

Tate Liverpool Educators' Pack

A Sense of Perspective

Curated by Young Tate

Tate Liverpool 1 April – 5 June 2011



Dexter Dalwood, Cinderella, 2008 Tate © Dexter Dalwood, courtesy Gagosian Gallery, London

Introduction to the exhibition and aims of this pack

- *A Sense of Perspective* is an exhibition of contemporary art from the Tate Collection curated by Young Tate, the Gallery's peer-led initiative for 16-25 year olds.
- The exhibition forms part of a European partnership project, *Youth Art Interchange II*, led by young people from Tate Liverpool and Tate Britain in the United Kingdom; the Museum of Contemporary Art Kiasma in Helsinki; and the Centre Pompidou in Paris.
- The exhibition marks Young Tate's responses to the project's themes of European citizenship, identity and cultural democracy.

This educators' pack provides the background to the exhibition, outlining the ideas behind the group's choice of works. It is designed to support educators in the planning, execution and following up to a visit to *A Sense of Perspective*. It is intended as an introduction to the exhibition with a collection of ideas, workshops and points for discussion. The activities are suitable for all ages and can be adapted to your needs.

Visiting *A Sense of Perspective* at Tate Liverpool

- **The exhibition runs from 1 April to 5 June 2011.**
- **Tate Liverpool's opening hours are Tuesday to Sunday 10.00 to 17.50.**
- **To book your school or college visit to *A Sense of Perspective* please call one of our visitor services team on 0151 702 7400.**

Catalogue to the exhibition available in the Tate Shop: *A Sense of Perspective* exhibition cat., Tate Liverpool, Liverpool 2011

Tate Liverpool has a dedicated schools team that offers a range of services to support schools and teachers, including programmed and bespoke training and workshops. If you would like any more information on these resources for schools and teachers please contact Abigail Christenson, Learning Curator on 0151 702 7457 or e-mail abigail.christenson@tate.org.uk or Mike Stout, Learning Assistant on 0151 702 7451 or email mike.stout@tate.org.uk

To subscribe to our free monthly Schools and Teachers e-bulletins, please visit:

<http://www.tate.org.uk/bulletins/>

To receive the most up to date information about Tate Liverpool, sign up for our ebulletin – www.tate.org.uk/liverpool

And join our Facebook page [facebook.com/tateliverpool](https://www.facebook.com/tateliverpool) and follow us on Twitter @tateliverpool

Please be aware that one of the artworks in this show contains razor blades, images of self harm and images involving explosives. If adults accompanying children and young people would like suggested approaches for discussing these issues, ChildLine offers free helpful support and resources. For children and young people potentially affected by these issues, ChildLine offers a free and confidential advice service.

ChildLine is on tel. 0800 111, or by email www.childline.org.uk

For more information on self-harm, please also consult

<http://www.teachernet.gov.uk/teachingandlearning/library/self-harm/>

Contents:

Introduction to Tate Liverpool	page 3
How to book a school visit	4
Getting here	6
Young Tate- Young Curators	8
A Sense of Perspective	9
Between generations	10
Activities –	11
Work in Focus: Sarah Jones, The Dining Room	12
Between Cultures	14
Activities –	15
Between Spaces	15
Activities	16
Work in Focus: Pistoletto, Standing Man	17
Events	19
Further Resources	20

Introduction to Tate Liverpool

Tate Liverpool is one of the largest galleries of modern and contemporary art outside London. Each year we welcome over 22,000 school children to our gallery.

Our gallery space and the opportunity it provides to engage with art first-hand offers a rich resource to enhance learning and develop deeper cultural understanding. With plenty of scope for cross-curricular work, our gallery offers a safe environment in which to explore and experiment.

This educators' pack is designed to support educators in the planning, execution and following up of a self directed visit to A Sense of Perspective at Tate Liverpool. This pack includes activities that are suitable for all ages that can be adapted to your groups' needs.

Should you require additional support when visiting our gallery we offer a wide range of introductory talks, in-depth workshops and other learning programmes to assist your visit. More information can be found at www.tate.org.uk/liverpool in our Schools Programme section.

We hope you will join the many satisfied groups that visit Tate Liverpool each year, and look forward to welcoming you to our gallery.

How to book a school visit

To book call 0151 702 7400

Please book in advance of your visit as this helps us to ensure that you have the best possible experience of our exhibitions. At busy times, groups who have not booked in advance may have to wait for admission.

