

Ai Weiwei
Sunflower Seeds
12 October 2010–02 May 2011
Photo credit: Marcus Leith and Andrew Dunkley
© Ai Weiwei

THE UNILEVER SERIES: TURBINEGENERATION PROJECT PACK 2012–13

THIS YEAR'S THEME IS:
COLLECTIVE ACTION/INTERACTIONS
TO EXPLORE AROUND THE WORLD



TATE

The Unilever Series:
turbinegeneration
internationally linking schools, galleries and artists through contemporary art

You can search The Unilever Series
at TATE by visiting
www.tate.org.uk/modern/unileverseries/

The Unilever Series: turbinegeneration is a project about international collaboration and exchange. It connects schools, galleries, artists and cultural institutions worldwide through an exciting social media platform. It is the learning project associated with the Unilever Series, the annual commission that invites an artist to make a work of art especially for Tate Modern's Turbine Hall: www.tate.org.uk/modern/unileverseries

Turbinegeneration helps schools from across the globe form international partnerships and work together. In pairs, schools create artwork inspired by themes taken from the Unilever Series that are relevant to the young people's own experiences and cultures. These partnerships between young people are developed through an online exchange of artwork and ideas.

This project pack will support your class in introducing themselves to their partner school and help initiate an ongoing dialogue through sharing, comparing and responding to artwork created in your partnership.

The pack offers a range of playful and engaging activities on this year's theme of Collective Action/ Interactions to Explore Around the World. It identifies a few artists, artworks and approaches which could be useful for your group to refer to when exploring this year's theme and while collaborating with a partner school.

These ideas are intended as starting points that you may want to follow closely, select from or combine, or use as inspiration to create your own responses to the theme of Collective Action/Interactions.

Your group will be able to add to these by uploading work, exchanging ideas and sharing content with your partner and all the schools, galleries, artists and cultural institutions participating on this global platform.



To take part register at:
<http://turbinegeneration.tate.org.uk/>

Contact:
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Laura Nash

The activities in this pack were developed by practising artists: Albert Potrony, Marysa Dowling, Corinne Felgate, Emily Allchurch and Ania Bas, in collaboration with Tate Learning.

Cover Image

← Turbinegeneration, Students of Liceo Artistico Statale Michelangelo Guggenheim di Venezia, Italy 2012

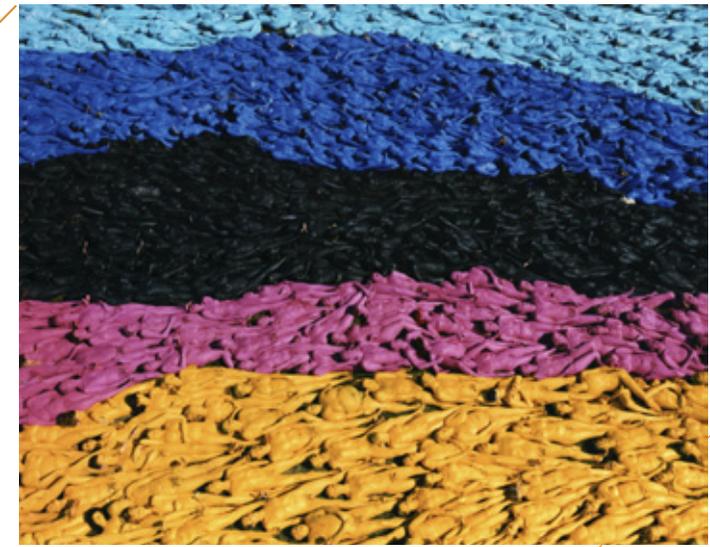
→ Tino Sehgal,
Photo: Andrew Dunkley,
Tate Photography © Tate 2011



Unilever

The Unilever Series: turbinegeneration is an online educational partnership linking schools and galleries internationally. The turbinegeneration project is produced by Tate and sponsored by Unilever. Unilever is a global manufacturer of leading brands in foods, home care and personal care. Unilever places great emphasis on education and helping local communities through a variety of projects around the world.

A BIG HELLO



→ Spencer Tunick *Big Colour* Herefordshire, England 2010 © Spencer Tunick, courtesy the artist



← Robert Morris' *Bodyspaces* was installed at Tate Modern in 2009 as a re-creation of Tate's first fully interactive exhibition in 1971, which inspired huge media and public interest, when for the first time an art gallery invited people to physically interact with an art work. This series of huge props – beams, weights, platforms, rollers, tunnels and ramps – was built from materials such as wood, stone, steel and rope, transforming the Turbine Hall and inviting people to climb, balance, crawl and roll on the interactive installation. © Tate. Photo: Tate Photography

This year's Unilever Series artist is Tino Sehgal. Rather than producing objects, Sehgal uses people and human interaction as the material for his art, creating choreographed situations and tableaux to different sets of 'rules'.

