

TATE AND AHRC EARLY CAREER FELLOWSHIPS IN CULTURAL AND HERITAGE INSTITUTIONS

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Photos © Tate

RESEARCH AT TATE: ORGANISATIONAL STRATEGY

The background image shows two individuals, a woman and a younger person, working at a table. The woman, wearing glasses and a black t-shirt, is using scissors to cut a piece of paper. The younger person, wearing a denim jacket, is looking down at their work. The table is cluttered with various art supplies, including markers, glue sticks, and cut-out papers. In the background, a wall is covered with a dense collage of colorful images, including posters, photographs, and hand-drawn signs. One prominent sign reads 'WHERE DO YOU SEE YOURSELF IN...'. Another sign on the right says 'LEAVE YOUR FOOTPRINT'.

Aims to create a vibrant research culture across Tate that generates high quality ethical and sustainable research about art, ideas and practices of institutional, national and international significance, shared openly and accessibly

Curating and the collection

Collection care, management and access

Progressing museum practices

Creative learning and public practice

www.tate.org.uk/research/about-us

A close-up photograph of a person's hands, one wearing a dark blue sweater and the other a gold ring, sorting through numerous small, white archival boxes. The boxes are stacked on shelves, and some have labels. The background is slightly blurred, showing more shelves and boxes.

AHRC ECR FELLOWSHIP PRIORITY RESEARCH AREAS 2025

Digital Practices and New Technologies

Tate's Early 20th Century International Collection

British Art Connections and Networks

Re-Examining British Art History Through A Northern Lens

Photo © Tate
Matt Greenwood



DIGITAL PRACTICES AND NEW TECHNOLOGIES

Cultural organisations' use of XR experiences as tools for engagement and learning, meeting audience appetite and expectations

Gaming platforms and engagement opportunities through gamification of Tate's collections, programmes and other activities and utilising external platforms such as Roblox

AI, Ethics and Trust, and how to transparently embed AI into internal and/or audience-facing work

Safeguarding slow/looking, low-fi experiences of art within a bold innovative 21st century art gallery



Photo © Tate
Jo Fernandes



NEW NARRATIVES: TATE'S EARLY 20TH CENTURY INTERNATIONAL COLLECTION

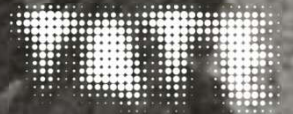


In relation to Tate's international modernist collection, proposals which challenge the existing methodologies and dominant narratives of art histories of the early 20th century (1900-1950)

Sharing interconnected art histories, tracing transnational networks and circuits of exchange in the early part of the 20th century

A focus on works in Tate's international modernist collection which were acquired by Tate prior to 2000. Research would support re-interpretation of this under-researched collection

Claude Cahun, *I Extend My Arms*,
1931 or 1932
© Tate



BRITISH ART CONNECTIONS AND NETWORKS

Drawing on the work of the British Art Network (BAN)

Emerging internationalism

Testing the outer limits of 'British' within British art

The impact of global perspectives on British art

A particular interest in key collections, spaces, activity and/or knowledge connected with British art in emerging economies

Surveying and interrogating the literature, exhibitions and artistic practice that are bringing non-Western perspectives to bear on British art

Yinka Shonibare, *The British Library*,
2014 © Yinka Shonibare CBE
Photo © Tate, Oliver Cowling



RE-EXAMINING BRITISH ART HISTORY THROUGH A NORTHERN LENS



Supporting Tate Liverpool as it
approaches its 40th anniversary in
2028

Following a major capital
redevelopment reaffirming its
commitment to Northern England

Providing a renewed opportunity to
critically challenge prevailing narratives
around British art and question our
understanding of national art history

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Mark Heathcote and
Andrew Dunkley

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