When making a booking, please have ready:

- A range of dates for your visit
- A full address and telephone number
- Group size and age of pupils (see below)
- Whether you want to book a lunch slot and a place to store coats and bags

Group sizes for self-directed visits

Maximum size 60 pupils. Larger groups can stagger the timings of their visit.

Supervision

Adult supervision is required at all times – accompanying adults are always responsible for students. Please meet the following adult to student ratios:

- Age under 5 1:5
- Age 6-11 1:10
- Age 12-16 1:15
- Over 16 1:20

Preliminary visits

We strongly advise you to check that the content of galleries is appropriate before your visit. Art works can be taken off display at short notice and for unforeseen reasons, so it is wise to include a variety of works in your planning. To check whether a specific work is on display, call 0151 702 7400

Alternatively you can view most works on display online at www.tate.org.uk

Lunch Room

We have a room available for lunch and as a breakout space. This must be booked before your visit as availability is limited.

Admission Fees

Entry to *A Sense of Perspective* is free. However, teachers can make a research visit to any exhibition free of charge by prior arrangement.

Booking confirmation

To confirm your booking, we will send you important guidelines and a health and safety statement. Please fully brief all responsible adults and visiting students and ensure the guidelines are observed throughout. You will need to sign that you have read and understood the guidelines on your arrival at the reception desk.

Getting here and useful information

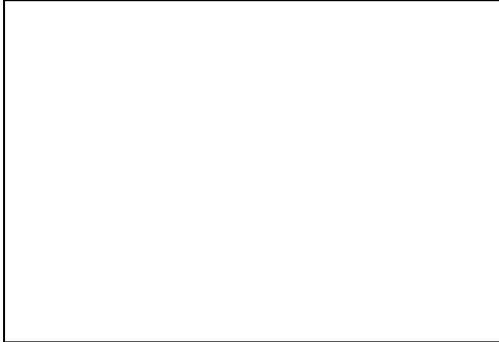
Address

Albert Dock

Liverpool

L3 4BB

0151 702 7400



Opening Hours

September – May

Open Tuesday – Sunday 10.00-17.50

Closed Mondays (except Bank Holiday Mondays)

Closed on Good Friday and 24-26 December

Parking

Coach parking is available at the Kings Dock Car and Coach Park

Multi-storey car parking is available at Kings Dock or at Q-Park Liverpool with 2000 underground spaces

Limited (pay & display) parking is available at the Albert Dock

Photography

We are sorry, but due to copyright restrictions photography and filming are not allowed at Tate Liverpool. However, group leaders can record the activities of their group. Please request a photography pass when you book.

For the most up to date information about Tate and its education and schools programme visit www.tate.org.uk. You can also sign up to receive our teachers and schools ebulletin.

Young Tate - Young Curators

Learning Aims:

- to provide an introduction to Young Tate
- to understand the aims and objectives of the exhibition and reasons behind the selection of works

Young Tate is an initiative that was set up in April 1994 at Tate Liverpool with the aim of breaking down some of the barriers that prevent many young people from engaging with the art or taking part in events at the Gallery. The peer-led group runs workshops, drop-in sessions and special projects that have helped to improve access to and understanding of modern and contemporary art. In 1995 Tate Liverpool invited some of the members to select works from the Collection and to stage their own display, *Testing the Water*. The ground-breaking project introduced the young people involved to the world of the contemporary curator. Equally important for Tate Liverpool was the insight gained into the interests and expectations of its young visitors.

The successful relationship between gallery and young adults has since been fostered through the establishment of Young Tate at all four gallery sites. *A Sense of Perspective* reflects Tate's ongoing commitment to its young audience and also its continuing quest to challenge traditional curatorial conventions and evoke new ways of interpreting and displaying the Collection.

For this project, Young Tate worked closely with Tate curators with input from their European peers. Though guided by Tate staff's expert knowledge of the Collection, the young members with their lively curiosity demonstrated a creative approach to selecting artworks for the display. Led by instinct and their own personal responses to works, they often disregarded accepted critiques or statements of artistic intent in order to express new and unexpected meanings.

The group sought out works that are seemingly ambiguous in order to stimulate active interpretation and to provoke a response from visitors. Though loosely grouped together into three sections in the gallery space, the selection invites viewers to make their own links between the works, with almost limitless possibilities of associations and meanings. Whilst it is evident that some may have been chosen to identify with members' own lives and diverse social backgrounds, the group was concerned that there should be no presumed or single interpretation for any of the selected works.