For *This Success/This Failure*, Sehgal invited local school children to play together in the gallery space, encouraging them to invite visitors to participate in their games and then decide whether they thought the interactions had been a 'failure' or a 'success'.

Spencer Tunick also works with people as the main component for his performance photography. Tunick invites the general public to gather at a specific outdoor location

and photographs his subjects in en masse sculptural compositions, unclothed and sometimes painted in different colours.

Organise a time and place for your group to create an en masse, sculptural performance photograph and share with your partner school. Appoint a 'creative team' to give instructions and to oversee your group composition. Where will the photo be taken from? If outside, perhaps from a nearby building looking down?

What shape will your group adopt? Perhaps a symbol of friendship? You could photograph your group reaching out in the direction of your partner school. Could you co-ordinate the timing with your partner, and

reach out/ form your collective shape simultaneously?

What will your group wear? Uniforms would coordinate you, or you could wear different colours and arrange your group to create patterns. Think how the location can dictate/inspire your 'living sculpture'.

How does it feel being the participant (the 'material') or the facilitator (shaping the artwork)?

Use the website to upload photos, videos, sound files and images to share with your partner school, and to send messages and add comments on each other's work.

TRANSIENT PORTRAITS



Tino Sehgal avoids any documentation of his work, however audiences who experience his work are able to 'capture' and document it in their memory, as well as through drawing, text, blogging and sound.

Exploring the process of human experience as intangible/ephemeral 'material' can be modified through the introduction of physical materials. Belgian artist Francis Alijs made a 9-hour film of himself pushing a block of ice through the streets of Mexico City until the ice had completely melted, then edited this into a 5-minute video. The length of Alijs' performance was determined by the time it took the ice to melt and the action served as a way to mark time and 'measure' existence.

Can you think of an everyday substance you could use to create

a performance highlighting something about you, your school or where you live?

Give each member of your group a cup of water. Go to an outside space and use your finger to draw a large-scale self-portrait using the water. Draw from memory, without using a mirror. Time how long it takes for the portrait to disappear in different weathers/on different surfaces. How can you document your portrait before it disappears?

Try using sugar/flour/salt or other food substances to create a self-portrait. How does this change the experience? What happens if you use different items (such as a straw or plastic bag) to disperse/draw with the substance? Which is the most successful way of creating your drawing?



← Francis Alijs *Paradox of Praxis I (Sometimes Making Something Leads to Nothing)* 1997
Photographic documentation of an action, Mexico City. Courtesy the artist and Galerie Peter Kilchmann, Zurich

← Marysa Dowling *Water portrait* 2012 © the artist

UP CLOSE & PERSONAL

Tino Sehgal's artwork relies on the viewer's willingness to be an active participant. His interventions can confuse and even embarrass audiences, but can reward those prepared to 'play along'. In *This Objective of That Object*, the visitor is surrounded by five people who chant, 'The objective of this work is to become the object of a discussion' and if the visitor does not respond, the surrounding group slowly 'sinks' to the ground. However, if the visitor speaks, a discussion begins and the work evolves.

Franz Erhal Walther's work also requires spectators' active involvement. In his collection, *First Work Set 1963–69*, canvas pieces were made to be worn, held, laid in, or stood under by two or more people, according to set instructions, creating strange moments of social intimacy and spatial awareness.

As a group, choose an everyday material, such as a cotton sheet, or a length of string or thread and devise a set of instructions to cut/stitch/wrap and/or tie the material so that your whole group/class is physically linked together.

Does the material allow or inhibit movement? Can your 'linked up' group be arranged to make particular shapes? What happens when the group tries to move in unison or if individuals attempt to move? How does it feel to be so closely in each other's personal space?

Exchange your suggested material and a set of instructions with your partner school so you can carry out each other's 'connecting' system. Share your work by uploading video clips and/or photos of the process. Perhaps you can arrange a simultaneous performance with your partner group via Skype?

The website keeps you informed of recent activity and sends you e-alerts when you've had a response or message from your partner or from other members of the turbinegeneration community. The 'How To' section provides practical advice on file size restrictions and uploading your artwork. Any non-digital work will need to be photographed or digitally recorded

to upload and share with your partner school.

Mirroring Tino Sehgal's exploration of collective human actions, interactions and responses in different settings, turbinegeneration offers young people a platform to explore their different contexts around the globe and share in the development of a creative conversation across time zones.

← Franz Erhard Walther *Positionen 1969* from *Work as Action* Dia:Beacon, Riggio Galleries, Beacon, NY. 2 October 2010–13 February 2012. Courtesy Dia Art Foundation, NY. Photo: Paula Court.

← Franz Erhard Walther *Sehkanal 1968* from *Work as Action* Dia:Beacon, Riggio Galleries, Beacon, NY. 2 October 2010–13 February 2012. Courtesy Dia Art Foundation, NY. Photo: Paula Court.



