recent articles on contemporary art today recognize the importance of London as the major city to see contemporary art. This research is an attempt to discover the rationale for this growth, and this research has chosen commissioning projects organized by Tate and Artangel as significant factors that have brought this vitality. The reason is that these two art institutions have selected and effectively funded innovative works, events, and exhibitions through a variety of programs in the past ten years. Before the establishment of commissioning projects by these institutions, the art scene in London was suffering from parochialism, which is an excessive narrowness of view toward provincial nature – an exception to this case is the YBA who have distinguished themselves as prominent figures in the art world alike Francis Bacon, Lucien Freud, Gilbert and George, and Richard Long who precede them – trying to identify the uniqueness of "Britishness" in art in order to distinguish itself from the international art scenes. London's art scene in the twentieth century was singular as a melting pot. The art scene today in London, however, is complex and diverse at its core. It does not limit itself to be unique British art; rather heterogeneous genres that are happening in contemporary art are all visible in London. As a global city, London has become cosmopolitan, embracing plural range of art from all over the

world. Although there are other social and political circumstances that aided this liveliness, in an art historical point of view, the innovativeness of the projects and processes taken by the selected commissioned projects pushed the art scene in London towards more liberal system.

On the other hand, the role of art today has extended to bring distinctive cultural experiences to the audience. Hence, the roles of various players in the field of contemporary art have transformed to include participatory, performative, and contributive aspects regardless their previous distinguished roles of being exclusively creator, collector, dealer, curator, or audience. In this sense, the commissioning models of current art institutions have become increasingly important in order for the art world to produce new body of works, since they are the ones who directly deal with the producers and consumers of the products.

The role of the city as a creative focal point has been critical in the development of art. As in the past for Paris and New York, the viability and economic flow of the city have proved to increase and maintain the aggregation demand and aggregation supply of integrated art system that consists of artists, critics, collectors, dealers, curators, commercial galleries, auction houses, exhibition venues, educational institutions, and artist studios. In thinking about place and art innovation, the argument is not that some cities have more or ‘better’ culture than others but rather that some places may have more of the institutional capacities required to sustain certain kinds of cultural activity. Therefore, even though there is an increasing recognition of emerging power players like Beijing, Hong Kong, and Berlin, London is considered in this research as the major city of contemporary art today, since London has achieved to embed established art institutions, facilities, and economic

flow. In order for a city to become the key center of artistic activities, it must have, in aggregate, already established basic institutional capacities in addition to large sums of extra money spent on cultural activities and the artworks exchanged in the city.

## 1.1. Background

The history of art is constructed in different stages through locational agglomeration in key centers of cultural activity.<sup>2</sup> In Renaissance, it was Florence, Rome, and Venice; following the rise of modern international art market in the late nineteenth century, in the twentieth century, it was Paris and New York. Western art's most influential art markets have become concentrated in these two world art centers.

The point is that although art can be made anywhere in theory, the social production of art is a collective practice that depends on complex interactions between artists and a range of 'art world' actors like patrons, dealers, critics, gallery owners and collectors. On a more practical level, artists also require a range of facilities, services, including appropriately priced studio spaces, equipment suppliers and access to specialist techniques.<sup>3</sup> In addition, today artists need various commissioning bodies to invite them to produce works that they otherwise cannot create on their own due to budgetary constraints for many experimental works. Some works need various funders for their large-

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<sup>2</sup> This view is shared with other writers. See Peter Conrad. *Modern Times, Modern Places: Life and Art in the 20th Century*. (London: Thames and Hudson, 1998) and Diana Crane. *The Transformation of the Avant-Garde: the New York Art World, 1940-1985*.(London: Univ. of Chicago, 1987).

<sup>3</sup> Summarized from Aidan While. "Locating Art Worlds: London and the Making of Young British Art." *Area* 35, no. 3 (2003): 252.

scale works. On the other hand, some works are produced in a system that cannot be exchanged for monetary value. For instance, ephemeral projects that are like happenings or research-based projects cannot generate profits to recoup the production costs.

When various political and economic interests have been actively involved in strategies to reinforce the cultural activities of the city, art institutions have increasingly played a significant role in reinforcing the city's reputation as a global hub of the artistic activities. This cultural capital cannot function as selling and consuming only; it must be a place where art is actually produced. The urban space must develop two sides of cultural capital: building attractive environment for arts labor force as well as financial investment in the art industries and symbolic vision to develop an urban atmosphere that aspires creativity to prosper throughout the city. In order to strengthen the latter, art museums and various not-for-profit art organizations play a key role.<sup>4</sup> The art institutions have extended their role to include directly supporting to produce new works. This relates to the new museology, an academic scope of museum studies incorporating current strategies of the museums.

In the mid-1980s, the art museum was a place for an exclusive, undisturbed appreciation of art. Numerous European cultural institutions their educational structures largely unchanged since the times of court patronage to set off in new directions. While up until that point museum audiences came mostly from fairly well-established economic and educational backgrounds. Now the visitors from a broader range are

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<sup>4</sup> By the 1950s New York had become the pace-setting center for contemporary art, with the Museum of Modern Art established as the world's major modern art museum and influential critics such as Clement Greenberg and Alfred Barr taking the lead in (re)writing the history of modern art. See *Ibid.*, 254.

attracted to the art museums. However, with the shortfall in public resources, the museums had to familiarize themselves with finding other potential resources to provide diverse programs for art education to audience of all ages and, more generally, of reaching out to people; the challenge was coupled with fundraising from the corporate sector and private individuals. Some art museums have taken a major shift of strategic planning to franchise their branches to various big cities of the world, acting like global businesses.<sup>5</sup> These big name museums have also created a trend of blockbuster exhibitions since the 1990s to show masterpieces as touring exhibits to maximize the visitors. This trend of curating has influenced the museums to transform their role to raise awareness of the current practice in the art world, thus they have begun to commission the artists to create new works. The role of the curator in the process of commissioning has also evolved from simply asking the artists to make new works to co-producing the works with the artists by extensive consulting and dialoguing. Instead of relying on juxtaposing the objects by historical understandings to create meanings, the curators became increasingly involved in creating thematic based exhibitions that fit to the specific temporary exhibitions and events; commissioned artworks have played a vital role in realizing the themes that the curators desire to explore. Furthermore, as the art world has become increasingly open towards recognizing the need to involve communities through

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<sup>5</sup> Concerning franchises of the museums, in the early 1990s, Thomas Krens, former director of the Solomon R. Guggenheim Foundation in New York, launched an expansive policy of global museum franchising, setting up branches in locations ranging from Berlin to Las Vegas; a new branch is soon to be open in Abu Dhabi. In recent decades, large-scale museums have increasingly veered towards acting like global businesses. For more information on the transformation of the art museums since the 1980s, see Sabine Breitwieser. "Taking Part in the Museum," *Afterall: A Journal of Art, Context and Inquiry* 34 (2013): 5.

various projects in their program, the museums and art organizations have begun to directly commission community and research-based projects to the artists.

As a result, the possibilities are unlimited today for commissioning, and the commissioning practice is critical in the contemporary art world to further promote creativity of the artists and to effectively connect the art world to its audience. The increased interaction between the art institutions and the artists through commissioning practice connects the art world to wider range of audience, which can lead the city to become more culturally active.

## **1.2. Purpose**

The purpose of this research paper is to examine in detail the commissioning projects that Tate and Artangel produced, how these projects have been realized, how they have influenced the art world, and if they were successful in fostering creativity. By concentrating on the commissioning, this research paper draws attention to the increasing importance of the co-production of projects between the artist and third entity, in this case, an art museum and a not-for-profit art organization. Contemporary art and commissioning cannot be discussed separately. Many artworks today cannot be realized without being commissioned due to the financial reasons. Whether commissioned by the state, private individuals, corporate sectors or art institutions, many experimental, temporary, ephemeral, less-finite, research-based, and documentary-reliant works are created within a system that cannot be produced on the artists' own; therefore, these projects have become prone to relying heavily on the commissions to support the production. In effect, studying commissioning

practice becomes essential when discussing contemporary art.

This research also draws attention to the city as a focal point for contemporary art today. There are many reasons for London of becoming prominent in contemporary art scene among other global cities like Paris, Berlin, and New York. Nevertheless, this research grounds its argument in art theoretical and historical context, so it explores how these organizations and the art they commissioned and produced have brought changes in individuals and communities and how they pioneered in innovatively commissioning contemporary art. This study characterizes each model in terms of principles of operation, artistic practice, relationship with the participants, audience, local, and global environment. It also identifies implicit and explicit strategies for fostering creativity and engaging various audience groups. In addition, it aims to track the initiation and evolution of the strategic development within commissioning practice and the implementation of the selected projects. In seeking to put art in its place, this research focuses on the links between commissioning practices and London's transformed role as one of the world's major international city for contemporary art. Gathering pace in the early 1990s and reaching its zenith with <Sensation> in 1997 with the shock of the YBA, London has prepared itself to emerge as one of the vital cities for contemporary art; with innovative projects led by Tate and Artangel during the 2000s, it is argued that London has grown key city for international contemporary art today.

By conducting thorough case studies of Tate and Artangel, this research aims to be responsive to processes and to aesthetic, relational, contextual and emergent dimensions of arts practice. Another objective is to accurately capture the information relating to participation,

organizational mission and strategy, impact and influence of the commissioning practice.

### **1.3. Organization of this Study**

The literature that investigates the historiography of commissioning contemporary art is primarily monographic worldwide and has yet to be synthesized. There is a conversation among the museum professionals on this issue, and it is doubtlessly one of the trends in current curatorial practice. For this reason, this research starts by surveying related areas of study, such as art historical writings that elicit contemporary art in London, research papers regarding contemporary patronage, and manuals that guide diverse range of commissioning models. Discussion then turns to examining current jargon in regard to the commissioning practice. In the current art world, there are terms that are often misled and misinterpreted. The term explained in this chapter includes contemporary art, various meanings of “commissioning”, public art, private art, site-specific art, and sponsoring compared to commissioning.

Chapter Three investigates the changing pattern of commissioning in the twenty-first century. In order to deduct meaningful relationship between the context and the commissioned projects, this chapter provides brief history of commissioning in general and the commissioning practiced by the art institutions. In the section dedicated to heterogeneity in recent commissioning models, a context for commissioning contemporary art particularly by the art institutions is established. It discusses the concepts behind commissioning: reasons why the art institutions commission and what they commission. Various

methods and processes taken by them when commissioning are also analyzed. Each process of commissioning is complex and often different case by case. This contextual analysis sets an appropriate ground for comprehending the concepts discussed in the case studies and their implications.

The next chapter provides contextual information on the contemporary art in London. It provides an overview of the art world from the mid-twentieth century to today. It is divided into three sections: art in London from the 1950s to the 1970s, art in London in the 1980s and 1990s, and the changing art world in perspective of London as one of the lively locations for contemporary art today which has been achieved from the efforts made since the turn of the new century. This survey of the changing environment focusing in London is essential in this study as the commissioned projects studied in the case study are established within the system of contemporary art in this specific city, London.

The case studies examine the selected projects by two leading art institutions in London: Tate<sup>6</sup> for representing contemporary art museum and Artangel for representing a new model of not-for-profit art organization. The findings of this research emerged from a systemization and comparison of the data from all sources, including a range of documentary sources accessed for each organization. These included policy and strategic planning documents, books, articles, photographic

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<sup>6</sup> The Tate is an art institution that houses the United Kingdom's national collection of British art, and international modern and contemporary art. It is a network of four museums: Tate Britain, London which was known as the Tat Gallery until 2000 and was founded in 1897, Tate Liverpool which was founded in 1988, Tate St. Ives which was founded in 1993 and Tate Modern which was founded in 2000. The Tate is not a government institution, although its main sponsor is the Department for Culture, Media and Sport; it is a corporate body. All four museums share the Tate Collection.

material, videos, reviews, and web-based materials. They were used to understand key issues in the organization's evolution, self-representation and external accounts. The detailed data produced was analyzed by interpretation and synthesis aimed at the understanding of complex wholes, such as commissioned works in both their spatial and temporal dimensions. The results found from the case studies are discussed by comparing key concepts behind the commissioning practice.

In the final chapter, the key findings from the study are summarized. Following the discussion of what has been explored in this study, two sub-sections of contribution and implication of this research are examined. In the section for contribution, this research's academic and managerial contributions are discussed. It then turns to academic and managerial implications of this study. Academic implications are identified through discussing the limitations of this study and finding possible future research directions. Managerial implications are divided into limitations of the current commissioning models, success factors, and the effect of commissioning practice to artist, art institution, audience, and the art world in general. The broader impact of commissioning is reflected through the positively regenerated city, the change of audience satisfaction, and the ongoing pursuit of experimental research within the realm of art, leading London to become alive with abundant possibilities for the production of new works.

## **2. Academic Context**

### **2.1. Literature Review**

This literature review aims to set the study within a wider research context. It covers a number of subject areas: history of contemporary art in London, contemporary patronage, and commissioning models. The research on the patronage of the arts has focused on studying the concept of patronage by the Church, State and wealthy individuals in the past, such as in the periods of Roman Empire and Renaissance. However, it is out of the scope of this study to examine previous research on this topic, since this paper deals mainly with the current practices of commissioning.

On the topic of more recent patronage, Martorella (1985), Netzer (1978), and Banfield (1984) provide sociological perspective on the research of public and private patronage. Martorella (1985) discusses government and corporate ideologies in support of the arts focusing on Britain, while Netzer (1978) exclusively focuses on the public support for the arts in the United States. Netzer (1978) discusses the role of National Endowment for the Arts and its programme in the 1960s and the early 1970s. Similarly, Banfield (1984) discusses the visual arts and the public interest focusing on New York City. Lader (1981) discusses the American Avant-garde in relation to Peggy Guggenheim's collection. Along the similar line of research, Yun (1994) has proposed that the concept of patron and patronage has been transformed as the social system has changed in the twentieth century. Her study critically examines the link between the new aspect of patronage and its influence on the art. She

argues that the Solomon R. Guggenheim Foundation has made the most significant contribution to the establishment of the modernist art in the United States. Guggenheim Foundation in the twentieth century has profoundly affected the arts system in the United States, and this study in a similar method attempts to build an argument that commissioning models taken by Tate Britain, Tate Modern and Artangel have flourished the art scene in London.

At the same time, Breitwieser (2013) discusses the challenges faced by the museum in adapting to today's experience economy and reflects on the potential of once emancipatory formats, such as performance and participatory art, to re-think its future. Although her insights are significant in pronouncing the need for the art museums today to actively engage participatory experience, her arguments seem to be behind of today's practice, as she writes that "several museums"<sup>7</sup> have commissioned works to deal with live art. In fact, many contemporary art museums have taken challenges to co-produce the works by collaborating with the artists on commissions. The frequency has recently increased at a rapid pace, and the trend of commissioning seems to be global at the moment. Hence, it is misinterpreting to recognize commissioning practice to be rare or forward-looking. There has been a wide range of commissioning projects throughout the world, but the unfamiliarity of scholarly context makes it seem as though it commissioning contemporary art by art institutions is still a new trend of curating.

On the other hand, it is currently difficult to gauge whether commissioned projects will produce the hoped for more tailored and satisfying engagement with different cultural forms, and it remains

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<sup>7</sup> Quoted from Breitwieser *op.cit.*, 8.

unclear how progress towards the goals in current commissioning practice will be assessed. It seems like that future evaluation of the benefits of the arts will accommodate both intrinsic and instrumental forms of value. It is crucial that any research should address the complex issues that underpin such engagement. Since 2005 the Arts Council has undertaken a large-scale survey. "Taking Part" is a series of annual reports that attempts to increase access to the arts have been complicated by a variety of factors, and Bunting et al. (2007;2008) have concluded that there is considerable scope for increasing public engagement. It is reiterated that key academic contributions or evaluations of currently practiced commissions are incomplete.

Previous scholarly papers claim that the most significant contributions for the successful reputation of British contemporary art are made by specific groups of artists, such as the School of London in the 1950s and 1960s(Park 2007) or the YBAs in the 1980s and 1990s(While 2003). Park (2007) argues that the root of the success of London's contemporary art lies in the development of the School of London. She discusses the art historical richness of figurative painters' realistic orientation in the works of Frank Aurbach, Leon Kossoff and Lucien Freud. On the other hand, While (2003) argues that the international prominence of YBA in the 1990s gave London a contemporary art movement to match its role as one of the world's key centers of art exchange. However, even though these artists have set the ground for British modern art, the global center of the art world is not achieved solely by the success of some artists. Rather, as While (2003) claims, the successful reputation for art at the moment depends on the synergistic relationship among production, distribution, and consumption of

contemporary art. Therefore, the overall climate of London's art scene during the 1990s could not prove itself to gain full strength to become the focus of contemporary art yet; London was growing in the previous decades; the era of School of London and the YBA was incubation period for London to showcase its full potential to embed contemporary art with enthusiasm, and the result is discernable today.

This research paper draws attention to how London has managed to raise its profile as a viable city for contemporary art due to a series of groundbreaking commissioning projects during the first decade at the turn of the 21st century. While (2003) discusses in terms of understanding the business of contemporary art. Both the School of London painters and the YBA artists have challenged the initiative of the cultural centers like Paris and New York, and they are respected for leading a variety of discourse in contemporary art. Nevertheless, this research situates the story of art in the conditions of artistic creativity and its fostering disseminated throughout the world. Such paper provides further evidence of the role large cities perform as 'important arenas of cultural production, forcing-houses of cultural innovation, centers of fashion and the creation of "taste"' as illustrated in Harvey (1988). There also have been ongoing researches by geographers and sociologists on determining how the culture is used in the promotion and consumption of the places (Halfacree and Kitchin 1996; Kearns and Philo 1993; Molotch 2002; Scott 2001; Zukin 1995). More recently, an art historical perspective towards the arts' relationship with particular cities, have gained interest in the research field as seen in Wedd et al. (2001).

On the topic of commissioning practice by art institutions in today's cultural realm, however, academic research that focuses on the

topic remains unfamiliar. Despite the lack of preliminary studies, Buck and McClean (2012) and Brecknock (1996) elicit up-to-date information and manuals on today's commissioning practice in general. While Brecknock (1996) focuses on Australian perspective and contextual circumstances, Buck and McClean (2012) provides international scope of the contemporary commissioning practice. In contrast, Froggett et al. (2011) studies socially engaged arts practice in new model visual arts institutions, such as Artangel in London, the Foundation for Art and Creative Technology in Liverpool, Grizeldale Arts in Cumbria and the Center for Contemporary Arts in Glasgow. This recent study has provided a structural ground for examining the ways in which the socially engaged practices develop an 'arts-sensitive' methodology to account for their impact and influence.

Continuing on the previous scholarly papers, this research grounds its roots on the patronage system of the arts in the Western culture. Nevertheless, this research is different in that it focuses on the commissioning practiced today by the art institutions, namely art museum and nonprofit art organization. Rather than focusing on the external benefits to the contemporary art world by these commissioning practices, this research aims to extract meaningful information from the commissioned projects' internal structure and process in order to discover the reasons why commissioning practice has become popular and has provided rationale for fostering heterogeneous environment for creativity in London's contemporary art. It also discusses both in practical and academic level, so that the results could be implemented into future academic research and managerial practice.

## **2.2. Explanation of the Terms**

A number of key terms that are discussed in this study are used in various forms and could lead to a misinterpretation without critical discussion of the meanings. The terms that are explained in this chapter have been used to mean a number of different things. Widespread usage of the terms related to commissioning seems so self-evident that to further demand their definitions may taken as archaic in writing or defining themselves. Meanwhile, because of this self-evidence, these terms become no longer problematic but important as they affect the hidden meanings. Sometimes, the meanings are abused in various sources of literature within different contexts, but this study focuses on the aspect that is responsible for the specific understanding of commissioning practice of contemporary art by art institutions. This study acknowledges that other meanings that the terms used here carry are not necessarily incorrect uses of language. Discussion of their other skeptical meanings is beyond the scope of this study; therefore, the aim of having a clear understanding of the concepts discussed in this study is the sole purpose of this selection, and the objective of this chapter is to develop a comprehensive theory with accurate contextual information.