The title, *A Sense of Perspective*, describes their intention to explore notions of the 'in-between' and the undefined. The members also maintained a strong belief in the physical and material significance of the idea of perspective in art as demonstrated in works such as Michelangelo Pistoletto's illusion of a reflected figure in *Standing Man* 1962/82 and Carl Andre's participatory sculpture *Venus Forge* 1980.

The Young Tate members were involved in all aspects of curating an exhibition. Besides selecting works and deciding on methods of presentation and interpretation, they were responsible for a range of tasks that included planning the private view, writing explanatory captions for gallery display and even producing an exhibition catalogue. In all of these duties they were guided and advised by Tate staff, but the final result was achieved through their own effort and enthusiasm, bringing a fresh approach to curatorial practice.

Find out more about Young Tate and how to join at:

<http://www.tate.org.uk/youngtate/whoweare.htm>

Activities

Form your own curatorial teams and discuss how you would plan an exhibition at Tate Liverpool. Choose a theme. Pick works from the Tate website. You could stage a virtual exhibition, or ...

... **curate** a display for your classroom/ art room.

A Sense of Perspective – being between generations, between cultures and between spaces.

Learning Aims:

- To discuss some of the themes from the exhibition
- To find out about individual works and how they relate to these exhibition themes.

Drawing upon the experiences of a wide range of social and cultural backgrounds amongst the group, Young Tate members were interested in society's tendency to stereotype individuals despite the complex and changeable nature of personal identity. Many of the works selected explore different perspectives on issues such as gender, sexuality, culture and identity.

There are three sub-themes to the overall 'sense of perspective' examining areas that are not so easy to define: between generations, between cultures and between spaces.

Between Generations

As members of Young Tate, the group members are acutely aware of issues affecting their own age group. They were keen to include works that address this transitory period between youth and adulthood and the ways in which age can affect perceptions and experiences.

Dexter Dalwood's *Cinderella* 2008 was originally produced for *The House of Fairy Tales* portfolio, in which a group of internationally famous artists took their inspiration from traditional fairy stories. Dalwood's contribution to this project, described as 'child-centred art for all ages', depicts the rags to riches tale of Cinderella. A ladder climbs from the poverty of her childhood home into the more surroundings of the palace. Young Tate felt that this image represents an escape from the negative aspects of childhood into 'the freedoms of adulthood'. They suggested that the delicate balance of ladder indicated that the transition from youth to grown-up could be difficult.

Wolfgang Tillmans also explores the transition between adolescence and adulthood through his art. *Lutz and Alex sitting in the trees*, 1992 presents an image of freedom and innocence associated with youth, yet the boys' nakedness adds sexual undertones to their seemingly casual attitude. *The Cock (Kiss)*, 2002 also explores teenage sexuality and identity, questioning conventional boundaries and accepted behaviour.

Sarah Lucas has addressed self-image and sexual identity in many of her works. *Self Portrait with Mug of Tea* 1993 was chosen by Young Tate as an image of 'provocative self-confidence and ironic play on gender' Lucas challenges stereotypical representations of women by emphasising less 'feminine' aspects of her appearance, such as wearing heavy boots, jeans and t-shirt; her lack of make-up; her workman's mug of tea and inelegant pose.

The three female friends featured in Sarah Jones' photographs are also concerned with creating identity through appearance. These teenagers have also to come to terms with the expectations of family and their particular social class for young ladies. The contrast between the casual pose and clothing of the girl in *The Sitting Room (Francis Place) I*, 1997 and her affluent surroundings creates an unsettling effect. Despite the obvious comfort of her home, she seems awkward, detached and perhaps unsure of the role she is expected to fulfil.

Activities

Discuss: The contrasting rooms in Dalwood's work. Describe each room in detail. Does the palatial room really offer an escape or is it an illusion of grandeur? How do you imagine adulthood? Do adults have more or less freedom than children? Talk about some of the realities that grown-ups have to face.

Imagine a place that you would like to escape to. It could be a room, somewhere outdoors, a holiday home or a den etc. Write a detailed description and then create a drawing, painting or collage

Look at other artist's depictions of children's literature and nursery rhymes eg Paula Rego, David Hockney, Peter Blake. How does the artist tell a story? How do you create characters, actions, plot and setting in art?