GAME EXCHANGE



Tino Sehgal's work engages directly with viewers and can create social situations where people are immediately involved in a conversation, game or exchange. These encounters are structured by the artist, yet create room for improvisation, ambiguity and surprise.

Can you think of a performance where you could give someone something they are not sure they want? How could you change something we do all the time to make it feel alien or new? Can you think of a place/situation that could be changed by giving something away for free?

Most countries have culture-specific games that involve objects. Is there a game that everyone plays in your country that could be used as a way of making an art work? For example, to experiment with 'Pass the Parcel', you could work as a class to add layers to build a super/hybrid sculpture, or create a collective drawing by passing it around for everyone to make a mark.

What games do they play in your partner school's country? Exchange cultural games and ways of making artwork with your partners and share your responding work online through photos, videos and/or sound files.

→ Roi Vaara *Wet Paint Handshakes* 2008
Photo © Naranja
Artists working with performance often explore boundaries between art and life. Roi Vaara's performances are often made for a specific audience/place, challenging the environment they are performed in and making people behave in unfamiliar ways. In his *Wet Paint Handshakes* performance, Vaara stood in a London gallery offering visitors 'wet paint handshakes' for free.



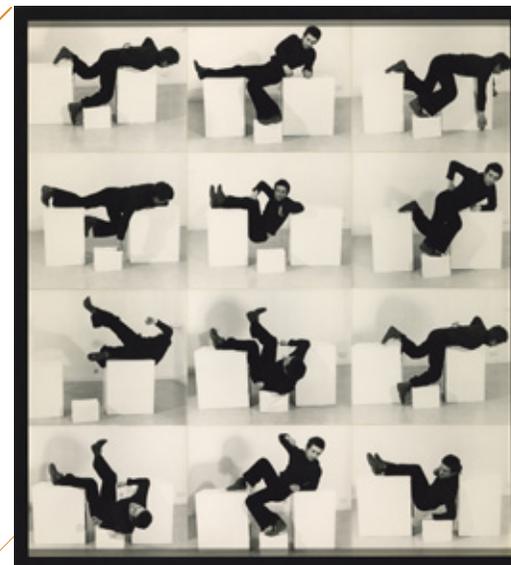
→ Chaune Peck *Chance Cards* from 'Bang, Universe, Everything' 2010
© Chaune Peck, courtesy the artist
Chaune Peck created a series of sculptures for her exhibition *Bang/Universe/Everything*, using instructions taken from 'chance cards' a deck of playing cards hand-altered by Peck herself.

LIVING SCULPTURES

DISCUSSION POINTS

Research public sculpture in your local area. In what types of spaces do sculptures/statues tend to appear? Do some of them commemorate famous people? If so, have you heard of these people and why were they famous? Why do you think the sculptures were commissioned? Are there types of people who tend to be depicted in sculptures and other members of society who tend to be ignored? How, if at all, do you relate to this form of public art?

Try to adopt the poses of some of these statues and photograph/film



the process. How easy is it to adopt the pose and hold the same position? What type of body language portrays (for example) authority, wisdom or compassion? How do you feel posing as this figure?

As a group, try to copy the pose of a more complex public frieze/sculpture portraying multiple figures. What is the scene depicting? How do the individual parts express this to the viewer? Does this action/investigation help your understanding and appreciation of the artwork?

ACTIVITY

Imagine your group has been appointed to commission a new public sculpture for your local area. You must decide who/what you wish to commemorate and which locations/spaces you would like to use and why.

What is the message you are trying to communicate with your public sculpture? Think how you can position your characters/statues to express these feelings and issues.

Will you choose to place your 'living sculpture' in a prominent/formal

location, or will you perhaps use ordinary objects and spaces (walls, platforms etc.) in a local street as plinths? How can you use the space imaginatively to tell your story? Can the shape of the space dictate your composition? Look at Bruce McLean's *Pose Work For Plinths* for inspiration.

Public sculptures often appear in postcards of a town or city. Photograph your group's composition to create your own 'living sculpture' postcard and 'post' it by uploading a photo online to your partner school, inviting them to do the same. You could also exchange postcards by physical post and photograph your group holding/exhibiting your partner's postcards, then share this image on the site.

← Bruce McLean *Pose Work for Plinths 3* 1971
Photographs on board frame: 785 x 717 x 20 mm
image: 750 x 682 mm (no classification assigned) © Bruce McLean, Photo: Tate 2012

→ Gilbert & George *Red Morning Trouble* 1977
Mixed media displayed: 3025 x 2525 mm on paper, print. Presented by Janet Wolfson de Botton 1996 to celebrate the Tate Gallery Centenary 1997 © Gilbert and George, Photo: Tate 2012



→ Ania Bas with people of *Margate Recession Cupcakes Margate 2011* © Ania Bas, courtesy the artist

During Ania Bas' participative performance, *Recession Cupcakes*, with people in Margate, England, a series of edible (and almost edible) artworks was created. Each 'cupcake' explored the relationship between food, recession and the current social 'landscape' as seen and experienced by individuals. The cupcake was chosen as a starting point for conversation as an object representative of both abundance and scarcity.