### **Contemporary Art**

There have been ongoing disputes over the last half-century about the meaning of this term. This study shares the same view with Jackson and Jordan; contemporary art is defined as the art of our time. As Jackson and Jordan states, contemporary art “is more a way of seeing than a defined art form; the practice is often interdisciplinary with a range of media including fine art, photography, new media, video, performance,

crafts, design, and architecture. It is a driving force in popular culture, nurtured through creative innovation, entrepreneurial risk, new curatorial processes and critical debate.”<sup>8</sup> The term has clearly replaced the use of "modern" to describe the art of the day since the late 1970s.<sup>9</sup> “With this shift, contemporary art dismisses the grand narratives and ideals of modernism and replaces it with the immanence of the present, the empiricism of now, of what we have directly in front of us, and what they have in front of them over there.”<sup>10</sup> The contemporary itself seems to act as an event, not so much irreducible to its causes and effects that are made up of differences in opinions about them and their relationship to one another. Hence, contemporary art is not one art or kind of art, but simultaneously it and its theories seem to proceed from the assumption that there are no substantive differences between the arts. It recognizes that art has instead become something defined as much as anything by where it takes place.<sup>11</sup> In this sense, when discussing "commissioning contemporary art", contemporary art used in this context means the art of the current period produced by various models of commissions. The art theoretical meaning of contemporary art discussed here is applied to the phrase "commissioning contemporary art," so "art commissioning

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<sup>8</sup> Quoted from Jackson, T., and M. Jordan. *Review of the Presentation of the Contemporary Visual Arts*, London: Arts Council England, 2006, 1.

<sup>9</sup> Although there are disputes over the beginning of contemporary art and the end of “modernism”, in this study, contemporary art refers to the art that has been produced since the 1980s after conceptual art, since the heterogeneity in the genre and the blurring of the boundaries for what to call art have been visible since this period. The theories of contemporary art are often discussed as sharing the same view of postmodernism.

<sup>10</sup> Quoted from “What is Contemporary Art? Issue Two”(accessed November 15, 2013);available from<http://www.e-flux.com/journal/what-is-contemporary-art-issue-two/>.

<sup>11</sup> For the historical context, extensive concepts and theories of contemporary art, see Thomas McEvelley, “Aesthetics of Contemporary Art.” Accessed November 15, 2013. Available from Oxford Art Online.

practices" in general would mean different aspect from the original phrase used in this study.

## **Commissioning**

Like the term "contemporary art", the word "commission" is used in various situations. Therefore, people often misunderstand the term "commissioning" which is closely linked to the vocabulary "commission" which is used in varied situations. In order to make this study meaningful, it is important to generate a clear understanding of current jargon used in the art world. This comprehensive explanation facilitates the critical discourse on this topic. The word "commission," in everyday language, refers to a fee paid to an agent or employee for transacting a piece of business or performing a service. In particular, when the term "commission" is used in the art world, it refers to a percentage of money given to the mediators, often dealers in art galleries and auction houses like Sotheby's and Christie's, when they sell art works to the collectors. It is true that the word "commission" has these meanings; nevertheless, "commissioning" discussed throughout this study and often in a global art world today when people talk about "commissions," it is significant to understand that the term in this case refers to another meaning.

The term "Commissioning" explored in this study means the act of requesting the production of artworks. It incorporates the entire process of "commissioning" within this one term, integrating a collective meanings of proposing, planning, financing, producing, exhibiting, and taking responsibility for maintenance of the commissioned artwork. Another misinterpreted reference is the limited understanding of commissioning practiced today. The range of commissioning taking place

today is so varied that it is far different from the traditional model of commissioning artworks during the Renaissance. See Stone (1964) for Michelangelo's commissioned projects during the Renaissance. Commissioning at the time was a project ordered by a patron, Pope and the Church in this case, to create certain works to satisfy the patron; the concept of the artist often did not get taken into account as much as it is regarded today, and satisfying the taste of the commissioner was the most important task. The artists were regarded as artisans or technicians who had talent to bring out the expected outcome, and the ownership often resided with the commissioner, not the artist. This system of patronage has dominated by the aristocratic and academic establishment until the 19th century when the private collectors emerged as commissioners of the art.

Commissioning has become much more a collaborative process today with a group of commissioning bodies and artists. Also, to where the commissions are held have transformed. Many commissions today are event-oriented; continuous increase in the number of biennials and art fairs and their commissioning models show this trend. Frieze art fair's <Frieze Now> is an example of this category. Moreover, there are many different cases of commissioning where they are permanent or temporary on the site. The purpose and aim of the projects tend to decide the nature of the commissioning process.

## **Patronage**

Encyclopedia Britannica defines "patronage" as the support, encouragement, privilege, or financial aid that an organization or individual bestows to another. In the history of art, arts patronage refers to the support that kings or popes have provided to musicians, painters, and

sculptors. It can also refer to the right of bestowing offices or church benefices, the business given to a store by a regular customer, and the guardianship of saints. Art patronage tended to arise whenever a royal or imperial system and an aristocracy dominated a society and controlled a significant share of resources. The encyclopedia further notes that the rulers, nobles and very wealthy people used patronage of the arts to endorse their political ambitions, social positions, and prestige.<sup>1 2</sup> Ultimately, patrons operated as what we call today as sponsors. Some patrons, such as the Medici of Florence, used artistic patronage to "cleanse" wealth that was perceived as ill-gotten through usury. Art patronage was especially important in the creation of religious art. The Roman Catholic Church and later Protestant groups sponsored art and architecture, as seen in churches, cathedrals, painting, sculpture and crafts.

It is recognizable that the term "patronage" has been used as a synonym to "commission". Nevertheless, "patronage" takes into account and puts emphasis on the financial support in the process of commissioning. Therefore, the word "commission" should be distinguished from "patronage". For this reason, the word "patron" seems to be the person who generously gives money to the artists or to the appropriate art projects. On the other hand, "commissioner" includes a broader concept; commissioner can be a person with financial resources which can be called as a patron, but he or she also can be a curator, art advisor or commissioning organization itself where the commissioner may hold an artistic ego to have a voice in the curatorial or art-making decisions.

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<sup>1 2</sup> Summarized from Jeremy R. Howard "Art Market," in Encyclopedia Britannica Online, 2009, ed. Accessed November 15, 2013.

## **Sponsoring**

When patrons commission the artists to create artworks, they find funding resources for the artists to bring out the outcome, which is the final product of art. Nevertheless, sponsoring and commissioning are different concepts.

While sponsorship of artists and the commissioning of artwork have been significant portions of the patronage system, other disciplines also benefited from the patronage, including those who studied natural philosophy, musicians, writers, philosophers, alchemists, astrologers, and other scholars. Artists as diverse and important as Leonardo da Vinci, Michelangelo, and William Shakespeare, all sought and enjoyed the support of the nobles or other ecclesiastical patrons. Figures as late as Mozart and Beethoven also benefited from the patronage to some degree; it was only with the rise of bourgeois and capitalist social forms in the 19th century that European culture moved away from its private patronage system to the more publicly supported system, which is familiar today, consisting of museums, theaters, wider range of audiences and mass consumption.

This direction continues across many fields of the arts. Although the nature of the sponsors has changed—from churches to charitable foundations and corporate industries, and from aristocrats to plutocrats—the term sponsoring has a more neutral connotation, similar to patronage. It may simply refer to direct support, often financial, of an artist, for example by grants. In the later part of the 20th century, the academic sub-discipline of sponsoring began to evolve, in recognition of the important and often neglected role in the phenomenon of sponsoring systems that have lived with cultural activities through the previous centuries. This

academic discipline stays mainly under the umbrella of sociology and philanthropic studies.

While the current literature seems to connect sponsoring, patronage, and commission as one general concept, this research distinguishes commissioning from the other two terms. There are subtle differences inherent in these terms due to the evolved circumstances of the art world. As a result, in order to have this study coherent, this study focuses on the commissioning aspect of the language practiced in the current art world.

## **Public Art and Private Art**

There have been blurring of boundaries in public-ness or private-ness of the artworks in the recent decades, as the forms, nature, and implementations of contemporary art have extended to various directions. Public art is not an art “form”. It can be site-specific or stand in contrast to its surroundings. What distinguishes public art is the unique association of how it is made, where it is, and what it means. Public art can express community values, enhance surrounding environment, transform a landscape, heighten awareness, or question assumptions of the passerby. Placed in public sites, this art is there for everyone, a form of collective community expression. The process of creating public art is guided by professional expertise and public involvement. Public art projects involve artists, architects, design professionals, community residents, civic leaders, politicians, approval agencies, funding agencies, and construction teams.<sup>1 3</sup> Therefore, the commissioning practice, in which the

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<sup>1 3</sup> Adapted from Penny Bach, *Public Art in Philadelphia*. Philadelphia: Temple Univ. Press, 1992.

commissioner is the local, regional, or national governmental agencies, leads to public art projects.

Art theoreticians claim that ‘a crudely pragmatic and narrow definition of public art equates it with art installed by public agencies in public spaces and at public expense’<sup>1 4</sup>. The increasing engagement of public art with more abstract concerns and ephemeral interpretations of site have caused the contradictions of recognizing some contested works at public sites to be public art or not, since there are artists who, at their will, work in public sites like Daniel Buren, Gordon Matta-Clark, Christian Marclay, and Banksy, whose personal projects intervene public spaces.<sup>1 5</sup> Therefore, the term “public art” is used in various situations; it is ambiguous whether only publicly funded art projects are considered to be “public” in today’s cultural realm.

In contrast to “public art”, the term “private art” also is difficult to define. The difference between “public” and “private” when discussing a work of art had been traditionally recognized as whether the work is owned or viewed by private individuals or not. Nevertheless, as Hein (1996) discusses throughout the article, with the development of technology like internet and increasing public access to the museums and other exhibition spaces have made what is used to be “private art” into public realm.<sup>1 6</sup> For the concerns of this research, the term “private art” can be a disputed one, since the works commissioned by the art organizations could be labeled as “private art,” but they distinctively fall

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<sup>1 4</sup> Quoted from W. J. T. Mitchell, “The Violence of Public Art,” in *Art and the Public Sphere*, ed. W. J. T. Mitchell, Chicago: Univ. of Chicago Press, 1992,38.

<sup>1 5</sup> For the examples of installations in urban environments that use the elements of the cities, see Robert Klanten and Matthias Huebner. *Urban Interventions- Personal Projects in Public Spaces*. Berlin: Gestalten, 2010.

<sup>1 6</sup> See Hilde Hein, “What Is Public Art? Time, Place, and Meaning,” *The Journal of Aesthetics and Art Criticism*54, no. 1 (1996):1-7.

more towards “public art”, in a sense that they are produced to be exhibited to the public.

The discussion of the ambiguity of these terms are critical in the course of this research, since despite its incapability to define conclusively, the acknowledgement and discussion of polysemantic characteristics in the contemporary art world today provide more authentic context for the various commissioning projects that have occurred in the recent years.

### **Site-specific Art**

As site-specific art exists in certain locations, it could be confusing whether all commissions are site-specific or all site-specific works are commissions. The diagram attached at the end of the explanation of this term attempts to characterize and provide examples that show the similarities and differences between these two categories. (See Figure 1)

In summary, not all site-specific works are commissioned, and not all commissioned works are site-specific. Like a coincided space in the Venn diagram, there are artworks that are commissioned and site-specific, and this category is perhaps the most common in the current climate. The work has been created with the site in mind and the artist has taken into consideration the relationship of the work to its setting. Also, the commissioners and funding agents both play a key role in realizing the works. However, there also are works of art that are commissioned but not site-specific, and the ones that are site-specific but not commissioned. The act of categorizing works of contemporary art has become complicated, since the works being produced these days incorporate various components and are produced through complex processes.

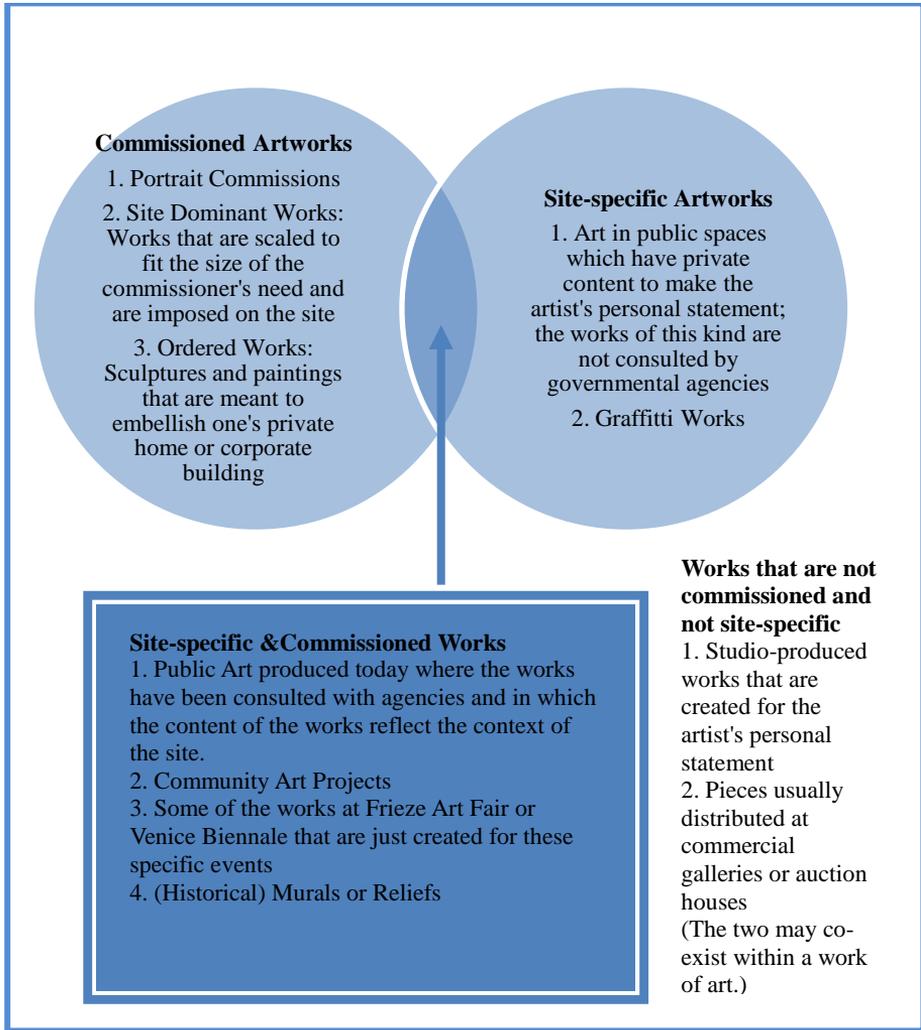
There are commissioned artworks that are not site-specific. For instance, wealthy patrons commission the artists to produce portraits for them. Royal portraits have a long history of this kind. Rembrandt van Rijn, Anthony van Dyck, and Jean Auguste Dominique Ingre are some of the most renowned court painters during Renaissance and Baroque periods. John Singer Sargent, Pierre-Auguste Renoir, Sir Joshua Reynolds are also vastly recognized and venerated masters of commissioned portraits. Moreover, Andy Warhol is famous for completing his signature silkscreen portraits for the wealthy people. These commissioned works are not site-specific. Today, Lucien Freud and Julian Opie are high-profile portrait artists who often work on commissions. On the other hand, sculptures and installations made in the artists' studios and relocated to specific locations for completing the act of commissions are also not considered to be site-specific. However, these works could be read as commissioned works since the collectors could ask the artists to make the works that they have seen before and locate and fit them at somewhere else.

There are site-specific artworks that are not commissioned. Artists can choose certain places to make their works. They can voluntarily choose the sites and make their works site-specific whether the site is public or not. For instance, Christo and Jeanne-Claude have created environmental works of art that are not commissioned. They have created their temporary environmental artworks, known as the wrappings. They conceive of a project together, and they pay all expenses associated with the works, including planning, construction, and taking down. The money partly comes from the sale of Christo's preliminary drawings and lithographs. They accept no other contributions, grants or other financial assistance in order to make their aesthetic decision apart from any

influence that financial support might involve. They plan for these temporary works years ahead of time, and it takes years to gain approval from the governments and communities for their projects. For instance, it took twenty-four years to get full approval for their wrapping of the Reichstag, which is the Parliament of Germany in Berlin.

By identifying distinctiveness of commissioned works from site-specificity, it becomes comprehensible that the selected projects discussed in this research may become open to site-specificity, meaning that even though every commissioned work has some sort of conceptual relationship to a certain site, the nature and purpose of the commissioning projects decide the state of it being site-specific or not.

**Figure 1. A Venn Diagram of Commissioned Artworks and Site-Specific Artworks**



**Figure 1. A Venn Diagram of Commissioned Artworks and Site-Specific Artworks**

### **Artist Residency**

Another question that could arise when discussing commissioning practice today is to ask whether all the artworks created from the artist residency programs are considered as commissioned works. The primary purpose of the artist residency is to create new art. They encourage individual artistic development, experimentation, and dialogue

between artists and the audience. The artist residencies invite the artists, whether by direct invitation or through competition, for certain amount of time decided by the organizations and provide space away from the artists' usual environment and obligations. These programs provide a time of reflection, research, presentation, and production. They often allow individuals to explore their practices within another community. Some residency programs are incorporated within larger institutions, and others exist solely to support residential exchange programs. Museums, universities, galleries, studio spaces, artist-run spaces, municipalities, governmental offices, and various temporary events invite the artists to participate in their residencies. They can be seasonal, ongoing, or tied to a particular one-time event.

Today, hundreds of such opportunities exist throughout the world. It is important to understand the system, since there is no single model. The expectations and requirements vary greatly. Notably, there are various financial models. Some residencies provide all of the required budgets to invite the artists even giving stipends; however, in some cases, the artists must finance their own stay. Therefore, it is difficult to conclude whether all the residency programs commission the art. It differs case by case, thus not all the works produced during the artist residencies are commissioned works. Nonetheless, there are significant numbers of artist residency programs that have commissioned the artists to produce works to be exhibited or donated to the affiliated organization. The artists in the residency programs create new works, do the lectures, participate in the institutions' educational programs, do open-ended researches with or without tangible product at the end, or they do mixture of these multiple activities. As a result, while some residency programs act as patrons who

provide space and various resources to create works, not concerned with the concept or the end-product of the creative activity, other residency programs – recognized as more rigorous and competitive residency programs that often invite established artists and showcase the outcome of the program in various events – act as commissioners who co-produce the works with the artists to realize the works through participating in various steps in the making from the preparation to the afterlife of the production.

### **3. Changing Pattern of Commissioning in the 21<sup>st</sup> Century**

This chapter investigates the changing pattern of commissioning in the twenty-first century. In order to deduct meaningful relationship between the context and the commissioned projects, this chapter provides brief history of commissioning in general and the commissioning practiced by the art institutions. In the section dedicated to heterogeneity in recent commissioning models, a context for commissioning contemporary art particularly by the art institutions is established. It discusses the concepts behind commissioning; reasons why the art institutions commission and what they commission. Various methods and processes taken by them when commissioning are also analyzed. Each process of commissioning is complex and often different case by case.

#### **3.1. Brief History of Commissioning**

Commissioning art is an age-old activity. The act of commissioning dates back to the making of art itself. During Roman Empire, the emperors commissioned sculptures and paintings to boast of their wealth and for educational purposes to tell stories to the public. From the temples, palaces and public places of ancient Greece and Rome, bronze or marble sculptures of emperors and courageous generals who distinguished themselves in the battles are easily found.

Before 1800s, the Church was a major influence upon European art, ordering various commissions like architectural, painterly and sculptural works, providing the major source of work for artists. One can suggest that the history of the Church is reflected through the history of

art during this period. For instance, the Renaissance pope Julius II is known for commissioning some of the most important artists remembered today. In particular, he commissioned Michelangelo to paint the Sistine Chapel ceiling, Raphael to decorate the Stanze di Raffaello in the Vatican's papal apartments, and Bramante to begin the construction of St. Peter's Basilica. Such direct patronage has often traditionally obtained a status that extended beyond mere acquisition. The commissioned projects mirror the taste of the past and also extend the influence of the Church or the Empire's power.