Create your own artwork based on a nursery rhyme or fairy story

Discuss how artists present themselves in their art eg Lucas, Picasso, Andy Warhol, Rembrandt, Dürer, Cindy Sherman, Gilbert and George etc. What is the artist saying about himself/herself?

How would you present yourself in a self-portrait? What would you like people to think of you? What image would you project?

Find examples of different representations of gender, age, class and sexuality in art, literature and the media. Talk about the ways people are described or presented in these examples. Are they strong images or stereotypes? What attributes are represented in the media as 'male', 'female', 'teenage', 'British', 'gay', 'middle class' etc? How valid are these assumptions? Can people be so easily categorised?

Invent a character in writing and/or a drawing. In the classroom, dress up as your imaginary people and take on their gestures, poses, language etc in order to explore the construction of identity.

Work in Focus: Sarah Jones, *The Dining Room (Francis Place)* / 1997



Sarah Jones, *The Dining Room (Francis Place) I*, © Sarah Jones, courtesy Maureen Paley, London

This photograph is from an ongoing body of work that Jones began in 1996 featuring three young girls who the artist knew well. The close friends, Camilla, Rohan and Stephanie were photographed in various settings in and around two of their parental homes, Francis Place and Mulberry Lodge.

Although the settings are familiar spaces in the girls' homes, Jones has carefully constructed each scene with furniture and details such as ornaments and paintings which are carefully placed in order to create a staged atmosphere. Studio lights were used to add to the artificiality of the scene and the girls were instructed to adopt prescribed poses or attitudes.

Through the series of photographs, the girls are in a formative part of the lives and their appearances change as they gradually establish their identities. The girls were fourteen when *The Dining Room (Francis Place)* / 1997 was made.

Young Tate members felt that this particular image presented a sense of 'in-between-ness' and it became a key work for them in the display. Claire Dooley, in the catalogue introduction explains how youth is framed within an adult environment 'which we interpret as suppressive'. The girls are described as 'doll-like, uncomfortable and almost objectified' within the confines of their affluent surroundings. This feeling of being trapped between two worlds – that of childhood and adulthood is amplified by the comfortable yet claustrophobic environment of the parental home. Like most teenagers they feel the need to assert their own sense of identity, but at the same time they have the weight of pressure to conform to the expectations of young ladies of their class and status.

Jones' meticulous construction of the scene contributes to the sense of adolescent unrest. The composition is balanced within the confines of a rigid square where the room is almost life size. Central to the composition is a clock on a dark marble fireplace. Above this, hangs a nineteenth century portrait of a man, possibly an ancestor, in a gilded frame. Either side of the fireplace are framed sporting prints showing huntsmen on horseback.

The foreground of the photograph is dominated by the highly reflective surface of the dining table with a ceramic tureen as a centrepiece on a silver platter. The girl slightly right of centre in the composition, makes direct eye contact with the viewer. She holds on to a chair pulled out behind the centre and directly below the patriarchal portrait. The girl seated to the right gazes vacantly at the ornamental tureen. Her friend on the opposite side rests her head on folded arms, burying her face behind a curtain of luxurious locks which flow onto the polished surface of the table.

Everything in the room is extremely neat and tidy, clean and meticulously presented including the girls themselves. We are presented with an image of wealthy young ladies in an affluent, well ordered environment and yet their poses, gestures and vacant expressions suggest that beneath the surface lies discontent, boredom and frustration.

Activities

Make a reproduction of this image and superimpose a photograph of yourself into the scene. Imagine how you would fit into this environment. Would you feel comfortable? Describe your relationship to the room, furniture, objects and the other girls.

Write a story using this photograph as a starting point. Who are these girls? What are they thinking? Describe their lives. Imagine their future.

Collaborate with two friends and stage a similar image in one of your houses or a classroom. Arrange objects and furniture in order to contribute to the atmosphere of the environment that you wish to create. What does your image say about you, your friends and your lives?

Examine interiors in art eg David Hockney, *Mr and Mrs Clark and Percy* 1970; *William Hogarth, The Rake's Progress* 1732-3; Augustus Egg, *Past and Present* 1858; Jeff Wall *Insomnia* 1994; Jan Van Eyck, *The Arnolfini Marriage* 1434 etc. How does the artist use the setting of a room to tell you something about the people in it and their lives?

Between Cultures

Inspired by the group's own social and cultural diversity and through contact with their European peers, works in this section are concerned with issues of cross-cultural identity. Claire Dooley says, 'Our interpretations have addressed the ways in which individuals locate themselves between cultures or, by contrast, define themselves or their lives within a singular cultural framework'.

Zineb Sedira was born in France of Algerian parents but moved to London in order to study art and this is where her daughter was brought up. *Mother Tongue* 2002 is a video installation that uses three screens in order to examine the relationship between her Algerian mother, English daughter and herself. Each woman speaks in her 'mother tongue' of Arabic, French or English as the artist attempts to bring to light the issues raised by being part of a multicultural society. In the context of the exhibition, the artist occupies a space between cultures and also between generations as she mediates between her mother and grandmother who do not share a common language.

Through his art, Chen Zhen explores the space between his Chinese heritage and his working life in Western Europe. *Cocon du Vide* 2000 was interpreted by Young Tate as a successful blend of Western Sculptural style and traditional Chinese materials including abacus Buddhist prayer beads and brass prayer bell.

Rosângela Rennó's *Experiencing Cinema* 2004-5 and Carlos Garaicoa's *Self flagellation, survival, insubordination* 2003 are powerful politically engaged works that each focus on

a specific culture. The former challenges the medium of photography as a reliable record of reality and truth. The installation work uses images taken from family photographs, newspapers and police records which are projected for a split second onto a curtain of steam. Through the use of these ephemeral images, the artist deals with universal themes of crime, war, family and love and evokes the experience of loss and transience.

Carlos Garaicoa's work employs symbolic objects and video performance in a provocative combination in order to make reference to the Cuban Revolution. Young Tate felt that the disturbing images of wrist-slashing and the use of Molotov cocktails are representative of the difficult choices that can confront individuals during political unrest.

Activities

Examine the work of artists whose practice draws upon different cultures eg Chris Ofili, Nam June Paik, The Singh Twins, Sonia Boyce etc and create your own artwork in the style of one of these artists.

Discuss diaspora and examine factors that have influenced migration historically, socially and politically

Research the art of a culture different to your own. What materials, techniques are used? What subjects are addressed? What visual language is employed? What can you learn from this art that could be used in your own work?

Discuss art as a universal means of communication. What other forms of expression can be described as global?

Compile a list of everyday words that have their origins in another language. List objects, foods, music, sports, architecture etc that you see or use everyday that have their origins in another country. Make a collage using words, photographs, labels etc of these examples.

Between Spaces

This section explores the theme of perspective in a formal sense within the exhibition, through various representations of, or interventions within physical space.

Olafur Eliasson's *Yellow versus Purple* 2003 is an interactive installation work that requires human presence within the gallery space. A spotlight animates a rotating coloured disc which is suspended from the ceiling, casting yellow and purple patterns onto the walls.

The artist stated: 'these elements provoke an intense awareness of the viewer's environs', offering 'a glimpse of how space is constituted and read and a strong sense of each individual's centrality in that reading'.

James Casebere's photographs appear to represent real locations but are in fact staged environments featuring architectural models, stripped of colour and details in order to create a neutral space that is open to interpretation. The Young Tate curators were interested *Blue Hallway* 2000 as 'a macabre scene situated somewhere between fantasy and reality'.

Many of Carl Andre's sculptures are laid out flat on the gallery floor mapping out or activating space rather than occupying it. These horizontal works, made from prefabricated units such as bricks or tiles, are intended for walking over, creating a relationship between material, space and viewer. *Venus Forge* 1980 is made from copper and steel plates, laid in a seemingly infinite line that divides the gallery floor and is literally 'between spaces'.

Martin Boyce's sculpture is also physically situated between spaces. *Gate (We don't meet here. We are always together first)* 2004 is constructed in industrial materials in order to make reference to the modern urban environment and the title alludes to the way that teenagers tend to congregate socially at such places in their leisure time. The artist described his intention to evoke 'The kind of urban park, that gap between the city and the suburbs, or gaps inside the city'.