Similar to Renaissance popes and royal families, the State became the major commissioner in the nineteenth and twentieth century. For instance, Congress created the U.S. Commission of Fine Arts in 1910. This independent agency reviewed design in order to guide ongoing work of representing national ideals in the design of the capital city. The ordered landscape of white classical temples, the image of Washington, D.C., was transformed by visionary planning and implementation in response to the political and artistic movements of the early twentieth century.<sup>17</sup> The agency comprised of distinguished architects, landscape and urban designers, artists, and administrative staffs, and they created designs for American coins, federal buildings, overseas cemeteries, and national memorials. On the other hand, wealthy patrons along with the State continued to commission many notable artworks at the time

Within the scope of the art historical movements, Modern art

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<sup>17</sup> Refer to Thomas E. Luebke. *Civic art: a centennial history of the U.S. Commission of Fine Arts*. Washington, D.C.: U.S. Commission of Fine Arts, 2013. A comprehensive history of the evolving role of Commission of Fine Arts is provided in the context of the artistic, social and political circumstances that fostered the agency's creation and subsequent trends that have informed its decisions.

began with modernism in the late nineteenth century, and the movements like Post-Impressionism, Art Nouveau, Symbolism, Fauvism, Expressionism, Cubism, Futurism, Abstract Expressionism, and Dadaism flourished during a century long span of time from the late nineteenth century to most of the twentieth century. Artists became professionals who did not have to depend on the commissions as sole source of their works, and the art market has grown to distribute the produced artworks to the private collectors. Nevertheless, many emblematic artists like Picasso and El Lissitzky have produced commissioned works that remain critical in the Western art history. As a result, many historically commissioned works act as a tool for documenting the history, spreading certain political views and showing respect for various religions.

More recently, since the latter half of the twentieth century, the indirect support of the arts has become new major player in patronage, and it has taken more proactive role in the formation of innovative creation of art. As the market and exhibition of certain genres in art have become promoted at certain periods, the production activity became more active, thus bringing about generalization of specific trends in the art world and formulating these into the artistic movements of the era. In this sense, eventually, for contemporary art, private foundations or individuals, rather than the state authorities, and indirect ways of supporting like collecting and exhibiting, rather than direct patronage, play a leading role in creating certain art trends.<sup>1 8</sup> Therefore, art museums, alternative spaces, artist residencies, and exhibition venues run by the art foundations

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<sup>1 8</sup> Adapted from Nan-jie Yun. "The Twentieth Century Art and Patronage: the contribution of the Solomon. R. Guggenheim Foundation to the establishment of Modernism in the United States", *Selected Essays of Society of Western Art History* 6, Seoul: Sigongsa, 1994, 59.

have become significant in creating the trends of today in contemporary art by commissioning the artists for various purposes.

On the other hand, public art has long been supporting the artists to create works for public spaces. Usually the cities are in charge of the commissioned public places, but many corporate authorities also commission the artists to produce works for their buildings. The percent for art system established by law in many cities around the world has forced to include artworks within the newly constructed buildings. However, it is controversial that the artworks produced as a result of this system serve as decorations but have been incapable of showing appropriate quality.

Regardless of the commissions' purposes, whether for prestige, propaganda, commemoration, philanthropy or pleasure, across the centuries, commissioning practice served as a critical role in producing and displaying art, and it certainly disseminated art into a wider public and opened art to a broader cultural and environmental context.

### **3.2. Brief History of Commissioning by Art Institutions**

The relationship between patron and artist is considered a dynamic one, since the commissioning practice corresponds to the desires of both parties: patrons and artists. Through commissioning, the patrons acquire certain works that they want, and the artists get to create art which is their utmost desire. The current patronage by art institutions of contemporary art is perhaps just a new chapter, with the art institutions ever being referred to as the 21st century 'church of art.'<sup>19</sup>

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<sup>19</sup> Quoted from Susan Morris. *Museums & New Media Art*. New York: Rockefeller Foundation, 2011, 7.

In the past, the mission of museums has included collecting, preserving, displaying and interpreting the artworks. The International Council of Museums (ICOM) uses this definition: 'A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.'<sup>20</sup> This is the most recent definition provided by ICOM in 2007; even though the mission does not directly mention commissioning, the inclusion of communicating and intangible aspect of art suggest that ICOM also acknowledges the importance of fostering the transforming aspect of art. It is recognized throughout scholarly papers that the museums of contemporary art began to adopt and expand the mission in the late twentieth century. Since its opening, at Whitney Museum of Art in New York, for example, Gertrude Vanderbilt Whitney supported artists who experiment with new forms of art by creating places to show works and making these works available for sale. Therefore, the art museums were no longer the boxes of documentations of previously made art works and repairers who preserve and restore the artworks, but they have been reborn as a portal for engaging the newest art into the institutional realm.

The emergence of Installation art abruptly and with acceleration increased the demand for commissioning contemporary art by the art

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<sup>20</sup> Quoted from "Museum Definition." *ICOM*. International Council of Museums, 2007. (accessed November 26, 2013); available from <http://icom.museum/the-vision/museum-definition/>. The ICOM Statutes, adopted during the General Conference in Vienna, Austria, in 2007, defines a museum as written in this study, and this is used as an official reference in the international community. The definitions of a museum have evolved, in line with developments in society. Since its establishment in 1946, ICOM has updated this definition in accordance with the realities of the global museum community.

institutions in the late twentieth century. The experiments by the artists, particularly the electronic and digital technologies, expanded the possibilities of the art forms and blurred the boundary of what could be called as art. In order to be suitable for incorporating the transforming art at the time, the contemporary art museums had to expand on their mission to display the site-specific installations. The traditional art forms like paintings or sculptures could be hung on the wall or shown at any exhibition halls; however, it was a different case for the installation art. The museum had to find specialized site to display the work and customize the works for a specific place. As a result, the art museums had to commission the artists to create a new work or adjust their previous works to be installed at the designated sites.

The other venues and patrons for installation art were the international art events like the Venice Biennale in Italy, Documenta in Germany, Sao Paulo Biennial in Brazil; non-for-profit spaces like PS1 in New York, LACE in Los Angeles, and Hallwalls in New York; not-for-profit producers such as Creative Time in New York and Artangel in London; and galleries which had the added challenge of selling the work. Nevertheless, their roles in commissioning have been different from the ones taken by the art institutions. Unlike other entities in the art industry, the art institutions have had different nature and purpose when they commission.

The rationale for the art institutions' commissioning practice has begun to be formalized in the 1970s. The Project series undertaken by the Museum of Modern Art in New York in 1971 was a pioneer with its curatorial programme of contemporary exhibitions and performances with specifically commissioned works by the leading artists of the era. This

format of an experimental, contemporary art space within a museum has been widely imitated approximately 50 versions in U.S. museums.<sup>2 1</sup> Commissioning models by the art institutions differ greatly case by case, thus making it valuable to study the different formats and process in order to draw a meaningful assessment or comprehension of the commissioning contemporary art.

Even though art institution conventionally refers to art museum, since there exist many different forms of institutions today, in particular for this study, the term 'art institutions' is used for contemporary art museums, innovative not-for-profit commissioning agencies, various nonprofit art foundations, and art organizations. The listed institutions have evolved in the recent decades, alike the expanding of the museum's mission, and the non-museum entities have transformed to act like museums by organizing exhibitions, creating their own exhibiting space, acquiring and donating the works of contemporary art, and commissioning significant contemporary art projects. These institutions are not-for-profit, using their surplus revenue to achieve their goals rather than distributing them as profit, thus serving the public with more educational goals, rather than serving a few private individuals who want to gain profit from the activities of these organizations.

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<sup>2 1</sup> Summarized from Morris, *op. cit.*, 7. Created in 1971 as a forum for emerging artists and new art, the Elaine Dannheisser Project Series has played a vital part in the Museum of Modern Art, New York's contemporary art programmes. With exhibitions organized by curators from all of the museum's curatorial departments, the series has presented the works of close to two hundred artists to date. For more information, see "The Elaine Dannheisser Projects Series." MoMA. (accessed November 15, 2013); available from <http://www.moma.org/interactives/exhibitions/projects/>.

### **3.3. Heterogeneity in Commissioning Models in the 21<sup>st</sup> Century**

Current art world has expanded widely and is embracing various forms of commissioning models to broaden its role to promote production of new artworks. Therefore, it is important to understand the ways in which art commissions are brought into being and how the very nature of the commissioned work itself has altered from traditional models. Since the act of commissioning assumes many forms and has had profound influence on the art world, the rich potential evidence of the dynamism and fluidity is shown through commissioned projects as some of the best of today's contemporary art practice. On the other hand, the versatile nature of today's commissioning models has opened wider situations to be considered. Both private individuals and public organizations continue to be important instigators of new work, and they have changed with the times to become more flexible and innovative. Many of today's most significant and radical art commissions owe their existence to a collective group: public, private, commercial, and institutional sectors. They have built a new species of hybrid partnerships. These alliances would have been unthinkable only a few years ago and are often forged for the express purpose of commissioning new work.<sup>2 2</sup>

In addition to the commissioning projects led by blockbuster exhibitions and large-scale public art projects, almost all art fairs and biennials now commission projects in order to stand out as authentic events among numerous rivals and to bring in local relevance and attract larger audiences. It is also important to recognize that there are many

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<sup>2 2</sup> Summarized from Buck and McClean, *op. cit.*, 14.

smaller projects taken by various commissioners with different goals, even though high-profile projects are more widely recognized. Many commissions today exist for marketing reasons, but the core aim lies in the promotion of more progressive range of disciplines and more open-ended ways of exploring visual art. The commissioned projects are becoming more speculative and less-finite formats where there is no tangible end product. Therefore, commissioning practice today is a reflection of our society's moving toward more heterogeneous and creative spectrum.

### **Why Do the Art Institutions Commission Today?**

The reasons why the art institutions commission the production of new art vary broadly, but the benefit of, and rationale for, art institutions' commissioning of contemporary art include: to be bold, to support the field, and to expand on the organization's brief.

#### **To be Bold**

Commissioning new works can give an art institution the opportunity to stretch further and try something new, and possibly to direct history, by having a major impact on the field. The institutions try to validate the authenticity of what they are showing, create context or the presence of the institutions within the current artistic practice, and blend all these reasons to authenticate and create narratives around the institutions to validate themselves within the cultural context. Moreover, commissioning practice can differentiate the institutions from the competing rivalries, since the commissioned works are unique and original. They can ensure that the audience cannot expect the commissioned work from any other places; therefore, many institutional

commissioners use commissioning as marketing tool.

In many cases, commissioned projects enter into the collections of the institutions. For the institutions that missed out on acquiring important works near to the time they were created take risks and endorse commissioning projects to acquire the works. Glenn Lowry of MoMA said, "In the sixties and seventies, and even the eighties, we resisted some of the directions contemporary art was moving. We missed Warhol in the '60s. We avoided collecting the art starts of the '80s. But we came to realize that we had been foolish, so we played catch up. And what I don't want to do is play catch up here."<sup>2 3</sup>The ambition of the institutions to showcase the most recent artworks produced is reflected through the commissioning practice.

### **To Support the Field**

It is considered important for the art institutions to be supportive of work that would not necessarily emerge otherwise, in part because of difficulties in salability of the work, or because the work can be difficult to understand. There was an expression of altruism, of providing a service to give artists visibility and promote their work. For curators, the ability to work directly with selected artists is an attractive point. The desire to make a contribution to the art community and to give back is expressed through commissioning. Also, the commissioning bodies all have a common goal in essence of their commissioning: to promote the artists to create new works. The art institutions want to support the field by not just providing the audience with already produced works but with freshly produced works. They are willing to take the risk and show to the public that they are devoted to support the arts industry by collaborating on

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<sup>2 3</sup> Quoted from Morris, *op. cit.*, 11.

producing new works.

### **To Expand the Museum's Brief**

Involvement with new art allows a contemporary art museum to build on its traditional functions and strengths - collection, preservation, research and display - to be disseminators, educators, and promoters of art. Commissioning process directly deals with collecting, preserving, researching, and displaying, since the commissioned works are products of research about specific site; the projects are also always somehow related to the identity of the institutions. They then display the works to the public and often acquire the works and maintain them to serve their mission. As a result, commissioning contemporary art can place museums in a key position in the information age. Involvement with producing new art can add energy and, possibly, money, and extend the museum's imprimatur within the field.

### **What Do the Art Institutions Commission?**

The art institutions around the world commission artists on various occasions, such as temporary exhibitions programmed as ongoing projects or certain thematic exhibitions, permanent installations when they build a new wing or a sculptural park to the institution or a whole new architecture for their already existing facades, and events like biennale, art fair, or finale of the artist residency programs. The nature of the works commissioned varies by these occasions and distinctive purposes of each commission. Some institutions have a designated space devoted to temporary commissions. These institutions tend to present works by emerging artists and to bring the latest avant-garde art into the institutional climate. Institutions can commission both on and off site. Some

institutions commission the artists to make works around the sites near the main building of the institutions. There also are institutions that collaborate with local churches, schools, hospitals or government agencies to produce works outside the institutions. In addition, increasing numbers of institutions are commissioning film and video artists to produce the works of this medium that could be shown anywhere. In general, however, the inaugural show of the finished works is usually displayed at the commissioning institutions.

### **Different Forms and Process of Commissioning**

Among myriad forms of commissioning, one can categorize these forms by the openness of the project, and this gives an insight to what kind of procedure to be taken before the commissioner receives the final outcome. There are "open-brief" commissions where the works evolve out of dialogue between the artist and commissioner. In this case, the emphasis is on realizing the artist's vision as far as it is practically possible. These projects tend to be less-prescribed and more flexible. When the projects are less-prescribed, it may take years to evolve throughout the dialogue between the artist and the commissioning body. Meanwhile, the budget is highly dependent on the work's content, medium, and location, so until the idea is finalized, it is difficult to assume the budget necessary to realize the project. These flexible models are usually taken by private individuals and art organizations with ambitious goals. When the independent public art programming or the commissioning agent commission and produce work in this kind, the ownership often remains with the artist. For example, Artangel in London and Creative Time in New York are commissioning agencies that fall into this category.

On the other hand, the Centre Georges Pompidou in Paris commissions film and video works by assuming this model; many commissions related to research-based and residency programs also take this form. For the research-based and durational projects, the artists do create something during the process, and the commission happens in the process; however, there may not be an outcome that can be acquired, so there may be no ultimate owner, although the intellectual property right to these works stays with the artists.

In contrast, there are "defined" commissions where the artist is asked to respond to a particular context and to a specific brief, usually within a clearly defined budget and a fixed time frame. Usually, public art commissions and corporate commissions fall into this category, and this type of commissioning is executed almost exactly according to the artist's proposal and budget as signed on the contract between the commissioning client and the artist before the project begins. In this case, commissioner may be the eventual owner of the commissioned work. Nevertheless, increasing number of art institutions are commissioning with the more formalized versions of "defined" commissions, particularly in the case of the temporary exhibitions or events like art festivals and biennales, in order to make sure that the project is realized within a timelier manner and gets executed with less risk.

Determining which model to take for the commissions is dependent on the nature and goal of the commission; it depends on the ego of the commissioner, and the commissioner is central to the process of making the artist's vision happen. The role of the commissioner can often be like that of a producer, combining a wide range of creative, intellectual and practical skills, which can also extend to that of curator, researcher,

site locator, fundraiser, production manager, editor, negotiator, advocate and archivist. When the need for commission emerges within the art institution, whether the commissioned work to be shown temporarily at a specific exhibition, placed permanently at a specific location, or exhibited as part of an ongoing commissioning program at the institution, the commissioner needs to begin the process by scheduling each step in the process.

In the face of such variety of commissioning models, there seems to exist no single commissioning blueprint. Each commission comes with its own specific set of circumstances and requires very particular handling. The procedure begins with selecting and approaching an artist, and extends through to developing and presenting a proposal and finalizing a contract. After these negotiations, the commissioning projects are produced and installed. Since the final display of the commissioned works is designed for public view, proper documentations and publicity are essential. It is important to note that while some small-scale private commissions can result from verbal agreement and a few phone calls or e-mails, the commissions by art institutions involve meticulous legal documents. Therefore, the role of commission contract is essential throughout the process of commissioning contemporary art, from prior to the installation to the afterlife of the commissioned work.

## **4. Contemporary Art in London**

### **4.1. Art in London from the 1950s to the 1970s**

Examining the art scene of the latter half of the twentieth century in London is essential, since it provides historical context to the current circumstance. In order to set the ground for how the visual art has been successfully established in London today, it is crucial to take a thorough look at the art scene in London of the early development of contemporary art in London.

In the latter half of the twentieth century, Abstract Expressionism from the late 1940s until the mid-1950s was internationally recognized artistic movements that had centered in New York. It was the first American artistic movement to be recognized internationally and brought the world's attention from Paris to New York. The further investigation of abstraction continued until the 1960s. In the late 1960s, however, the art world began to recognize Conceptual art, Minimalism, and Pop art. There were continuous interpretations and re-interpretations of Avant-garde throughout the world. It was the 1970s that the mainstream art world began to endorse nontraditional forms of art into the cultural institutions and recognize female artists and artists with minority backgrounds. Postminimalism, Earth Art, photography, video, performance, and installation art grew rich during this period. Since the late 1970s, the art world with its center being New York entered the period of contemporary art with pluralism in both forms and depth of expressions. In the 1980s, return of figurative painting, emergence of interactive art, and development of computer-based art and time-based projects flourished.

Increased attention to globalization also catalyzed spreading of pluralistic vision in subjects, forms, and concepts of visual art. Moreover, the growth of art market for contemporary art accelerated the expansion of the art world into the state of current cultural realm.

The art world from the 1950s until the 1980s, art historically verbalized, was centered in New York. In contrast, the circumstance in London was quite different. The art scene in London, arguably claimed by many art historians that it was stagnant compared to the international trends of art, was developing its own trend toward new realism. Although the works seemed to be more abstract than the former Realism in the nineteenth century, the art produced in London in the mid-twentieth century was concerned much with realism. The School of London in the 1950s and 1960s has subsequently developed Independence Group and Pop Art at the same time.<sup>2 4</sup> Royal College of Art was the lead on the Pop Art movement with Richard Hamilton as the leading artist to be recognized internationally. London's Pop Art differed from that of New York, as it was born from the School of London painters' realistic and figurative paintings, not as a counter-force toward abstraction. The most influential figure was R.B. Kitaj who organized <This Is Tomorrow> in 1956 and <Young Contemporaries> in 1961.<sup>2 5</sup> Independent Group, on the other hand, was led by the Institute of Contemporary Arts.<sup>2 6</sup> The

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<sup>2 4</sup> See more information on the School of London from Michael Peppiatt, "Could There Be a School of London?," *Art International*, no. 1.(1987)and James Hyman, "What Is Public Art? Time, Place and Meaning," *The Journal of Aesthetics and Art Criticism* 54. no. 1 (2001).

<sup>2 5</sup> For more information on Pop Art in London, see Margaret Garlake. *New Art World: British Art in Postwar Society*. (New Haven and London: Yale Univ. Press, 1998).

<sup>2 6</sup> For more information on Independent Group, see Lawrence Alloway "The Independent Group" in David Robbins, *The Independent Group: Postwar Britain and the Aesthetics of Plenty*, (Cambridge, MA and London: The MIT Press, 1990).

realistic and brutal characteristics of the works from these periods are the core of British art around the mid-twentieth century. Furthermore, this trait can be found in the works of British contemporary artists today as seen in their works with rough and vicious elements. The subculture of young people that took place after the 1960s has transformed into cultural movements with political ideologies, and realism existed as an artistic trend between European modernism and social realism that was created in the context of this subculture.