Activities

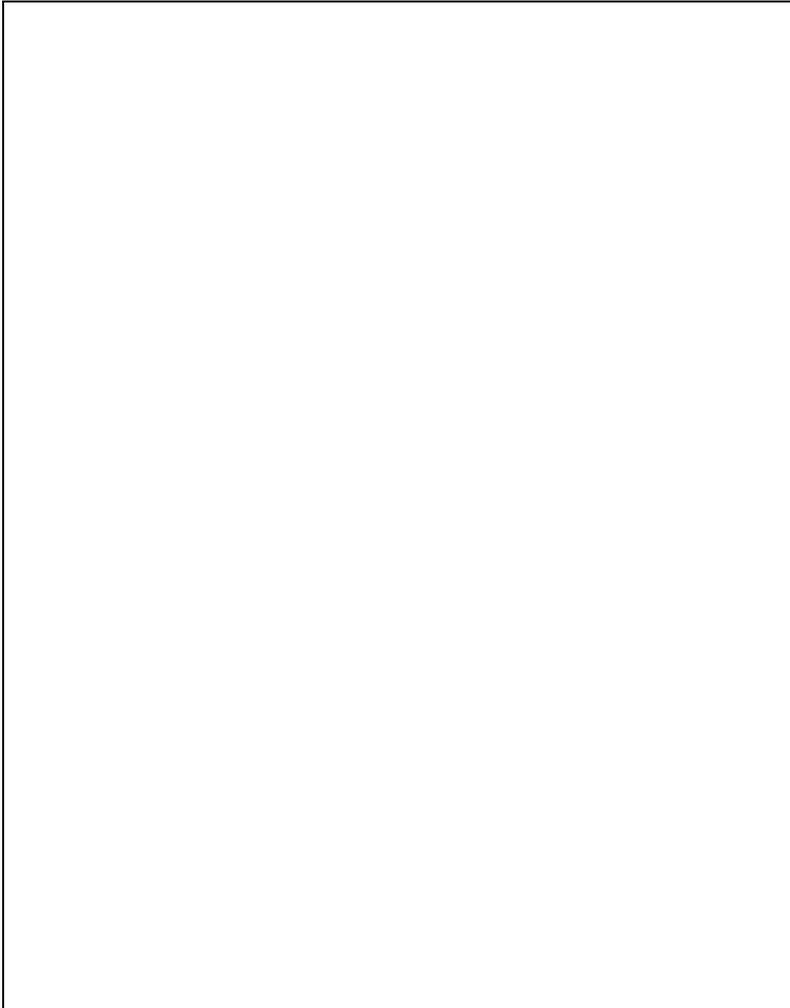
Look at other works that challenge traditional notions of perspective in art (eg Escher, Cezanne, Picasso, Braque)

Discuss space in art. How do artists create an illusion of space in two dimensional paintings or drawings? How do sculptors incorporate or activate space in their objects?

Visit *This is Sculpture* at Tate Liverpool. Experience a unique space for dancing in the sculpture disco! Explore the illusion of infinite space in Yayoi Kusama's amazing work. How does Eva Rosthchild's *Knock Knock* 2005 appear to hover in space? Find out how Antony Gormley's created his sculpture by consuming his body mass in sliced bread!

Examine geographical 'between spaces' such as suburbia, banlieue, edgelands, borders, bridges, tunnels, no man's land, wetlands etc. Create a 3D model or relief based on the physical characteristics of one of these areas

**Work in Focus: Michelangelo Pistoletto, *Standing Man*
1962, 1982**



Michaelangelo Pistoletto, *Standing Man*, © Michaelangelo Pistoletto

A life size man stands at the threshold of a doorway that seems to lead from the gallery into a mysterious room beyond. He has his back to the viewer, blocking the passageway. Perhaps, as we approach from behind, he is about to lead us through into this other space.

On closer examination, the viewer finds that this is not an imaginary space behind the standing figure, but the real gallery, including the viewer, in reflection. The presence of the spectator's image within the frame encourages active engagement with the artwork, and may even create the impression that the viewer is face to face with the standing man.

Pistoletto's mirror paintings make visual reference to the painting-as-window notion and creation of pictorial space that developed in 15th century Italy. He said, 'Renaissance art is the basis of my work's entire evolution. I really had a revelation in front of Piero della Francesca's *Flagellation* ... in front of that painting I understood that Piero della Francesca was both abstract and representational ... I felt, then, that this painting offered me a grand solution.'

Pistoletto's mirror works are comprised of a reflective surface, generally highly polished steel and the attached figures were made from silkscreened prints taken from enlarged photographs of friends and relatives. The image of the suited figure in *Standing Man* 1962, 1982 has been fixed to the mirror and the work is intended to be hung close to the gallery floor in order to enhance its illusionary potential. The viewer's participation is important to the artist. He stated, 'The mirror paintings could not live without an audience. They were created and re-created according to movement and to the interventions they produced....everything is theatre less a matter of involving the audience, of letting it participate, as to act on its freedom and on its imagination...'

Activities

Discuss the role of the Mirror in art history eg Edouard Manet, *Bar at the Folies Bergere* 1882; Jan Van Eyck, *The Arnolfini Marriage* 1434; Robert Morris *Untitled* 1965/71; Yayoi Kusama, *The Passing Winter* 2005 etc. Discuss how mirrors can reflect the viewer's space, include the viewer in the work, expand pictorial space etc

Make an artwork inspired by Pistoletto using a mirror tile as a base and sticking a photograph, drawing or painting to its surface.

Find Pistoletto's *Door* 1976, 1999 at Tate Liverpool. Walk around it. Walk through it. Make a sketch of it and then design your own door sculpture.

Write a mystery story using the *Standing Man* as a starting point. Who is he? Where is he from? Where does the doorway lead?

Discuss mirrors, doors and gateways in literature, tv and films eg *Alice in Wonderland*, *The Lion, the Witch and the Wardrobe*, *Dr Who's Tardis*, *Stargate* etc

Look at famous gates, barriers, doors etc in history and geography eg, Rodin's Gates of Hell, The Baptistry Doors in Florence, The Great Wall of China, Hadrian's Wall, Number 10 Downing Street, The Brandenburg Gate etc

Events

A Sense of Perspective Open View

Friday 1 April 2011, 18.00–21.00

The public opening of *A Sense of Perspective*, a new exhibition curated by Young Tate. The themes of the exhibition will be brought to life in a night of debate, new live art and live music from a line up of DJs and bands featuring **The Secret Guild of The Misguided** and **Luciano Rossi**.

18.00-19.15 **Living Between the Lines**

Sharp minds with focussed views discuss perspectives on migration in a live panel debate, chaired by BBC Radio Merseyside's **Roger Philips** and featuring **Dhakshi Maruthamuthu**, Tackling Racism Group and **Ryan Nelson**, Refugee Action. Auditorium. Free, booking required.

19.30-19.45 **See Hear**

A live collaboration featuring a composition by **Jon Hering (a.P.A.t.T)**, exploring who we are and how we define ourselves. 4th floor. Free, no booking required.

Tate Café and Tate Shop open.

Tate Liverpool
Free

For tickets, call 0151 702 7400.

Living Between the Lines

Friday 1 April 2011, 18.00–19.15

Sharp minds with focussed views discuss perspectives on migration in a live panel debate, chaired by BBC Radio Merseyside's **Roger Philips** and featuring **Dhakshi Maruthamuthu**, Tackling Racism Group and **Ryan Nelson**, Refugee Action.

This event is part of Open View, the public opening of *A Sense of Perspective*, a new exhibition curated by Young Tate.

Tate Liverpool The Auditorium
Free, booking required

For tickets [book online](#)
or call 0151 702 7400

New Perspectives Competition

Are you between 16-24 and creating art that shows a new perspective? Tate wants to see your art and your perspective. Win the chance to have your work shown as part of *A Sense of Perspective* exhibition at Tate Liverpool from May – June 2011. For details see

<http://www.tate.org.uk/youngtate/newperspectives/>

Further Resources

Stuart **Comer**, *Film and Video Art*, Tate Publishing, London, 2008

Naomi **Horlock**, *Testing the Water: Young People and Galleries*, Liverpool University Press, Liverpool, 2000

Michael **Rush**, *New Media in Late 20th Century Art*, Thames and Hudson, London, 1999

Simon **Wilson** and Jessica Lack, *The Tate Guide to Modern Art Terms*, Tate Publishing, London, 2008

A Sense of Perspective exh. cat., Tate Liverpool, Liverpool 2011

Online Resources:

<http://www.tate.org.uk/collection/>

<http://www.tate.org.uk/youngtate/default.shtm>

<http://www.tate.org.uk/liverpool/exhibitions/senseofperspective/default.shtm>

<http://www.homeschoolarts.com/perspective.htm>

http://mathforum.org/sum95/math_and/perspective/perspect.html

2011

Julie Robson