By the 1970s, following the lead of creative movements of New York, London was importing what have been popular in New York to its exhibition venues. The Tate, for instance, was often 'importing or commissioning pretty cutting edge shows – think of the Tate showing the <Art of the Real>, or the controversial 1971 Robert Morris exhibition, following had on the heels of Morris's show at the Whitney.<sup>127</sup> Due to the influence of New York's art scene, conceptual art has been explored in London in the 1970s. St. Martins in the conceptual art movement of the 1970s played a role similar to that of the Royal College of Art in the rise of Pop Art in the 1960s. The institutions played a key role in establishing the basis for the mutual support and interaction that is often a major characteristic of a distinctive art movement. Likewise, Goldsmiths in the 1980s was significant in upbringing the YBA.

## **4.2. Art in London from the 1980s to the 1990s**

The Tate as a modern art museum exerted a novelty effect by physically displaying the dissemination of power in the London art world,

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<sup>27</sup> Quoted from Mignon Nixon et al, "Round Table: Tate Modern." *October* 98. Autumn (2001): 5.

away from old master scene to a modernist scene. This has produced a definitive departure from in-ward looking "School of London" art world, with isolated groups of artists adhering to traditional concepts in art trying to seem vaguely bohemian and modern.<sup>2 8</sup> There was a dramatic modernization of the British art scene in the 1980s, as a result of the unrelenting collecting of contemporary art, centered on the YBA, notably by Charles Saatchi.<sup>2 9</sup> Although it was part of an international trend as the popularity of contemporary art grew dramatically in the late 1980s, it also has a very specific British dimension; the impact of prominence dominated by the YBA since the 1980s until today in British art is immense. In addition, the gaining recognition of contemporary art in London's institutions is shown in the establishment of Turner Prize at the Tate in 1984. It is awarded to a British artist under fifty for an outstanding exhibition or other presentation of their work in the previous year. Tate has arranged to present this award to emerging artists to recognize new developments in contemporary art by collecting new works by the winning artist. Since then, it has been awarded annually to the artists who are now recognized as high-profile international artists.<sup>3 0</sup>

In 1988, Damien Hirst organized an exhibition <Freeze> in a

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<sup>2 8</sup> Alex Potts discusses how the shift of modernism to contemporary art has transformed the art scene in London in the 1980s. He claims that the definite mark for this shift is seen in London when the Tate Modern was established. See *Ibid.*, 11.

<sup>2 9</sup> Charles Saatchi is a London-based advertising tycoon and art collector. With a fortune estimated at two hundred to three hundred million US dollars, by the mid-1980s Saatchi was spending more than two million US dollars annually in the art market. He established Saatchi Gallery in 1985. As well as showcasing the Saatchi Collection, the Saatchi Gallery hosted a series of influential exhibitions, including the <New York Now> show in 1987. For more information on Saatchi's collection, see Hatton and Walker (2000).

<sup>3 0</sup> Adapted from *Turner Prize* (accessed November 28, 2013); available from <http://www.tate.org.uk/whats-on/tate-britain/exhibitionseries/turner-prize>.

warehouse loaned from the Port of London Authority.<sup>3 1</sup> It is widely viewed as the first exhibition of the emergence of the YBA. The exhibit presented the work of sixteen artists, many of whom dominated the British contemporary art scene in the 1990s. The success of the YBA and their influence to popularize contemporary in London's art scene are reflected through a rapid increase in the numbers of commercial galleries in London, rising status of the leading artists, and growing media interest. By the mid-1990s, Damien Hirst, Tracey Emin, or Rachel Whiteread became familiar to the wide public, as their names could easily be found in the daily newspapers. In 1997, Royal College of Art organized an exhibition of the YBA, <Sensation>, which was pulled out from the collection of Charles Saatchi. This exhibit attracted more than 280,000 visitors, and it was the most successful art exhibition of that or the previous year in the United Kingdom. After this exhibit, the members of the YBA have been exhibiting their works all over the world, and the interest of global audience turned towards London's contemporary art.

The international success of the YBA should be distinguished from other London-based internationally renowned artists over the previous decades, including Gilbert and George, Richard Long, and Tony Cragg who were the major international British art stars of the 1980s.<sup>3 2</sup> While the YBA attracted global audience to London, the other prominent

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<sup>3 1</sup> <Freeze> in 1988 was partly funded by the London Docklands Development Corporation. The London Docklands Development Corporation has extensively funded the public art from the 1980s to the 1990s. One of its major accomplishments was, collaborating with European Regional Development and Glasshouse Investment Ltd., to re-establish Hoxton area into one of the most viable cultural area in London. For more information on Hoxton's Cultural Quarter, see Andrew Atfield, "The Making of Hoxton's Cultural Quarter and its Impact on Urban Regeneration in Hackney," *Rising East: The Journal of East London Studies* 1. no.3(1997): 133-155.

<sup>3 2</sup> The recognition of Gilbert and George, Richard Long, and Tony Cragg in building their reputation abroad is discussed in Kent, *op. cit.*

artists discussed earlier built their reputation abroad before London. There were several factors catalyzing the success of the YBA at home in London. The economic recession of 1989 to 1995 and the legacy of Thatcherism opened up new possibilities for London-based artists, since the rental fee for artists' studios became relatively cheaper, and this attracted many artists into London both domestically and internationally. Also, a huge variety of vacant spaces began to be used for unprecedented levels of artist-led activities. The city as an agency became a place for artists, curators, designers and DJs to live, work, and play, unlike previously.<sup>3 3</sup> Another catalyst was the explosion of public interest in contemporary art in London due to the rise of media interest. Launched in 1991, *Frieze* is one of the first contemporary art magazines in Europe, including essays, reviews and columns by the writers, artists and curators. It has gained public's interest and has helped to disseminate the buzz of the current exhibitions in the city of London and around the world. In addition, *Time Out*, launched in 1968, is a magazine for entertainment and culture focused on different cities, and it has begun to include contemporary art events since the early 1990s and has promoted the awareness of the events of the art world to the broader range of cultural consumers.

As Norman Rosenthal argues, the YBA seemed to reverse the tendency for British art to lag behind rival art centers, with some even claiming that London had become the unchallenged global center for the practice and presentation of art.<sup>3 4</sup> It appeared as if Damien Hirst, Rachel Whiteread, Sarah Lucas, Tracey Emin and the other artists linked

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<sup>3 3</sup> Summarized from While, *op. cit.*, 255-257.

<sup>3 4</sup> Summarized from Norman Rosenthal, *The Blood Must Continue to Flow* (London: Royal Academy of Arts, 1997), 8.

under the YBA banner had opened a new era for British Art.<sup>3 5</sup> Nonetheless, the impact was not reached to the level of gaining full potential of making London the most viable city of contemporary art. The art scene as a whole in London back then was insufficient yet to be evaluated as being the center of the art world. By analyzing the history contextually, it is determined that setting decisively the heyday of the YBA as the turning point of the world art center from New York to London is a misjudgment. Although it is necessary to acknowledge the enormous attention that the YBA received throughout the world in the late 1990s, correct judgment must be made that certain artists became popular in selling their works or their works to be exhibited extensively and internationally; the creative vibe, exchange of the artistic ideas among various emerging artists, and the gathering of audience domestically and internationally have increased over the past ten years with the support of the commissioning bodies that engendered experimental and innovative projects with the artists from all levels: both high-profile and emerging artists from local, national, and international backgrounds.

At the same time, the reputation and popularity of the YBA was formed as the recognition of a group of specific artists, not the entire art scene in London. The activities of the YBA only have gained attention, and what was happening outside the YBA was virtually invisible in the London's art scene in the 1990s. The increased attention given to the YBA brought international awareness of British art; nevertheless, artistic activities happening without the involvement of the YBA did not get absorbed into the mainstream contemporary art scene. The global center of contemporary art was at other cities like New York, but particular

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<sup>3 5</sup> Quoted from While *op. cit.*, 251.

attention was given to the YBA for its “Britishness”.

In general, the London cultural milieu of the 1990s played a crucial role in developing dynamic unity to what was otherwise considered as separate groupings. London extended its art scene by providing the network, associations, and facilities. Well-established and internationally oriented networks of critics, dealers, and curators were beginning to be brought together into London, and this agglomerating environment is important in assembling and promoting an international avant-garde art movement.

### **4.3. Contemporary Art in London from the 2000s to Today**

With the opening of Tate Modern in 2000, London's art scene has become more cosmopolitan in the turn of the twenty-first century due to the popularity of contemporary art in the city since the beginning of the 2000s. There are multiple reasons for this popularity; one factor is the change in the educational system. Higher education has dramatically increased in the late 1990s and early 2000s, and this directly has influenced the popularity of attending cultural activities by the general audience, since more educated people tend to spend their time and money onto cultural activities. Another factor is the formation of rising middle class population. People in London, particularly major labor force like middle class population, have been hostile towards experimental art. However, increasing numbers of people have started to go to galleries, since their expenditure on leisure as a whole has grown. Furthermore, there was a direct intervention by Arts Council England in formulating the

East End section of London into a hub of artistic activities. The West End of London has long been recognized as an assembly of high-end cultural businesses with high-profile commercial galleries and boutiques of luxury brands. Since the late 1990s, young and experimental artists have gathered in the East End, with significant boost of Arts Council's policies.<sup>3 6</sup> The location of Tate Modern, on the other hand, played a key role in bridging the gap of the West End and the East End, since its location connects the two disparate areas of the city in the middle.<sup>3 7</sup> The inauguration of Frieze Art Fair in 2003 also has marked a new chapter for London to establish significant market for contemporary art. As an international contemporary art fair taking place every October in London's Regent's Park, the Frieze Art Fair has featured approximately two hundred galleries each time, including specially commissioned artists' projects, talks programme, and artist-led educational events. Although its purpose is to sell artworks, this annual event has gathered more than 68,000 visitors from around the world and garnered the support by all key players of the art world, including the artists, curators, critics, collectors, and audience.

Current art in Britain seems to stand for the contemporary, to signify contemporaneity in the broader culture. British art today is woven into a larger international context; at the same time, it is represented as itself being a significant aspect of this international scene. In contrast to the French art world today, it is argued by Alex Potts that it is "somehow

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<sup>3 6</sup> Today, the East End is known as the most lived place by the artists across Europe, and it covers the central role in London's art scene, not shadowed surroundings. This area of the city is identified as dynamic and creative, for it has become unique cultural melting pot in the recent years. See Roberta Smith, "East End art is still dynamic and creative," *The Guardian*, June 11, 2012. (accessed November 26, 2013); available from <http://www.theguardian.com/commentisfree/2012/jun/11/london-east-end-art-dynamic-creative>.

<sup>3 7</sup> The placing of the Tate Modern in the South East side of London has highlighted the Bankside area of the Thames river to new important art space.

holding out against the worst excesses of those awful global American market.”<sup>3 8</sup> Potts means that Paris is struggling to stand out by emphasizing something unique to the “Frenchness” in the art made in France. The situation is similar to the one that was experienced in London a decade earlier. On the other hand, British art has now thrown itself into the multinational market, even though it is contested that the implications could be both beneficial and disadvantageous. Current British art seems to exist in the middle of the art world, just as the British financial markets exist in the middle of global financial deals. There is not any sense of Britain wanting to distinguish itself from other power players. National self-consciousness has developed within the international setting, not setting apart from it.

The burst of notable activities also confirms the London's position as the capital of contemporary art. In 2012, three major galleries have opened their branches in the West End: Pace Gallery, Michael Werner Gallery, and David Zwirner.<sup>3 9</sup> This movement could be resulted from the increasing excitement created every year when collectors, museum directors and curators visited London during the Frieze Art Fair. It has been a fairly slow development, since the rise of the YBA, but London is now indisputably the base for collectors from the old contemporary art centers of central Europe and also, crucially, the new frontiers like Russia, Asia, and the Middle East. These new key centers have shown recession-proof art sales, and this confirms that the gathering point for these collectors can become the new global center of the art market. As London is a financial center for these booming economies, it

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<sup>3 8</sup> Quoted from Nixon et al., *op. cit.*, 13.

<sup>3 9</sup> See Ben Luke, "London's Moving Up in the Art World as Three Major Galleries Open in the West End." *London Evening Standard*, September 11, 2012.

becomes natural that London becomes the meeting point for the potential collectors. Furthermore, the gathering of collectors naturally brings in major players in the art world, such as artists, dealers, curators, critics, and international audience. Many of the affluent people from the new frontiers also have second homes in London, as they can travel to London much more conveniently than they can the United States. London has been used as a point of entry and source of information for international key players in the art world.

Apart from London being the attractive gathering spot for the wealthy individuals abroad, London is once again an attractive center for artists to assemble from all over the world. 'The artists in London are always on the lookout for ideas and spirits that encapsulate our time.'<sup>4 0</sup> Besides, London is politically more accessible to visitors from abroad, and it provides an opportunity for artists worldwide to experienced and be influenced by one another in ways that may allow them to be freer individually, and for art to move forward globally.

**Figure 2. Characteristics of World Cities, International Art Centers, and London's Art Scene Today Compared**

Selected 'world city' characteristics <sup>4 1</sup>	International art center characteristics <sup>4 2</sup>	London art scene today characteristics
Disproportionate number of headquarters functions of world's largest 500 TNGs	Home of a large number of the major transnational dealer-galleries, auction houses, art critics, art journals and contemporary art galleries	Most of the internationally recognized galleries, auction houses, and art journals have their branches in London; Frieze Art Fair (Including a number of satellite art fairs when the Frieze art fair is on)

<sup>4 0</sup> Quoted from Estelle Lovatte, "London Is the New New York." *Art of England Magazine*, Mar 14, 2013, 4-7.

<sup>4 1</sup> Adapted from Anthony D. King. *Global Cities: Post-Imperialism and the Internationalization of London*. London: Routledge, 1990.

<sup>4 2</sup> Adapted from While, *op.cit.*, 254.

Continued from the previous page		
Growth of a high-paid international elite, including a producer service class engaged in the production and export of services from world cities	Concentration of an influential international art elite engaged in the display, marketing, sale of art and the creation of value for contemporary art	Many influential artists, critics, collectors, dealers, art historians, and curators create value for contemporary art in London
Important ideological and control functions – center of transport, communications, production and transmission of norms, information and culture	Centers for the making of artistic reputation in terms of art criticism and the transmission of norms and values	Tate Modern, Serpentine Gallery, Hayward Gallery, and Whitechapel Gallery have been acclaimed internationally for organizing important exhibits in the past few years and generating critical dialogues within the art world; Frieze art magazine and is renowned as one of the most influential journal of contemporary art; major critics, curators, and art historians reside or gather in London
Center for international investment	Loci for the majority of international investment in old and contemporary art	Major auction houses have the highly publicized auctions in London both for their masters and contemporary art in London; major galleries around the world have more than one exhibition or office spaces in London; collectors from emerging markets like Asia, Middle East, and Russia frequently visit London to buy artworks
Research and education centers for the financial services sector	Centers for artistic training, connections with other cultural industries offer potential for new visual techniques	There are numerous world-widely renowned institutions in London, and they have developed dynamic programs of study including higher level education; many interdisciplinary programs have also emerged

Continued from the previous page		
Change in the built environment-rising property values lead to a search for nontraditional office and residential spaces; loft-living, gentrification and the re-use of undervalued districts	Conversion of industrial areas into centers of artistic production and consumption; loft-living and gentrification of artist quarters; artists increasingly pushed out of traditional urban production spaces	In 1980s and 1990s, East End in London was relatively manageable for artists to find studio spaces, but today the property value in all over London has risen up high enough to push out the artists to extended areas of London

Cities are more likely to generate the networks, relationships, facilities and cultural spillovers that sustain innovation within and across artistic communities, and new artistic styles tend to be constructed around a critical mass of group activities, often through synergies with other cultural fields. In addition, the access and proximity to influential art makers are crucial for an artist seeking to build a national or international reputation, and major artistic centers have tended to represent major concentrations of disposable wealth. These described characteristics are all found in today's art scene in London. (See Figure 2) Therefore, it is legitimate to claim that London has become one of the key cities of international art scene, even though New York remains to be still significant key city of contemporary art.

## 5. Case Study

There are numerous art institutions in London; as of 2012, there are around two hundred art museums and galleries in London.<sup>4 3</sup> However, the case study presented in this research focuses on the selected projects by two leading art organizations in London, Tate and Artangel. The inclusion of Tate in this research exemplifies a commissioning practice taken by a leading contemporary art museum, while that of Artangel presents an innovative way of commissioning model taken by a not-for-profit art organization. This chapter is divided into four sections, beginning with explaining the rationale for selecting these two art institutions, describing the method of analysis, and finally comparing key dimensions in each art institution.

### 5.1. Participating Organizations

The Tate and Artangel have evolved a distinctive underpinning philosophy of contemporary visual arts practice and their inclusion in this research brings in a mix of wide range of contrasting practices in participation, collaboration and engagement. The Tate is a group of four art museums in the United Kingdom. While Tate Britain and Tate Modern are located in London, Tate Liverpool and Tate St Ives are located in the satellite cities of London, decentralizing the cultural activities to disperse the visitors and revitalize the designated areas. For the purposes of this research, since its argument is based in the art scene in London, the commissioning practice by Tate Britain and Tate Modern are examined. Meanwhile, Artangel is located in 'without walls' and works exclusively in

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<sup>4 3</sup> This statistical data is found from *London Museums* (accessed December 11, 2013); available from <http://www.londonmuseums.org/>.

situation specific contexts. Both organizations have had a varied array of partnerships with third entities when commissioning. However, each organization has developed commissioning practice in distinctive ways and bore the characteristic imprint of its leadership, particular skills, and talents of its staff. They have evolved their current models of practice through a number of phases, over a long term and in constant interaction with communities of place and practice. The close examination of these two art institutions will lead to significant contribution to the academic and pragmatic research on the topic.

## **5.2. Comparing Key Dimensions**

The two organizations have commissioned and produced groundbreaking artworks from the commissions, and they have embedded social engagement at the center of their practice. There is, however, considerable diversity within each of their projects. The two organizations represent different approaches to commissioning practice by demonstrating unique potential and producing audacious, experimental works, characterized by attentiveness in the processes. Each commission discussed in the case studies imprints its own idiom on the projects through the commissioning practice; the ways each commissioning body supports the artists, and the social commitments, which mediate relationships between artists and their environment. These organizations have attempted to deal with everyday practice, rather than solely creating temporary spectacle. By stating everyday practice, it means that even though the commissions tend to be temporary in operation, the lasting impact, unique experience gained by the audience, and commitment of the

institution to continue with the programme touch the aspects of our everyday life. Both Tate and Artangel have commissioned and co-produced works with specific environmental and relational factors that depend on location, networks, history and curatorial commitment. They have developed hybrid methods and art forms, making use of new and old technologies and skills. As a consequence, they have explored new forms of participation in the creative process as well as new ways of addressing audience.

Findings reflect comparison of key dimensions of commissioning practice for the two organizations that took part in this study. These dimensions emerged after thematic analysis of the data, followed by a range of interpretive strategies designed to achieve depth and inform theoretical development. The data on each organization is organized in accordance with the thematic headings as detailed below:

- **Experimentation and Diversity**

The core purpose of the commissioning is to produce new body of artworks that are creative and innovative in quality. This section surveys nationality and age of the artists to assess diversity of the participating artists. It also overviews the nature of the commissioned works, examining concept, genre, and medium.

- **Role of the Commissioner**

Each commission gives the commissioner different role depending on the nature of the programme. This section investigates how much the curators were engaged in the processes, including conceptualizing, fundraising, documenting, publicizing, and collecting.

- **Personalization**

Art institutions often employ commissioning practice to distinguish the organization's brand identity. This section examines how unique the project was among a myriad of other commissioning models practiced in today's art world. It also reviews how the selected projects address the mission of the organizations.

- **Location**

Some projects are realized on the site of the organizations. Other times, they take place somewhere else. The variety of commissioning models today select different places for each commission. This section examines diverse locations of the commissions taken by the selected projects. Exhibition venue as a site, and location in the making as site are considered.

- **Duration**

The timeline for each commission varies by the nature of the projects. Some commissions take years of planning requiring flexible timescale, while others have strict timeline for the scheduled exhibiting timeframe. In addition, some commissions are included in the long-term ongoing programme of the organization, while others are temporary and event-driven. There also are situation-oriented commissioning models.

- **Collaboration**

Commissioning has become increasingly complex, leading the commissioners to participate in collaborative fundraising and exhibiting system to realize the works. The partnerships with various third entities, both public and private, are discussed in

this section.

- **The Local and Global**

The eventual social engagement of the commissioned works is inevitable, since the works are shared with public when the art institutions take part in commissioning practice. There are local and global engagements during the process, and this section compares diverse range of engagements activated through the commissioned projects.

### **5.3. Tate: Tate Britain and Tate Modern**

Despite various commissioning practices both small and large in scale have taken by the two Tate museums, Tate Britain's Duveens Commissions Tate Modern's Unilever Series in Turbine Hall are discussed for the coherence and depth of the research.

#### **Tate Britain's Duveens Commissions**

##### **Overview**

The Tate Britain at Millbank functions as the national gallery of British art, mainly displaying the permanent collection of historic British art, as well as contemporary work. The Duveens Commissions is an ongoing long-term programme of the Tate Britain that has taken place annually at the museum's Duveens Galleries since 2000 and is shown to the public for free. The yearly commission was aimed for a sculpture to be created and later shown in Tate Britain's columned hall. The series builds on a long tradition of exhibitions in the Duveens Galleries, which has included

memorable installations by Richard Long, Richard Serra and Luciano Fabro.<sup>4 4</sup>

**Figure 3. Overview of Tate Britain's Duveens Commission Series**

Institution	Tate Britain
Nature of the Institution	Public Museum of Modern and Contemporary Art
Commissioning Type	Annual Temporary Programme
Project	<b>Duveens Commission Series, since 2000</b>
Site	On-site (Duveens Galleries)
Partner(s), Funder(s), Sponsor(s)	Sotheby's since 2008
Selecting the Artist(s)	Direct invitation
Acquisition	No, but decision for acquisition depends on the assessment after the work's completion; otherwise, some are donated by the artist or the artist's gallery
Use of Preparatory Materials	Unknown
Documentation/Archive	Specially designated website for the project and an extensive catalogue
Past Participants	Mona Hatoum (2000), Anya Gallaccio (2002), Michael Landy (2004), Mark Wallinger (2007), Martin Creed (2008), Eva Rothschild (2009), Fiona Banner (2010)

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<sup>4 4</sup> In 1991, Richard Long presented an installation of three new works, *Cornish Slate Line*, *Norfolk Flint Circle*, and *White Water Line*, in Duveens Galleries. He used natural materials found commonly in Britain. In 1992, Richard Serra presented *Weight and Measure* - the two steel rhomboids, weighing a combined eighty tons - that generated a gut-clenching tension in the otherwise empty galleries. In 1997, Luciano Fabro showed in Duveens Galleries *The Sun* and *The Moon*, two marble sculptures that were later purchased by the Tate in 2002.

**Figure 4. Participants of Duveens Commission Series from 2000 to 2013**

Exhibition Date	Artist			Title	Genre
	Name	Birth	Nationality		
March - July 2000	Mona Hatoum	1952	Born in Beirut, lives and works in London	Mouli-Julienne (x 21)	Sculpture
September 2002 – January 2003	Anya Gallaccio	1963	Born in Scotland, lives and works in London	Tough, not Whimsical: Beat	Installation
May – December 2004	Michael Landy	1963	United Kingdom	Semi-Detached	Installation
January – August 2007	Mark Wallinger	1959	United Kingdom	State Britain	Installation
July - November 2008	Martin Creed	1968	United Kingdom	Work No. 850	Live Performance
June - November 2009	Eva Rothschild	1972	Born in Dublin, lives and works in London	Cold Corners	Installation
2010	Fiona Banner	1966	United Kingdom	Harrier and Jaguar	Sculpture
March - October 2012	Patrick Keiller	1950	United Kingdom	The Robinson Institute	Installation
March - October 2013	Simon Starling	1967	United Kingdom	Phantom Ride	Video Installation

### **Experimentation and Diversity**

The curators at the Tate Britain directly invite a single artist each year for Duveens Commissions. The invited artists tend to be in their mid-careers. The past participants have created experimental works, most of which have been the most ambitious throughout their career, but the profile of the previously participated artists seem to be already established

in the art world; this means that Duveens Commissions does not commission young, emerging artist in general. Meanwhile, the works produced are heavily focused on the installation art. This shows the shift of the original purpose of the programme, since in the beginning the programme was developed to showcase newly created sculptures. Nevertheless, the opening up of genre recognizes transformation of contemporary art world, since much of the works produced today transcend between different genres. Although the commissioned works usually tend to be installation art, there are two exceptions, Martin Creed's *Work No.850* in 2008, which is live performance, and Simon Starling's *Phantom Ride* in 2013, in which the major component of the installation is video art. Although the contents of each project reflected each artist's signature style, the commissioned works differed from their studio-based works in that they were created specifically for the site and setting, implementing the context into their works; this shows the experimental quality of commissioned works.

### **Role of the Commissioner**

The curators at the museum are closely engaged in the process from conceptualizing to uninstalling. The curator, in this case, acts as the guardian of the project, supporting the artist by all means to realize the work that the artist desires to create. The creativity of the artist is significantly respected, and the curator makes sure that financial and materials resources are set appropriately to realize the artist's vision. While the artist creates the work, the staffs at the museum, in support of the curator, work on documenting and publicizing the exhibition that take place throughout and after the installation. The works are extensively documented and are shown to the public continuously after the end of the

exhibiting period through their websites and publications. The website often consists of an overview, photographs, interviews, and videos.

### **Personalization**

The commissioning programme restricts the artists to be living and working in the United Kingdom. This is closely connected to the museum's mission, since among the four museums under the umbrella of the Tate, Tate Britain is specifically designated for British Art. This commission programme addresses the need for Tate Britain to support British artists to produce new works and further promote the awareness of British contemporary art both domestically and internationally. It is notable that the commissioning model takes place without acquiring the work in mind by the institution. The works are dismantled after the exhibition, and the ownership is maintained by the artists.

### **Location**

Tate Britain's Duveens Commissions is displayed at more modestly scaled institutional spaces than Grand Palais in Paris or Tate Modern's Turbine Hall, but it can also provide a challenging context for commission. The neoclassical Duveens Galleries at the museum may conform to a more conventional gallery setting, but this has often been offset by some highly unorthodox interventions by the artists who, for over two decades, have been commissioned to make work there. In 2002, Anya Gallaccio filled the space with the upright trunks of seven oak trees and a semi-transparent carpet of sugar; Michael Landy's *Semi Detached* in 2004 took the form of a life-sized facsimile of his parents' house; while Fiona Banner inserted two entire decommissioned fighter planes into the gallery with just inches of space around them in 2010 in her works, *Harrier* and *Jaguar*. Martin Creed took the processional nature of the

Duveen to heart with his *Work850*, which may have left the space empty, but tested Tate's organizational skills to the full by releasing, every thirty seconds for each day between July 1st and November 16th of 2008, a single athlete to sprint at full speed down the eighty-six-meter length of the gallery.

### **Duration**

Since the programme is set to be annually presented by the museum to the public, the timeframe of the project is fixed. Therefore, each year, the selected artist is announced eight to ten months before the exhibition, and the artist is required to finish the work for the pre-figured timeframe of the exhibition. The continuing of this annual programme for over a decade shows Tate Britain's commitment to continue this commissioning practice to further promote contemporary British artists.

### **Collaboration**

Prior to 2008, Tate Britain's Duveens Series was supported by various entities each year. For instance, Anya Gallaccio's *Tough, not Whimsical: Beat* in 2002 was supported by an individual, Malvern Water, while Michael Landy's *Semi-Detached* in 2004 was funded by the Henry Moore Foundation and Tate Members. Since 2008, the main partner of this commissioning programme has been Sotheby's.<sup>4 5</sup> The three year sponsorship has ended in 2011 and was renewed for another three year. Cheyenne Westphal, Sotheby's head of contemporary art in Europe, said that the sponsorship of Sotheby's "will allow the work of British contemporary artist to be exhibited on the international and well-known

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<sup>4 5</sup> The partnership between Tate Britain and Sotheby's for Duveens Commissions recalls Tate Modern's Unilever Series.

stage.”<sup>4 6</sup> This partnership involves financial support, but the partnering company does not exert power on the selection of the artists or the content of the produced works. The budget is provided by Sotheby’s, but all the other actions are taken by Tate Britain.

### **The Local and Global**

Since the nature of this commissioning model is not directly engaged with certain local group or community, the core objective of Duveens Commissions does not directly engage specific local community. Nevertheless, since Tate Britain attracts numerous visitors from both domestic and international places, its interaction with wider range of audience is more noticeable. For instance, Patrick Keiller's *The Robinson Institute* was ranked as the fifth most visited exhibition in London in 2012, and it was the most visited exhibition among other exhibitions held in Tate Britain that year. The figures show that 3,967 people visited the exhibition daily and 801,372 people saw the exhibition in total.<sup>4 7</sup> As one of the landmarks in London, it is illustrated that Duveens Commissions is reaching global audience.

### **Tate Modern's Unilever Series**

#### **Overview**

Tate Modern opened to the public on May 12, 2000. The museum is located on the site of the former Bankside Power Station in

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<sup>4 6</sup> Quoted from Farah Nayeri, Sotheby’s Renews Funding of Tate Britain’s Sculpture Commission. *Bloomberg*, July 26, 2011. (accessed November 27, 2013); available from <http://www.bloomberg.com/news/2011-07-26/sotheby-s-renews-tate-britain-sculpture-commission-funding-for-three-years.html>.

<sup>4 7</sup> Adapted from Javier Pes, "Visitor Figures 2012: Exhibition & Museum Attendance Survey," *The Art Newspaper* 2, no. 245, (April, 2013): 25.

Southwark on the south bank of the Thames, across from St. Paul's Cathedral. The Tate Modern had received 120,000 visitors in the first day of its operation. The collection of this contemporary art museum includes the works of contemporary art, mostly experimental, ranging from the 1900s onwards. Most of its collection comes from the former Tate Gallery. On the third and fifth floor of its building, the museum displays permanent collections that survey the twentieth century in thematic arrangements: landscape, still life, portrait, and historical painting. This arrangement by themes is different from those of other modern art museums; therefore, the Tate Modern has been acclaimed to have pioneered a new method for the curating of contemporary art. This innovation also has been one of the major acclaims that Tate Modern received from the art world. On the fourth floor, special temporary exhibitions take place. A decade after its opening, Tate Modern has become one of the most visited art museums throughout the world with its annual visitors reaching approximately five million, which exceeds the three million visitors of the Museum of Modern Art in New York and the four million visitors of the Centre Georges du Pompidou in Paris. Tate Modern's Unilever Series in the Turbine Hall displays large specifically commissioned works by contemporary artists between October and March each year. The past participants include internationally renowned artists like Louise Bourgeois, Tacita Dean, Ai Weiwei, Rachel Whiteread, Anish Kapoor, and Olafur Eliasson.

**Figure 5. Overview of Tate Modern's Unilever Series**

Institution	Tate Modern
Nature of the Institution	Public Museum of Contemporary Art
Commissioning Type	Annual Temporary Programme
Project	<b>Unilever Series, 2000-2012</b>
Site	On-site (Turbine Hall)
Partner(s), Funder(s), Sponsor(s)	Unilever
Selecting the Artist(s)	Direct invitation
Acquisition	No, but decision for acquisition depends on the assessment after the work's completion; otherwise, some are donated by the artist or the artist's gallery
Use of Preparatory Materials	Unknown
Documentation/Archive	Specially designated website for the project and an extensive catalogue
Past Participants	Louise Bourgeois (2000), Olafur Eliasson (2003-2004), Bruce Nauman (2004-2005), Carsten Höller (2006-2007), Mirosław Balka (2009)

**Figure 6. Participants of Unilever Series from 2000 to 2012**

Exhibition Date	Artist			Title	Genre
	Name	Birth	Nationality		
May 2000 - November 2000	Louise Bourgeois	1911	Born in Paris, lives and works in New York	<i>I Do, I Undo, I Redo, and Maman</i>	Installation
June 2001 - March 2002	Juan Muñoz	1953	Born in Madrid	Double Blind	Installation
October 2002 - April 2003	Anish Kapoor	1954	Born in Bombay, lives and works in London	Marsyas	Installation
October 2003 - March 2004	Olafur Eliasson	1967	Born in Copenhagen, Denmark, lives and works in Berlin	The Weather Project	Installation
October 2004 - May 2005	Bruce Nauman	1941	Born in Indiana, lives and works in New Mexico	Raw Materials	Sound Installation
October 2005 - May 2006	Rachel Whiteread	1963	Born in London, lives and works in London	EMBAN-KMENT	Installation
October 2006 - April 2007	Carsten Höller	1961	Born in Brussels, Belgium, lives and works in Stockholm, Sweden	Test Site	Installation
October 2007 - April 2008	Doris Salcedo	1958	Born in Colombia, lives and works in New York	Shibboleth	Installation
October 2008 - April 2009	Dominique Gonzalez-Foerster	1965	Born in Strasbourg, France, lives and works in Paris.	TH.2058	Installation
October 2009 - April 2010	Mirosław Balka	1958	Born in Warsaw, Poland, lives and works in Poland	How It Is	Installation
October 2010 - April 2011	Ai Weiwei	1957	Born in Beijing, lives and works in China	Sunflower Seeds	Installation
October 2011 - March 2012	Tacita Dean	1965	Born in England, lives and works in Berlin	Film	Installation
July - October 2012	Tino Sehgal	1976	Born in London, lives and works in Berlin	These Associations	Installation

## Experimentation and Diversity

For Unilever Series, the chief curator of the institution directly invites a single artist to create works, and the invited artists are recognized as high-profile and prominent figures in the art world. Tate Modern invites the top artists of our time to produce ambitious works for the institution. The Turbine Hall has provided a challenging context for international artists who have often used this commission to achieve dramatic breakthroughs in their work. Some have chosen to embrace the spectacular setting with their own brand of spectacle, notably Olafur Eliasson's *Weather Project* from 2003 to 2004, which created an engulfing illuminated environment dominated by an orange-yellow sun reflected in a mirrored ceiling, and materially minimal work like Bruce Nauman's *Raw Materials* from 2004 to 2005, which eschewed the visual for the aural and filled the space with twenty-two recordings taken throughout his forty-year career. Carsten Höller from 2006 to 2007, in *Test Site*, has produced snaking tubular steel slides down which visitors could hurtle from different levels of the museum; Doris Salcedo left the space empty but intervened directly into the fabric of the Turbine Hall with a jagged fissure running the length of its floor in 2007 with *Shibboleth*. Others have taken a more elliptical approach, such as Miroslaw Balka, whose giant steel chamber *How It Is* in 2009 dematerialized into dense enveloping darkness. The commissioned works created from Unilever Series show diversity in the range of nationality of the artists; the programme has involved international artists from all over the world, recognizing the contemporary trends of the artwork and showing variety in the pool of artists. At the same time, even though this commissioning model has selected the artists from many nationalities, the participated artists have

come from a small pool of renowned and popular contemporary artists around the world.

### **Role of the Commissioner**

The role of the commissioner for this commissioning programme is similar to that of Duveens Commissions. The curator is involved in the co-production of the work in the very beginning of the process. The series was inaugurated with the gallery's opening in 2000 and began with Louise Bourgeois's *I Do, I Undo, I Redo*, which took form of three steel towers that could be climbed by individual visitors and a giant bronze spider entitled *Maman*. Frances Morris, head of collections at the Tate, recalls the process of commissioning Bourgeois; despite the simplicity of selecting the artist by direct invitation, the commissioner and the artist had to send back and forth the proposals in order to meet the final agreement, and the core issue was budget.

We sent Louise a time-lapse film of the Turbine Hall being refurbished, and a month or so later she sent me a very nice transparency of this beautiful maquette for a tower and I imagined this tower standing like a solitary sentinel figure in the space and got very excited. We cost it up and were just writing texts when another slide came through the post, so I thought, 'OK, two ...', and so we got on with that and wrote it into the text, and then, a month later, a third arrived... I was very conscious that we could afford the first one, the second, well that was a challenge, the third, wow! We had a really big project on our hands! We stepped up to the plate: it was a project Louise wanted to make, it was really important for her and it was the inaugural project for Tate Modern. But now there is a set budget and we do try and bring projects in within it.<sup>4 8</sup>

The Series, however, suffered from the commission being closed in 2010. Ai Weiwei's minimalist *Sunflower Seeds* installation had to be closed less than a week after opening because of noxious ceramic dust emanating

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<sup>4 8</sup> Quoted from Buck and McClean *op.cit.*, 191.

from its one hundred million, tiny handmade porcelain seeds when visitors walked upon them as the artist intended. In the end, it was decided that the porcelain seeds, which had been manufactured in China and represented the Chinese people, could be touched only at the edges but not walked upon. A risk assessment held by the institution would have trialed the artist's material and tested its potential harm to the public, avoiding a costly or at least embarrassing situation arising in the first place.<sup>4 9</sup>

Like Tate Britain, Tate Modern never commissions to acquire. On the occasions that commissions have entered its collection, it is only after they have been subject to the same processes of assessment and acquisition as any other work originating from any other source. Louise Bourgeois's spider *Maman* was a donation to the museum by the artist, while Bruce Nauman's *Raw Materials*, his first sound piece, was bought by Tate as they had supported the artist and acquired some of his key works over a long period. Significantly though, Tate asked Nauman to reconfigure the work so that it could also be displayed in a stairwell, rather than being solely restricted to the Turbine Hall space.<sup>5 0</sup>

The documentation and publicizing also are thoroughly executed like Tate Britain's Duveens Series. The institution has the ownership of the documented materials, and they are accessible to public through the websites and catalogues.

### **Personalization**

With Unilever Series, Tate Modern provides the audience with

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<sup>4 9</sup> All public commissions in the European Union now have to address Construction Design and Management (DCM) regulations, which cover risk assessment and health-and-safety issues. Where a commission may be of risk to the public, the commissioner must confirm with the relevant officials that the work is safe before it is unveiled. Failure to do this can lead to a commission being closed. Adapted from. *Ibid.*, 250.

<sup>5 0</sup> Summarized from *Ibid.*, 104.

unique experience. The experience at the Turbine Hall with large-scale installations by world's renowned artists cannot be produced at any other institution. The experience of "spectacle" is shared by the audience. Briony Fer, a British art historian, recalls that the Louise Bourgeois installation, during the first months of the museum's opening, was interesting because it precisely dramatized the precipitous quality of the building, the looking down and looking up, perhaps the most interesting aspect of the building. She said that there was something symptomatic in the process of mutual enhancement. There was a whole series of Andreas Gursky photographs which could be seen to provide a kind of commentary on the architecture in the well, and the kind of place that the visitor is in. She recalls that the effect was oddly quite tautological and self-fulfilling.<sup>5 1</sup> As a museum representing modern art and modern artistic culture to British and international audiences, the newly opened Tate Modern has inaugurated its renowned commissioning series with creating an experience of spectacle, and this experience has been produced again and again with the following commissions, thus elevating Tate Modern's status to a place to visit by thousands of people around the world and come back every year to experience the commissioned works. Thus, with Unilever Series, Tate Modern has created its brand image for co-producing ambitious projects with internationally recognized figures of contemporary art, providing the artists with prestigious opportunity to realize challenging but innovative new works.

### **Location**

The designated space, Turbine Hall, is a space some 152 meters long and thirty-five meters high, which is so expansive that it is often

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<sup>5 1</sup> Adapted from Nixon et al., *op.cit.*, 18.

described as a covered street. Like Duveens Commissions, Tate Modern has used its in-house facility to realize the commissioned works instead of locating the programme at off-site from the museum space. The participating artists have made the most of the architectural space individually. While Tino Sehgal's *These Associations* in 2012 emptied the vast hall, Ai Weiwei's *Sunflower Seeds* in 2010 and Rachel Whiteread's *EMBANKMENT* in 2005 have filled the hall with crowdedness of the objects. In the meantime, when Miroslaw Balka's *How It Is* in 2009 used floor of the site to be the major element in the work, Olafur Eliasson's *The Weather Project* in 2003 has used the atmospheric environment around the hall to be the central component of the work.

### **Duration**

The commissioning model taken by this Series tends to be "define" commissions where the artist is asked to respond to a particular context and to a specific brief, usually within a fixed time frame. Unlike more strict commissions, Tate Modern's Unilever Series does not usually have a clearly defined budget, since each commission tends to be extremely different depending on the nature of the work by invited artist. This type of commissioning is executed almost exactly according to the artist's proposal and budget as signed on the contract. This annual temporary exhibition has been ongoing for twelve consecutive years. Although it has temporarily stopped due to the expansion of the building, Tate Modern has announced that the Turbine Hall Commissions Series will resume after its renovation with a new partnership.

### **Collaboration**

It is notable that Tate Modern's Unilever Series was one of the first long-term partnerships between a contemporary art museum and a

corporation to participate in co-producing new body of works as a ongoing programme. Prior to the establishment of this series, there have been long-term ongoing programmes organized by art museums that are dedicated to specific funding source like a wealthy patron or a private foundation as seen in Museum of Modern Art's Elaine Dannheisser Project Series. Meanwhile, the Tate Modern's Turbine Hall programme has extended the form of partnership to a third entity in new field. As there was an increasing marketing interest by corporate sectors in including cultural supporting to their agenda, it was a right action at the right time for an institution like the Tate Modern to step up and form a partnership with a giant corporation like Unilever.<sup>5 2</sup> Unilever has provided £4.4 million sponsorship in total including a renewal deal of £2.2 million for a period of five years agreed in 2008.<sup>5 3</sup> Although its partnership with the Turbine Hall Commissions programme has ended, the company announced that it will remain continually as a corporate member of the Tate. The museum is looking for another corporate partner for the future Turbine Hall commissions, and it will resume once the Turbine Hall

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<sup>5 2</sup> When the commissioner raises funds from variety of sources, each funder often is particular about the funding partners. Corporate and commercial sponsors usually want them to be the only source of the recognized funding body among the funders of private sectors. For a corporate supporter, the commissioning of contemporary art is generally regarded as advertisement for the company, undertaken to promote its brand or a particular kind of image. Commercial sponsors are therefore often concerned that the project presents them in a favorable light, which can have repercussions on finding other funding partners, as well as affect their attitude to the progress of the project. They are often more encouraged to fund the project when recognized public funding body is match funded. Adapted from Buck and McClean, *op, cit.*, 214.

<sup>5 3</sup> Unilever has sponsored the Tate Modern's Turbine Halls commission programme from 2000 to 2012. The nature of the partnership takes a form of sponsorship; the commercial partner provides financial resources, and in return, the companies' logos are inscribed on all the printed and online materials related to the programme. In the case of the Tate Modern, the title of the programme includes the name of the sponsoring company, thus calling the programme, the Unilever Series.

reopens.

### **The Local and Global**

Doubtlessly, Tate Modern's Unilever Series has been recognized as a world leader in site-specific institutional commissioning. As ambitious as the scales of the works, Tate Modern has achieved to engage global audience with its commissioning series. Tate Modern was ranked as the forth for the most attended museums throughout the world in 2012, following Louvre in Paris, Metropolitan Museum of Art in New York, and British Museum in London. Total of 5,304,710 people visited the institution in that year. <The Unilever Series: Tino Sehgal> was ranked as the most visited exhibition daily in the world, attracting 17,124 visitors a day. <The Unilever Series: Tacita Dean> was ranked as the third in this category with 12,273 people visiting the exhibition per day.<sup>5 4</sup> These figures show how Tate Modern's Unilever Series has been globally engaged with its commissioned works.

### **5.4. Artangel**

Unlike conventional art institutions like art museums, Artangel is a commissioning organization that performs in various ways. Therefore, each key dimension is discussed separately by the selected projects after looking at the organization as a whole. Among more than sixty commissioning projects that Artangel has participated, this research has chosen two distinctive ongoing programme of commissions, Open and Artangel Interaction.

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<sup>5 4</sup> Adapted from Pes. *op. cit.*

## **Organization as a Whole**

### **Overview**

Artangel is a London-based arts independent organization founded in 1985 by Roger Took. During the early period, it curated relatively small scale, politically oriented work. In 1991, James Lingwood and Michael Morris were appointed to direct the organization. The organization collaborates with filmmakers, visual artists, composers, choreographers and performers. Over the past two decades, it has commissioned more than sixty projects and produced notable site-specific works, as well as several projects for TV, film, radio and the web. The notable previous projects include Rachel Whiteread's *House* in 1993, Matthew Barney's *Cremaster 4* in 1995, Gabriel Orozco's *Empty Club* in 1996, Douglas Gordon's *Featured Film* in 1999, Tony Oursler's *The Influence Machine* in 2000, Paul Pfeiffer's *The Saints* in 2007, and Mike Kelley's *Mobile Homestead* in 2010. Although it has established itself as committed to site-specific or situational, and usually temporary, the resulting productions have established Artangel's reputation as a significant cultural organization for London and throughout the world.

### **Experimentation and Diversity**

The projects have materialized in a range of different sites and situations and in countless forms of media. When determining Artangel's commissioning model, although each project differs by the nature and purpose, its commissioning model tends to be 'open-brief' commissions. It tends to be more flexible than the models of the Tate, since its timeframe is more open, and the fundraising process takes place after deciding on the projects to be realized. In this case, Artangel should take

every creative step to make the works come into being. When Artangel selects the artists for the projects, they do both direct invitation and open-call submissions. When Artangel directly invites the artists for certain projects, the process of commission follow similar steps of the Tate Britain's Duveens Commissions and the Tate Modern's Unilever Series. Meanwhile, when a commissioning body selects the artists by competitions, there are two categories: open competition and limited competition.<sup>5 5</sup> Artangel has selected the artists by open competition in the past, including Jeremy Deller's *The Battle of Orgreave* and Michael Landy's *Breakdown*, both produced in 2001. Both of these projects became landmark works in Artangel's commissioning history as well as the artist's career.

### **Role of the Commissioner**

It is significant to note that Artangel has played "a crucial, if backroom, role – as curator, facilitator, fundraiser, administrator, babysitter and celestial guardian– to some of Britain and the world's most radical, daring and provocative artists."<sup>5 6</sup> Although the organization has co-produced bold and confrontational projects that have been highly popularized by the media, Artangel maintained a role to stay behind the scenes, to fulfill its objective to remain reserved. Even though the artists who participated in Artangel's projects have gained wide attention, the organization and its directors tend to toil in the background. Lingwood

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<sup>5 5</sup> When a commission holds an open competition, the project is laid out to the public for submitting proposals. The selection committee appointed by the institution selects a number of proposals for shortlists, and the shortlists are reviewed again by the committee for the final selection. If the competition is truly open, this can lead to younger and lesser-known artists being given an opportunity to shine on the public stage. Adapted from Buck and McClean, *op. cit.*, 193.

<sup>5 6</sup> Quoted from John O'Mahony, "Artangel: Frontline Warriors," *Guardian.co.uk*. March 21, 2011.

and Morris, the co-directors of Artangel, said, “One of the main skills of a producer is the ability to step back. It’s our job to keep perspective, to keep calm.”<sup>5 7</sup>

In addition, Artangel's projects are strongly artist-led and the organization sees this as their strength. As a commissioner, Artangel takes full responsibility to make the artist's desire to come alive. The concern to ensure that the work embodies the experience of participants often leads to an aesthetic of the everyday, interpreted through the perceptive of the artist. It is the meticulous grounding of the work in the everyday concerns it brings into being, juxtaposed with an arresting artistic conception that accounts for its impact.

### **Personalization**

Artangel has created a unique vision for its commissioning model, and it is particularly recognized for its rigorous effort to realize the most ambitious and innovative works. During the twenty years of its establishment, Artangel has pioneered in collaborating with various entities by raising enormous amount of funds for ambitious scaled works, and developing innovative commissioning model for each project.

### **Location**

Artangel is also recognized for its pioneering use of unconventional venues and refining of the notion of spectacular one-off art events. The organization does not possess a venue to showcase works, and the commissioned works are viewed at various locations. In fact, many of the projects are process-oriented, thus the outcome may not be materialized to be exhibited at a venue. Many of the commissioned works are also event-oriented and ephemeral, so the end-products of those

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<sup>5 7</sup> Quoted from *Ibid.*

projects only exist as documentation.

### **Duration**

While many of Artangel's projects are intrinsically temporary, certain works have a long-term remit. Because of the long duration in the process of realizing many Artangel projects and the level of producer support, the organization undertakes a few commissions each year, preferring until now to work with indeterminate timescales and focus on quality.

### **Collaboration**

Artangel is mainly supported by Arts Council England<sup>5 8</sup>, the Artangel International Circle, Special Angels and the Company of Angels. Artangel calls their patrons "angels"; it is a unique term which differentiates the organization from other fundraising entities who call their patrons as "patrons". For their projects, they collaborate with other art institutions to realize large scale works; on the other hand, Artangel dedicates a significant portion of its projects to smaller-scale, community-related projects. Artangel Interaction, established in 2003, is a department within Artangel dedicated to collaborative projects which involve specific communities in their creative process.

In addition to the main supporters, during the process of the commissioning, when seeking financial support, Artangel has formed a creative public-private partnership, and it is regarded as one of the earliest models adopted throughout the world.<sup>5 9</sup> For the projects that require

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<sup>5 8</sup> Artangel has received funding awards from Arts Council England: in 2012-2013: £754,000, in 2013-2014: £752,000, in 2014-2015: £778,000. Adapted from *Regularly Funded Organizations: Artangel* (accessed December 3, 2013); available from <http://www.artscouncil.org.uk/funding/browse-regularly-funded-organisations/npo/artangel/>.

<sup>5 9</sup> Funding partnerships between a number of commissioning partners,

large budget and exhibition venue, Artangel has sought to develop partnerships among local art agencies, art museums, hospitals, or companies in commercial sectors. As well as embracing creative and flexible model when selecting the artist and forming partnerships, Artangel has developed an innovative funding method, pre-sale finance. This method is closely related to forming dynamic partnerships among various third parties. A variety of organizations, both public and private, may jointly fund the production of a work. In return for providing advance funding, investing organizations normally receive ownership rights. Pre-sale finance is particularly well-suited to commissioned films and video pieces. This method has been adopted since the process of commissioning and finding financial resources have become complicated when the work is not originally produced for acquisition. This pre-sale finance lies within the same boundary as some occasions when the organizations commission to seek to recover or recoup the costs they have invested in artwork's production from any future sale.

### **The Local and Global**

With its main programmes, Artangel tends to promote the production of large-scale works by more established artists. For these projects, as Artangel does not have a venue to start with, the organization is not restricted to invite only British artists. Artangel has invited artists internationally, and many projects also have been realized within international locations. There is no national boundary for Artangel projects. On the other hand, Artangel Interaction programme develops

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especially for ambitious touring projects, are becoming increasingly common in the contemporary art world where resources are limited. This recent trend of forming funding partnerships is becoming increasingly popular in the art world, and if the partnership is successful, even the most ambitious commission project gets realized. Adapted from Buck and McClean *op. cit.*, 211.

strong partnership with local communities with various social issues. Artangel Interaction has allowed the artists to confront interaction and influence. The mutual exchanges have been in result within artworks and throughout their production. The social impact of these community-oriented projects has spread out globally, and global engagement has been constructed through this hybrid nature of social exchange.

## **Open**

### **Overview**

Open is a commissioning programme organized by Artangel, and each project has had varied sponsors. It commissions new site-specific works of any genre across the United Kingdom. The selection of the artist is an open-call for artists working in any media to share proposals for ground-breaking projects that will transform the cultural landscape of the United Kingdom. Previous Artangel Open calls have led to some of the most iconic projects of the past decade – Michael Landy’s *Break Down* in 2001, the very public destruction in a department store on Oxford Street of absolutely everything the artist owned; Jeremy Deller’s *The Battle of Orgreave* in South Yorkshire in 2011, the re-enactment of a dark day in the conflict between police and colliery workers during the 1984 Miners’ Strike; Roger Hiorns’ *Seizure* in 2008, the blue crystal-filled council flat in South London; and Clio Barnard’s award-winning film *The Arbor* shot on the Buttershaw Estate in Bradford in 2010.

**Figure 7. Overview of Artangel's Open Series**

Institution	Artangel
Nature of the Institution	Not-for-profit independent art organization
Commissioning Type	Long-term, Sporadic Programme
Project	<b>Open</b>
Site	Off-site
Partner(s)/Funder(s)/Sponsor(s)	The Times(2001), Channel 4(2001 and 2008), Jerwood Charitable Foundation (2008 and 2010), UK Film Council (2010), More4(2010), Arts & Humanities Research Council(2010), BBC Radio 4(2013) and ongoing support of the Lottery Fund through Arts Council England
Selecting the Artist(s)	Open-call
Acquisition	Jeremy Deller's <i>The Battle of Orgreave</i> acquired as Artangel Collection and donated to the Tate
Use of Preparatory Materials	Unknown
Documentation/Archive	Specially designated website for the project and an extensive catalogue
Past Participants	Michael Landy (2001) Jeremy Deller (2001) Roger Hiorns (2008) Clio Barnard (2010)

**Figure 8. Past Participants of Open Series**

Year	Artist			Title	Genre	External Funder/ Collaborator	Exhibition Venue
	Name	Year of Birth	Nationality				
2001	Michael Landy	1963	United Kingdom	Break Down	Staging	The Times	Former C&A Store, London
2001	Jeremy Deller	1966	United Kingdom	The Battle of Orgreave	Live re-enactment and filmed	The Times and Channel 4	Aired on October 20, 2002, Channel 4, DVD released in 2003
2008	Roger Hiorns	1975	United Kingdom	Seizure	Sculptural Project	Jerwood Charitable Foundation, Channel 4, and Lottery Fund	Empty Property in London
2010	Clio Barnard	1965	United States	The Arbor	Film	Jerwood Charitable Foundation, UK Film Council, More4, Lottery Fund, and Arts & Humanities Research Council	Premiered at Tribeca Film Festival, 2010, Screened in the UK from 2010, DVD released in 2011

### Experimentation and Diversity

Open proposals are encouraged from UK-based visual artists, filmmakers, writers, composers, theatre makers, choreographers and producers as well as artists working in the digital space. Artangel is predominantly known for seeking out artists to commission. Open is opposite; it encourages artists to submit ambitious site-specific ideas. Artangel recognizes that there are artists they do not know about with innovative projects who may need support to realize them.<sup>60</sup>

<sup>60</sup> Adapted from *Artangel Interaction* (accessed December 11, 2013); available

Nevertheless, Open happens sporadically. It does not happen annually or biannually. There is no fee required for the entry of submissions.

Each of the four projects realized from Open has taken different processes, since the nature of each commission differed. Previous commissions from Open reveal that Artangel supports diverse range of media in contemporary art, since each of the four works has used different formats. The nature of the projects also confirms that Artangel is dedicated to promote experimental art. Michael Landy's *Break Down* in 2001, is difficult to define the category, since it incorporates performative and interactive elements with the quality of live performance and research-based projects. The cataloguing everything the artist owned and dismantling everything may sound simple, but putting this into artistic language is challenging. In the case of Jeremy Deller's *The Battle of Orgreave* in 2001, it also proved to be challenging since the re-enactment required over eight-hundred participants. The proposals of Michael Landy and Jeremy Deller have been selected from more than seven-hundred proposals received in 2000. The panel that reviewed the proposals included Brian Eno, Rachel Whiteread, Richard Cork, and Artangel Co-directors James Lingwood and Michael Morris. The open-call for submissions was made via a national newspaper.

### **Role of the Commissioner**

The role of the commissioner for the case of Open is consistent with the one described in the overview of the organization. One distinctive role taken in this case is the added responsibility to review the proposals and select appropriate projects.

## **Personalization**

Major art institutions often choose to directly invite the artist to complete the commission; nevertheless, Artangel's commitment to develop an ongoing programme for open-call proposals for commissioning suggests unique step that Artangel has taken for practicing commissioning. This commissioning model has propensity to be more risk-taking than conventionally selecting artists by direct invitation, thus this method reflects the organization's particular adventurousness.

## **Location**

The sites to which the projects have taken are diverse. While Michael Landy's *Break Down* was executed at an empty store in Central London, Jeremy Deller's *The Battle of Orgreave* was filmed at Orgreave and was shown not at an exhibition venue but was broadcast on television; Roger Hiorns' *Seizure* took place at an empty property in London, and Clio Barnard's film was filmed outside London and was shown in various film festivals and movie theatres. The film works of Michael Landy and Clio Barnard can also be accessed via DVDs; therefore, practically it could be located at anywhere.

## **Duration**

Each work's conceiving timeframe was different, since each project required unique preparing and executing timeline. For all of the projects in Open, the preparation and production time took much longer than the time they were shown to the public. Besides, as the resulted works do not adopt conventional art forms like paintings and sculptures, these situation-specific works may be shown at exhibition spaces but may be shown at other places. Therefore, there has been no defined duration for each project.

## **Collaboration**

Open formed various partnerships since its beginning in 2001. For the projects that took place in 2001, Open was funded collaboratively by the Times and Channel 4. Channel 4 continued to fund Open in 2004 and 2008. Jerwood Charitable Foundation funded Open in 2008 and 2010. The Lottery Fund through Arts Council England also acted as a key funder among all four projects of Open. Artangel has recently announced a £1 million initiative with BBC Radio 4 for the submission entry for Open 2013/2014.

## **The Local and Global**

By selecting UK-based artists for this commission programme, Artangel directly engages domestically working artists to create meaningful new works. It demonstrates Artangel's objective to promote contemporary British art. Meanwhile, the submission criteria does not require the works to take place only in the United Kingdom, and the works have been disseminated to international audience through publications, websites, films shown abroad, and DVDs.

## **Artangel Interaction**

### **Overview**

Artangel Interaction develops projects and events that extend opportunities for collaboration and participation of the communities. The projects realized by Artangel Interaction deal with social issues of our time, and they engage themselves with the audience thorough interaction of the participating communities. This ongoing programme is one of the most significant on-going programme that Artangel has taken, since the

types of projects that Artangel Interaction commission are the ones that are difficult to be tackled by the large institutions. There have been seventeen projects that have been realized through Art Interaction programme, and this study has chosen the most recent ten projects to be examined.

**Figure 9. Selected Projects from Artangel Interaction**

Year	Artist	Title	Genre/ End Product	Comm- unity	Site	External Funder(s) &Collabo- rator(s)
2006	Scanner	Night Jam	Research Project/workshops, music and photography	Young homeless people at New Horizon Youth Centre in King's Cross	New Horizon Youth Centre in Kings Cross	
2006	Janice Kerbel	Nick Silver Can't Sleep	Research Project/a play performed	Insomniac -s, sleep scientists and botanists	Broadca- st on October 28, 2006 by BBC Radio 3	BBC Radio 3
2006	George Chakrav- arthi	To the Man in My Dreams	Letter-writing Project/two events	SW5 (Terrence Higgins Trust), London's advice and informatio- -n service for male and transgend- er sex workers	Madame Jojo's and Compt- ons (pubs in Soho, London)	
2007	Ruth Ewan	Did You Kiss the Foot That Kicked You?	Over one hundred buskers around London/live performance	Street musicians	Busking sites around London	Jerwood Foundatio n and Channel 4

Continued from the previous page						
Year	Artist	Title	Genre/ End Product	Comm- unity	Site	External Funder(s) &Collabo- rator(s)
2008- 2009	Various	Tempor- ary Autono- mo-us Zone (TAZ)	Research Project/training programme, conference, momentary uprising, photograph, audio-recording, booklet, performance, etc.	Various	Various Locations in London	
Year	Artist	Title	Genre/ End Product	Comm- unity	Site	External Funder(s) &Collabo- rator(s)
2008	Melanie Gilligan	Crisis in the Credit System	Research Project/four-part drama	major hedge fund managers, key financial journalists , economist -s, bankers and debt activists	Filmed on location-s in London	
2009	Karen Mirza and Brad Butler	The Museum of Non Particip- ati-on	Research Project/film, street interventions, radio show, performance, newspaper publication	Urdu/Engl- ish language speakers	Various places in Karachi and London, includin-g Paskista-ni Arts Council and Bethnal Green, London	
2010	OreetAs- hery	Staying: Dream, Bin, Soft Stud and Other Stories	Research Project/booklet of essays	Lesbian asylum seekers and refugees in London	Various Locations in London	UK Lesbian & Gay Immigra- tion Group and City Parochia-l Foundati- on

Continued from the previous page						
Year	Artist	Title	Genre/ End Product	Comm- unity	Site	External Funder(s) &Collabo- rator(s)
2010	Sarah Cole and Coram young parents	Smother	Research Project/Worksh op-s, discussions, performance, exhibition	Young parents housed in the dolls- house frame of 101 Kings Cross Road, London	Foundling Museum, London	Coram Young Parents Project at Coram Foundati- on and Foundlin- g Museum
2012	Mark Storor	A Tender Subject	Research Project/worksho ps, interviews, performance, installation	Gay prisoners and prison officers, London	Various places	Only Connect, City Bridge Trust, City of London

### **Experimentation and Diversity**

The direct engagement of the community members is a key distinction from the main Artangel programme: for example, it has explored the political implications of Hakim Bey's conceptualization of the temporary autonomous zone as a territory of the moment or 'free enclave' which can be fostered in the 'cracks' between the cultural hegemony of the state and the spectacle. The works generated through TAZ project were concerned with the production of imaginative spaces temporarily freed from the logic of commoditization.

The diversity of the themes explored by each project is illustrated from the affiliated communities. From young homeless people to lesbian asylum seekers, refugees, hedge fund managers, to street musicians, diverse group of communities have interacted with Artangel Interaction.

### **Role of the Commissioner**

Led by Rachel Anderson, Interaction programme has specialized in intensive producer support for long-term immersive processes.

Although different methods and media were used in each of these works, there were similarities in the commissioning process and the nature of the support offered by Artangel. Despite the singularity of the Interaction Programme, the wider organization of Artangel has laid the basis for this kind of work, provided the support team, and nourished it through its very considerable experience. Artangel's commissioning model, which is born from an open-ended conversation with an artist, offered the opportunity to imagine something extraordinary.

### **Personalization**

The participants in the projects gain individualized experience from the engagement of the cultural activities organized throughout the process. Individuals and communities are given an opportunity to explore the relationship between personal and collective experience of art. Many art institutions and organizations engage local communities through various educational programs and workshops; however, the project at this depth and critical implementation is rare. Artangel Interaction produces contributory elements that are flexible and open-ended in nature, and it does limit neither the artist nor the community members to achieve certain conventionalized goal, such as finalized product of art or immediate impact within the communities. Rather, Artangel Interaction's unique commissioning model puts the interactivity and process at its core objective.

### **Location**

Various locations are used in the process of the projects. For instance, while the research focused on New Horizon Youth Centre in Kings Cross for Scanner's *NightJam* in 2006, letter-writing events were held at local pubs in Soho for George Chakravarthi's *To the Man in My*

*Dreams* in the same year; Karen Mirza and Brad Butler's *The Museum of Non Participation* in 2009 was realized in various places in Karachi and London.

### **Duration**

As all Artangel projects have taken flexible model for scheduling the timeline of each project, the way of similar operation was adopted by this commissioning programme. When considering the duration of the works shown to the public, the time and extent differs by each project, since the moment of audience participation takes place disparately.

### **Collaboration**

Collaboration with the community members is the key element of this programme, and the highly artist-led nature of the process is how the projects by Interaction programme could have taken places where the projects have led and have engaged communities who at first sight might seem unlikely participants. These have varied from small businesses, to African lesbian refugees, hedge fund managers, and busking musicians. Meanwhile, the funding sponsors were incongruous for past commissions for Artangel Interaction. For instance, Janice Kerbel's *Nick Silver Can't Sleep* in 2006 was funded by BBC Radio 3, while Ruth Ewan's *Did You Kiss the Foot That Kicked You?* in 2007 was funded by Jerwood Foundation and Channel 4. The nature of the funding sponsorship tends to match the affiliated sector of the theme of the project. Kerbel's project was broadcast on the television, thus it may have been appropriate for BBC Radio to support the project. In the case of Ewan's project, since the project was related to music, Channel 4 could have been relevant to fund the work. Such mix-matching of the funds to diverse groups of funding resources illustrates Artangel's creativity in fundraising.

## **The Local and Global**

For some members of these communities, an encounter with an arts project which they are involved by virtue of both circumstances and imagination, has the potential to be life changing. The conviction that artists can transform the ways in which we see ourselves and the commitment to take art into locations where this transformative possibility is unexpected accounts for Artangel's penetration into audiences who would not normally participate in arts projects of such depth.

## **6. Conclusion**

### **6.1. Key Findings**

Whether the commissioning practice discussed in this research validates fostering of contemporary art or pushing the limits of studio-produced works, the selected commissioning models definitely have acted as a license for further development of contemporary art today. The selected commissioned projects were innovative in successfully bringing in corporate funding into contemporary art, creating large-scale works, producing artworks that cannot be realized otherwise, pushing the curatorship of the contemporary curators, opening the art to the wider public by distributing freshly produced works, and initiating meaningful partnerships of varied kinds.

Only recently has it become accepted that exhibition histories are an essential part of art history especially since the late 1960s, when artist's engagement with space and site became a fundamental part of their practice. Art institutions like Tate and Artangel have played a key role in commissioning new works of art, and it is important that these institutions help the artists produce original works, because many experimental works cannot be realized with artists' financial resources as their only source for the budget. In addition, the fast growing numbers of contemporary art institutions around the world suggest that, along with private patrons and commercial galleries affiliated with the artists, art institutions should include programmes or project series in their exhibition plans to incorporate commissions to show that they are committed to foster contemporary art through engaging artists to initiate and construct creative

ideas.

This study has discovered that despite the long history of patronage, commissioning practiced by art institutions today tend to include diverging aspects, since the process and projects themselves are much more complex. Both Tate and Artangel have adopted diverse range of commissioning models to satisfy their specific purposes, like commissioning the artists for the specific sites in their building, community projects, and special temporary exhibits. It is important that these institutions do not commission for the purpose of acquisition, meaning that even though they support in producing the work, the final work belongs to the artist. The acquisition process for the commissioned works follow mostly the same steps as any other works to enter into the institution's collection. In addition, the genre of artworks commissioned varies greatly, from sculptures and installations to films. The recent trend in the art world illustrates that the art institutions often form partnerships with other institutions or third parties to realize large-scale projects, and it has been shown that this provides additional benefits to both institutions in achieving their goals to disseminate contemporary art to the public and find multitudinal sources of funds. Nevertheless, as the research progressed, many of large-scale individual projects seemed to acknowledge a small percentage of artists who are already well-recognized internationally. Although many institutions have developed artist residencies that could bring in local artists and communities together, this part of the activities does not seem to be resonated in the buzz of the art world. In order for the art institutions to promote ecclesiastical range of art, they need to make sure that their programs effectively interpolate both high-profile and emerging artists. Another significant feature that is

mandatory to be explored further is developing discursive educational programs and documentary materials for the purpose of creating a meaningful dialogue that expands the content of the commissioned works. Furthermore, the public access of the information of the past activities should be updated on the institutions' websites for the purposes of research and interest. Not only providing the descriptions of the artworks, commissioning as a practice will be more comprehended if the process was delineated in detail in order to proclaim the importance of commissioning.

Many of the projects inspected in this search began from the project organizer, often curators, with an approach to "begin with what artists want to do and to ask them about their unrealized projects, and then to change the world."<sup>6 1</sup> The most interesting and exciting aspect of commissioning practiced by art institutions is that the thinkers are behind producing the works; the dialogue between curator as the commissioner and the artists come together to enliven dynamic amalgamation of creative activities. It is a shared view by the art world that the role of art institutions in commissioning will increase more in the future; therefore, this study alarms the scholars that analyzing the progress, assessing the past and current practice, theorizing the different commissioning models, conducting surveys for both quantitative and qualitative data are urgent.

## **London as a Vital City for Contemporary Art**

The projects led by Tate Britain, Tate Modern and Artangel have supported the growth and vitalization of the public's engagement with

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<sup>6 1</sup> Quoted from Hans-Ulrich Obrist and April Elizabeth Lamm. *Everything You Always Wanted to Know about Curating but Were Afraid to Ask*. Berlin: Sternberg, 2011, 34.

contemporary art in all levels. While Tate Britain and Tate Modern have provided the audience the opportunity to take a look at newly created works by established British and international artists with free of entry, Artangel has brought various experimental genres of contemporary art into unconventional locations and engaged social issues with relevant communities to promote positive change of the local environment.

In addition to public engagement, the commissioning practices by Tate and Artangel have brought thousands of visitors from around the world to witness the productions of innovative works by diverse range of artists. People who have gathered to see the selected projects in this research include not only the laypeople, but also all the key players in the art world, including the artists, critics, curators, dealers, collectors and museum directors. The ripple effect of multiple of this kind of affairs is aggregation of enthusiasm throughout the city of London with more vitalized art scene.

More importantly, the diverse and highly radical commissioning models helped the art world to break away from depending on the generosity of a few number of government resources and wealthy individuals. Long-term funding partnerships between an art organization and corporation for annual commissioning series and event-oriented, short-term sponsorships of mixed third parties have enriched the selected projects studied in this research. The forming of various partnerships that Tate and Artangel has visibly liberated the art toward more possibilities for heterogeneously funded climate for visual art today.

The various commissioning models practiced by Tate and Artangel have inspired other art organizations and museums to follow their lead in supporting the production of new works in London and

abroad. This practice has produced notable works of contemporary art and fostered a desire for innovation in London's cultural milieu.

## **6.2. Contribution**

### **Academic Contribution**

This research primarily contributes to the academia by beginning new area of research. By evaluating commissioning models, it provides both pros and cons of the commissioning practice by the leading art institutions. The interdisciplinary nature of the research, combining the city's development and production of new body of art, this study has connected different discourses. Review of prior literature on this topic has shown that the issue that this study deals with has not been academically explored yet.

The case studies deal with very current issues. Rather than claiming argument from historically validated resources, this research is based hands-on observatory analysis. Hence, it provides critical discussion on the current issue. Despite its reliance on the observatory data, it connects art historical context to the issue, contributing to the academic research on contemporary art history. Therefore, the originality and authenticity of this research contributes to pioneering in-depth study of commissioning practiced by art institutions today.

### **Managerial Contribution**

To the practitioners in the art field, the findings of this study provide the professionals in the art industry to review recent

commissioning history and trends in curating. The analysis of methodologies taken by leading art institutions gives them a chance to inspect the work in behind the scenes that goes into the process of commissioning. Usually the information found on the websites and newspapers describe the outcome of the commissions, which is the description of the work and background information on the artist. On the other hand, this study deconstructs the process of commissioning and examines different commissioning models.

### **6.3. Implication**

#### **Academic Implication**

The academic implication of this study is discussed by identifying the internal limitations of the research and proposing possible future directions for research.

#### **Limitations of this Study**

Although this new study, by examining commissioning models, addresses how the methodologies and strategies adopted by leading art institutions like Tate and Artangel have promoted the city, London, to become a major player for contemporary art today, there are limitations in its lack of available data, lack of prior research studies on the topic, access, and cultural bias.

There is a lack of reliable and extensive data which limits the scope of my analysis. In finding a trend and a meaningful relationship, more data is required. Most data presented in this study is found from primary materials found in the documentation by Tate and Artangel, and this could lead to self affirmation, preventing the research from providing

critical perspective. The publications provided by the art institutions are more likely to give positive comments and information about their projects. Also, the articles written about the exhibitions are mostly written by the writers who are informed by the institutions' press release, thus more critically evaluated information could be missing.

The lack of critically evaluated information may also come from the lack of prior research studies on this topic. Commissioning contemporary art has not been explored academically throughout the discipline of art historical or theoretical scholarship. Prior research studies that could form the basis of literature review could have helped to lay a foundation for understanding the research. Furthermore, since the topic is relatively new as well as the phenomenon in this study not having yet been formalized to become a theory of practice in the academic realm, the argument in this study may not be validated through previous research. This research not only endeavors to examine relatively new and continuously developing practice, but also it has pursued to relate the findings from commissioning practice to the cultural vitality of the city. In consequence, the combination of these two relatively unrelated ideas has made it more difficult to search on prior studies relating to this topic. In addition, the data on the budget details and the conversations between the commissioner and the artist were unable to be retrieved, and these sources could have informed the study to extract more in-depth analysis.

### **Possible Future Research Directions**

Due to the limited scope of this investigation, not every project conceived by Tate and Artangel were examined. Therefore, future research on the line of this study may review each project in detail. In addition, the topic that this study has investigated is relatively new within the research

field; there are many future research directions that could connect the theory and practice of commissioning contemporary art. Since the transmission of ideas is not in formalized form yet, more compelling and formalized form of studies should be conducted to begin a line of research.

It is essential that detailed research on each case of commissioning model is necessary in order to ground theories on empirical observation and to construct the theories on the basis of the analysis. The commissioning models differ case by case; therefore, the interpretations of diverse scope of observations should be considered in the future research. Statistics of both quantitative and qualitative data are required for such observations: quantitative data may include budget, timeframe, and number of commissions, while qualitative data may consist of results of surveys and interviews of the audience, artists, and commissioners.

Evaluation or assessment of the previous commissions is desirable for validating the practice within the realm of contemporary art. A systematic method should be developed and need to gain more ground. The evaluations on different branches of commissioning models will bring about greater visibility of commissioning as a curatorial practice, rather than as another way of patronage without institutional background. In pursuit of this research, the scholars have to examine more closely on the influence of the commissions.

To truly understand how the art institutions commission contemporary art in diverse manners, it would be essential to conduct comprehensive and comparative case studies. More extensive line of research on this topic would add important qualitative evidence and connect the practice and theory within and beyond the field of museum

practice.

## **Managerial Implication**

Practical implication of this study is observed by diagnosing the limitations of the commissioning practiced today, finding various benefits that the selected commissioning models have engendered, and determining the effects of the commissioning.

## **Limitations of the Commissioning Practice**

Commissioning artists to produce exceptional projects has become a trend in the curatorial programming at art organizations due to the growing popularity of installations and site-specific works as genres in contemporary art. As a way of attracting new audience group and interact with the audience, major exhibitions have become inclined to create a spectacle, tending to favor "blockbuster" exhibits where the show create a buzz and is seen as an "event". There have been questions whether this commissioning trend is part of this "blockbuster exhibitions" trend.

The art historian Francis Haskell has discussed on the cautionary tale on blockbuster model; he argues that the blockbuster model will always be valuable for providing audience with unique opportunities to look upon treasures.<sup>6 2</sup> Although more museums are engaging with their communities, rather than displaying the latest jet-setting collection, the blockbuster exhibitions are ever more popular, supplanting traditional role of the permanent collection and judging the museums on ticket sales. In addition, John Elderfield, a former curator at the Museum of Modern Art, recently observed of Tate Modern, "It's not only about looking closely at

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<sup>6 2</sup> See Francis Haskell. *The Ephemeral Museum: Old Master Paintings and the Rise of the Art Exhibition*. New Haven, CT: Yale Univ. Press, 2000.

works of art; it's moving around within a sort of cultural spectacle. I have friends who think this is the end of civilization, but a lot more people are going to be in the presence of art, and some of them will look at things and be transported by them."<sup>6 3</sup> As Elderfield, many professionals in the art industry acknowledge the dangerousness and seductive advantage of the blockbuster models.

However, as many commissions that participate in the local communities and the research-based commissions suggest, this regard seems to be a narrow-sighted judgment. Some large-scale commissions create a spectacle, and most commissions stay as once-in-a-lifetime event; however, not all are driven only to attract the audience. The core aim of the commissioning practiced by art institutions often lie on the purpose of producing innovative works that can foster the creativity with the help of the art institutions.

### **Success Factors**

This section of the research discusses the positive ramifications that the commissioning practice by Tate and Artangel has generated and could extend to develop in the future. There are direct and indirect advantages resulting from the commissioning models taken by the two institutions. This could be further divided into short and long-term benefits.

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<sup>6 3</sup> Quoted from "Does Nicholas Serota Have the Only Formula for the Future?" (accessed December 6, 2013); available from <http://www.artsjournal.com/realcleararts/2012/06/does-nicholas-serota-have-the-only-formula-for-the-future.html>.

**Figure 10. Benefits of the Commissioning Practice by the Tate and Artangel**

Category		Benefits
Direct	Short-term	<ul style="list-style-type: none"> <li>- Spectacle</li> <li>- Production of new work</li> <li>- Providing the audience with freshly produced, experimental work</li> <li>- Create new ideas for educational/additional programme</li> <li>- Opportunity for more publicity of the institution</li> <li>- Use of unused space</li> </ul>
	Long-term	<ul style="list-style-type: none"> <li>- Birth of icon (artist)/raised profile of the artist</li> <li>- Professionalism</li> <li>- Ongoing relationship with the artists and communities</li> <li>- Foster &amp; encourage commissioning practice</li> <li>- Raised brand identity of the institution</li> <li>- Creation of the trends in the art world by the commissioning institutions (writing or (re)writing history)</li> <li>- Ongoing relationship with funding partners</li> <li>- Ongoing relationship with institutional partners</li> <li>- Propose new model for nonprofit organizations</li> </ul>
Indirect	Short-term	<ul style="list-style-type: none"> <li>- Increased number of tourists to the city</li> <li>- More vital economic flow in the city due to the increased number of visitors</li> </ul>
	Long-term	<ul style="list-style-type: none"> <li>- Revitalization of the city</li> <li>- Increased financial funding for the arts in general</li> <li>- Flourishing of contemporary art market</li> <li>- More artists, collectors, critics brought to the city</li> <li>- Increased awareness of artistic activities by the general public</li> <li>- Decrease in social conflicts through socially engaged commissions</li> </ul>

In particular, Tate Modern's Unilever Series is notable through its bold commissioning of large-scale works by prominent artists of our time. Its popularity attracts visitors, since at some level the unique experience at Turbine Hall is touristic. The museum and its commission series become landmarks, places to visit. It also plays into the contemporary experience of the city, manipulates it, dramatizes it, and makes it almost euphoric. In a long-term perspective, it is branding of the city. In the global competition of cities, such visual branding is highly significant. This branding then leads to unprecedented level of funding and strong

partnership with corporate body. The ongoing programme also shows the institution's dedication towards the commissioning.

Another positive reading of Tate Modern's strategies of display is that it cuts across old hierarchies to make the museum a more popular public space. Also, these ostensibly liberating tactics dramatize the role of the curator. Museum neither is passive reflector nor is naive in relation to that culture; in today's cultural realm, it knows precisely what it is doing and is able to manipulate these events at the level of affect on a huge scale. In that, it follows a general tendency toward the spectacular museum. In addition, the museum constitutes new entities, and these are plural entities. They are no longer spread out on the surface, but vertically disposed into modular, temporary figurations. The museum constantly reconstructs without ever seeming to deconstruct with adopting and embracing commissioning practice.

In the case of Artangel, its ambition certainly extends traditional model of commissioning, whether it inheres the relational dimensions of practice, as much as in the audacity of conception. Such work requires intensive research and development and the space to evolve slowly according to timescales that are determined by the needs of the people who participate in its processes and collaborate in its productions. Most of the work that Artangel commissions has an implicitly or explicitly political dimension, but this is politics with a broad sweep which can range from issues of global significance such as the cross-currents of post-colonial development, to locally sustainable living, or the condition of stigmatized teenage mothers. The intensive producer support offered to the artist-led commissions allows the artists to break from the implied political significance of the work as necessary, in order to focus on a

strong process-driven aesthetic outcome, and this further enhances the transformative potential and social impact of the work.

### **Effect of Commissioning Practices**

Commissioning practice, in general, affects various entities that are involved throughout the process from the commissioner and artist to other third parties including contractors, subcontractors, staffs at the institution, sponsors, insurance professionals, audience, and the art world. This chapter focuses on examining effect of commissioning contemporary art in various ways. It is divided into four categories of recipients of the influence: commissioner, artist, audience, and the art world in general. Investigating the possible influence that the commissioning practice engenders is an attempt to develop a formalized context to interpret the models of commissioning contemporary art. An academic language developed through this examining will place the commissioning practice in wider social and cultural context. In addition, an evaluation of this kind is required to guide the current practice to become more successful and effective in realizing its fundamental goals.

### **Effect on the Art Institutions**

The commissioner takes the role of producing original work, which is a reorientation from its traditional role; art institutions mainly deal with the already produced artworks. They put together an exhibition of works in themes or as a survey. The art institutions, however, are no more encyclopedic anymore; they are increasingly embracing the role of an interdisciplinary hub that provokes dialogue between art and the audience. The art institutions also foster creativity, and one way to achieve this is to commission unique, new work. The commissioner thus becomes

a co-producer of the artwork, adding voice to the artistic command. The resulted commissioned work explores the historical and cultural function of the commissioning institution, and the identity of the institution is transformed by the practice; commissioned work's entering into the collection of art institution is different from that other works, since it is specifically made for the particular institution. The narrative created along the journey of its creation is attached to the work permanently; therefore, even if the work travels to other venues to be exhibited or is acquired by another source in the future, the commissioner's presence lives with the work unchangingly.

The art institution's support for creating new works can also help in promoting the brand of the institution. Commissioning may augment the image by showcasing successfully produced commissions. Although blockbuster exhibitions with works of masters can be the most effective method to drawing a large number of audience, the extent of its influence is limited to the fame of the work. On the other hand, with the commissioned works, the audience learns about the institution and its relationship with the artists that are in practice today. Moreover, highly publicized ambitious commissions may attract as many people as the blockbuster exhibitions, since the commissioned work is unique, which means that the viewer needs to visit certain site to see the work.

As well as influencing the commissioner's traditional role and the brand image, the commissioning as a process transforms the professional development within the institutions. When commissioning takes place, the related staffs at the museum become committed to research, prepare, fabricate, install, display, maintain, archive, and participate in the educational and auxiliary programs that are born along with the

commission. The institutions build expertise in different skills, and throughout the process, they can learn to maximize their in-house resources. The members at the institutions also may build stronger relationships with the community, local authorities, and other organizations, since a lot of the time various collaborations are required.

Nevertheless, if the commission falls apart during the process, it can harm the institutions by injuring their reputation and weakening the partnerships with the funders, sponsors, and the artists. Therefore, when the art institutions decide to commit themselves into commissioning process, they need to be determined on identifying the rationale behind each commission and should be ready to take full responsibility in the case of the cessation of the project in case of any problem's occurrence.

### **Effect on the Artists**

Most artists are open-minded to accept the challenge of creating works for commissions, since it provides funds for the production of their new works. In particular, artists may be in favor of taking on the commission asked by art institutions than any other commissioner, such as private individuals or corporations, since with the art institutions' commissions, artists can ensure that their works are going to be shared by the public with educational purpose inherently and be housed at well-maintained facilities. In addition, the art institutions take more seriously about the proper documentation, and most art institutions produce academic and scholarly publication related to the commissions. Moreover, artists prefer to work on the commissions by art institutions as the art institutions tend to be more flexible with the content and medium of the work than other types of patrons. In addition, art institutions tend to execute more ambitious and experimental projects, since it is their role to

push the boundaries of contemporary art. Thus, the concept of being invited to handle the commission is an ideal practice for the artist.

When an artist successfully finishes the commissions for art institutions, their profile may go up, and their careers' another chapter may unfold. The art industry tends to give positive credit for the artists who produce works with art institutions. For instance, in many cases, the artists who did projects with Artangel became prominent in the art world after completing the works; this means that the selected artists to do commission projects for the art institutions are more likely to receive attention from curators and potential collectors and dealers.

On the other hand, the artists usually do not have a contextual ground to realize large-scale projects if it is not for commissions, since they cannot afford the budget and resources. The art institutions are flexible and willing to challenge themselves to execute the experimental projects. Commissioning process makes both parties, the commissioner and the artist, to step outside from their comfort zone and try something new. Therefore, the artists are given an opportunity to explore with full ambition. Although some artists feel constrained with limited budget for the project and the specificity of the site, others take this as an opportunity to put themselves in different contexts and work in accordance of the given resources.

There is, however, some possible negative impact on the artist with the commissioning regarding on the potential limits to the freedom of the content of the work and loss when the work goes on sale after a period of time. There can be convoluted conversations between the commissioner and the artist in the process. When the artists freely work in their studios, they do not need to compromise on other party's opinion; however, when

they work with the commissioner, they need to make sure that the commissioning client is satisfied with their creation. It is unlikely that the art institutions deaccession any work of art from the art institutions; however, the artist does not receive the commercial value of the work paid when the re-sale happens for the commissioned work. Although the artist or the primary dealer may receive some percentage of the sale price, but the amount is significantly less than in the situations where the artist sells his works normally through commercial sources.

### **Effect on the Audience**

The audience benefits from the commissioned work, and it is this positive impact on the audience that the commissioner endeavors to achieve. The audience gains an opportunity to witness and interact with the newly created artwork through the commissioner. Unlike private patrons or public art commissioning agencies, art institutions provide educational materials for the audience when commissioning takes place, such as explanation about the project and any other conversation aroused from the project. With this additional educational element, the audience may get stimulated to engage themselves in contemporary art more than they were prior to experience the institutional commissions.

Furthermore, a commissioned work can benefit its community; it can transmit skills and knowledge over time. The educational value of the work to the community has become an important element of many commissions, and the effective integration of the educational value into the commission projects bring about increased visual literacy of contemporary art among the public. Increasingly many commissions ask the artists to engage their works to certain community, giving placing artist into a specific context and create the works in the given situation.

## **Effect on the Art World**

When examining the effect of commissioning on the art world, the art world here indicates the academic field of contemporary art, commercial art market, and various practices happening in the art world, not concerning specific region but the art world globally. However, since the field is concentrated on major cities of the world, especially on the major United States and European cities, the impact discussed in this study may hold onto these areas.

As art institutions have initiated commissioning contemporary art, the art world has experienced major changes in its fundraising and collaborating system. Since the funds for most art institutions depend not on their income but on support by various public and private sectors, the art institutions have had to find a combination of multiple financial sources to fund the projects. Unlike conventional acquisition of works by the art institutions, commissions require a complex process when asking for financial support. The work is not produced yet, so the value of the work should be proposed by the commissioner and the artist in order to maximize the budget. Some funders may find this system risky; therefore, they may not be encouraged to sponsor the commissions. Meanwhile, as the commissioning practice has become a routine for art museums, increasing numbers of financial supporters have become willing to support the commissions. The art world has managed to revolutionize and mold its funding system to pursue the production of innovative artworks.

Another evolution of the art world from the commissions is that the art institutions have become more flexible in collaborating. When participating in commissioning process, both to produce the work and have it to the public's access, the institutions have collaborated with other

art institutions both within the nation and in overseas, local and regional public authorities, and other parties from commercial industry. The goals of art institutions' commissions are to produce new works to foster the ongoing experiments in contemporary art and to educate wide range of audience about contemporary art. Increasingly many artists work on ephemeral projects that end up as events or research; in order to promote such practice and show this type of work to as many people as possible, the art institutions have adopted more adjustable vision and collaborated.

On the other hand, some are concerned with the increasing number of commissions by art institutions. They are worried that only large art institutions can possibly execute big budget commission projects, and this could lead to more imbalances in the art world. There is already a big gap of numbers of visitors between popular large-scale institutions and smaller local venues, and the commissions are perceived as expensive to the smaller institutions. Despite these concerns, art institutions are encouraged to patronize on commission projects, since there is a myriad of models that could be undertaken by different art institutions.

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## Images

### Duveens Commissions Series, Tate Britain



Figure 11. Installation view of *Mouli-Julienne x 21*, Mona Hatoum, 2000.  
Photographed by Edward Woodman



Figure 12. Installation view of *Tough, not Whimsical: Beat*, Anya Gallaccio, 2002.  
Photographed by Graham Turner



**Figure 13. Installation view of *Semi-detached*, Michael Landy, 2004.  
Photographed by Tate**



**Figure 14. Installation view of *State Britain*, Mark Wallinger, 2007.  
Photographed by Same Drake**



**Figure 15. Installation view of *Work No. 850.*, Martin Creed, 2008.  
Photographed by Shaun Curry**



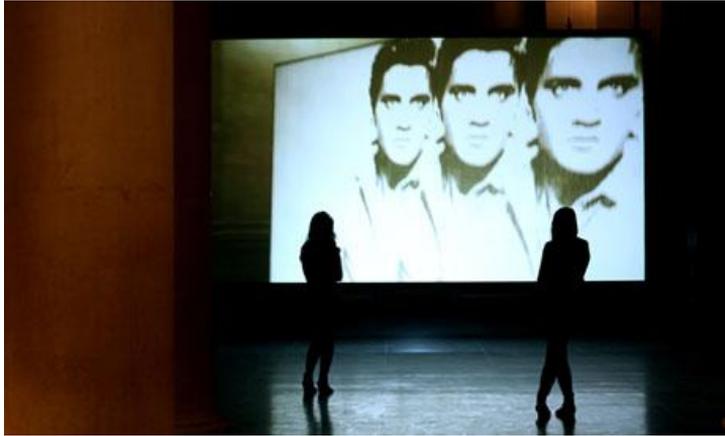
**Figure 16. Installation view of *Cold Corners*, Eva Rothschild, 2009.**



**Figure 17. Installation view of *Harrier and Jaguar*, Fiona Banner, 2010.  
Photographed by Nils Jorgensen**



**Figure 18. Installation view of *The Robinson Institute*, Patrick Keiller, 2012.**



**Figure 19.** Installation View of *Phantom Ride*, Simon Starling, 2013.  
Photographed by Grame Roberston

## **Unilever Series, Tate Modern**



**Figure 20.** Installation View of *I Do, I Undo, I Redo*, Louise Bourgeois, 2000.  
Photographed by Marcus Leith and Andrew Dunkley



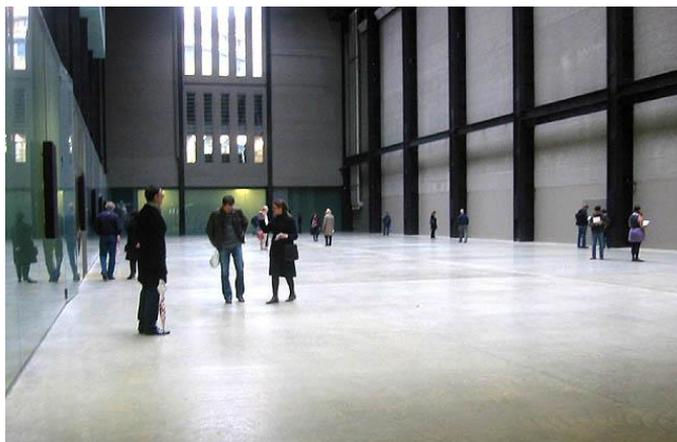
**Figure 21. Installation View of Juan Muñoz, *Double Bind*, 2001.  
Photographed by Marcus Leith**



**Figure 22. Installation View of *Marsyas*, Anish Kapoor, 2002.  
Photographed by Tate**



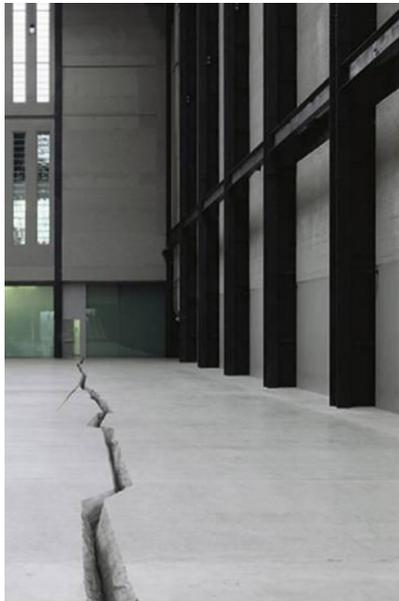
**Figure 23. Installation View of *The Weather Project*, Olafur Eliasson, 2003.  
Photographed by Tate**



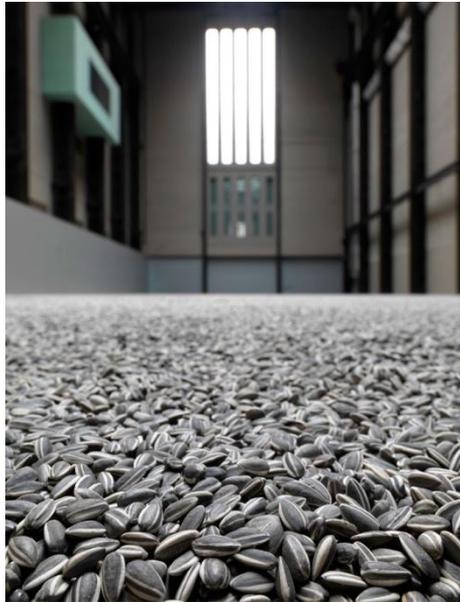
**Figure 24. Installation View of *Raw Materials*, Bruce Nauman, 2004.**



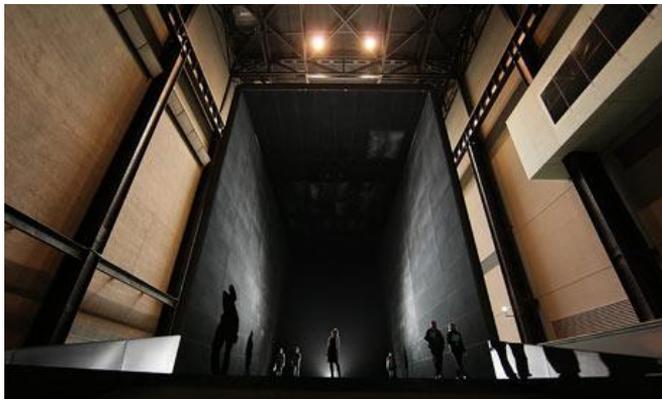
**Figure 25. Installation View of *Test Site*, Carsten Höller, 2006.  
Photographed by Tate**



**Figure 26. Installation View of *Shibboleth*, Doris Salcedo, 2007.**



**Figure 27. Installation View of *Sunflower Seeds*, Ai Weiwei, 2010.  
Photographed by Tate**



**Figure 28. Installation View of *How It Is*, Miroslaw Balka, 2009.  
Photographed by Peter Macdiarmid**



**Figure 29. Installation View of *These Associations*, Tino Sehgal, 2012.**

## Open, Artangel



**Figure 30. Installation View of *Break Down*, Michael Landy, 2001.**



**Figure 31. Still of *The Battle of Orgreave*, Jeremy Deller, 2001.  
Photographed by Martin Jenkinson**



**Figure 32. Installation View of *Seizure*, Roger Hiorns, 2008.  
Photographed by Rory Lindsay**

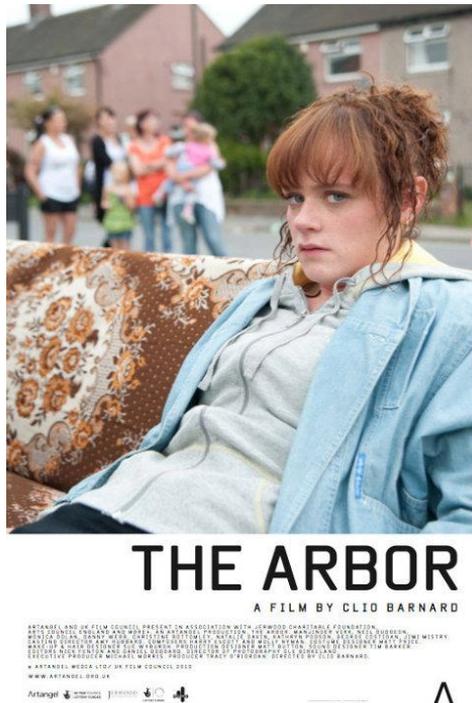
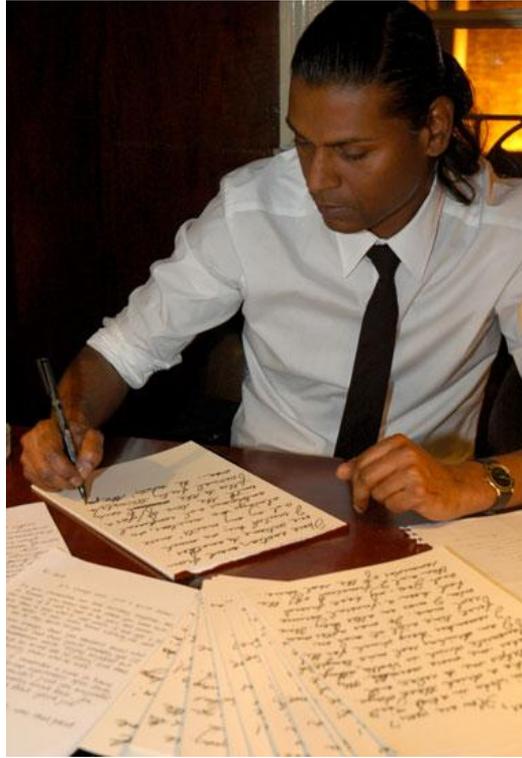


Figure 33. The Poster of *The Arbor*, Clío Barnard, 2010.

## Art Interaction, Artangel



Figure 34. Part of *Night Jam*, Scanner, 2006.



**Figure 35. Writing the Letters, Part of *To the Man in My Dreams*, George Chakravarthi, 2006.**



**Figure 36. Documentation of *Did You Kiss the Foot That Kicked You?*, Ruth Ewan, 2007.**



**Figure 37. Documentation of *Marches* by Lawrence Abu Hamdan, 2008, for TAZ project in 2008-2009.**



**Figure 38. Film Still of *Crisis in the Credit System*, Melanie Gilligan, 2008.**



Figure 39. Documentation of *The Museum of Non Participation* in Karachi, Karen Mirza and Brad Butler, 2009.

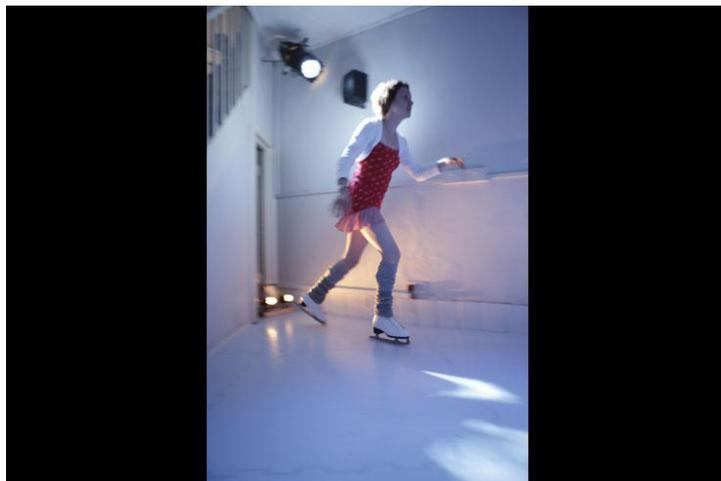


Figure 40. Part of *Smother*, Sarah Cole and Coram Young Parents, 2010. Photographed by Tas Kyprianou