→ Escuela 13 D.E.19, Presbitero Alberti, Argentina, *Así somos. Retratos distorsionados* (This is the way we are), distorted portraits on flexible surfaces 2012
Students at Presbitero Alberti school in Argentina photographed the reflection of their faces on a flexible surface. They used different camera devices, such as mobile phones, webcams and digital cameras and tried to capture images of their faces as distorted as possible, then the group shared their work for their partners and the community on the turbinegeneration website.

→ LIGNA Radioballet Leipzig (Übung in nichtbestimmungsgemäßem Verweilen/Exercise in Lingerin not according to the rules) in the main station of Leipzig 22 June 2003
© Eiko Grimberg, courtesy LIGNA

In choreographed interventions and installations, performance group LIGNA explore collective actions that form dispersed and temporary associations in public spaces. Their *Radio Ballet* was staged in 2003, at Leipzig's main railway station. Several hundred people gathered, equipped with portable radios and headphones through which they were politely requested to perform certain gestures – to sit down on the platform, for instance, to reach out their hand in a begging gesture, or to take off their shoes.



MASS SCULPTURAL ACTIONS

DISCUSSION POINTS

Since the 1960's many artists working in sculpture have explored parallels between sculptures and mass-produced objects. Some artists, such as Yayoi Kusama, have created multiples of a single sculpture to create site-specific works. Kusama has often used multiples of a sculpture to completely change our experience of a given space and how we react to it. Her 1966/2002 work, *Narcissus Garden*, is made up of large number of metallic silver balls that reflect the surrounding environment.

ACTIVITY

As a class, think of a sculpture that you could realistically mass-produce, and what material/s you could use to make it. It could be a literal sculpture – for example, a paper origami object



– or an abstract sculpture that is created by a simple and easily repeatable action, such as scrunching/twisting a piece of paper, aluminium foil or other recycled/ everyday material.

Decide on the multiple sculpture piece that your whole class will work on together and set a short time frame for your production process. Start the clock and work as quickly as you can to make as many of your multiple sculptures as possible in the given time. When the time is up, gather all of your sculptures together.

As a class, choose a location in your school as the site for your installation. Where will your mass sculpture have the biggest effect? Where will other members of the school be most

surprised? How will it change the way people use/feel about the space?

Document your mass sculptural action in photos and/or videos and share it on the site with your partner school. Record how people interact with/respond to your piece.

→ Yayoi Kusama *Narcissus Garden* 1966, stainless steel spheres, set of 800, 30cm each. Courtesy Victoria Miro Gallery, London, Ota Fine Arts, Tokyo and Yayoi Kusama Studio Inc. © Yayoi Kusama

← Ardan Ozmenoglu *One Bird, Two Birds, Three Birds* 2008 © courtesy the artist.

→ Alighiero Boetti *Io che prendo il sole a Torino il 19 gennaio 1969* (Me sunbathing in Turin 19 January 1969) 1969. Private collection © Alighiero Boetti Estate by DACS / SIAE, 2012. courtesy Fondazione Alighiero e Boetti Alighiero Boetti used more than 100 small lumps of pale concrete to create his piece *Me Sunbathing in Turin 19 January, 1969* 1969



FORCED INTERACTIONS

OBJECTS AS PERFORMING AIDS



DISCUSSION POINTS

Interaction and public participation are fundamental to Tino Sehgal's work. In *This Is New* a gallery attendant quotes a current newspaper headline to a visitor; the visitor's response triggers an interaction that concludes with the work's title being spoken.

Other artists have explored strategies to promote or force interaction, such as creating wearable objects to extend and transform the space around the body. For example Ernesto Neto's soft, wearable structures made of Lycra and Styrofoam that attach to and 'travel with' the viewer's body in his work *Humanoids*.

For *Zapatos Magnéticos/Magnetic Shoes* Francis Alÿs walked through Havana, Cuba, wearing shoes that 'collected' mementos of his journey. For *The Collector* he pulled a magnetic toy dog on wheels through Mexico City. See the work at:

<http://www.francisalys.com/public/collector.html> and <http://www.francisalys.com/public/zapatos.html>

How can we use artifacts to promote interaction? What is 'the work': the object, the action, or the response/reaction generated by the work? Can you 'map' a place through the way people react to an external, artificial or unexpected situation?



← Ernesto Neto *Humanoids* 2001. Polyamide tube, polyamide stockings, velvet, spices and Styrofoam balls, dimensions variable. Installation at Kölnischer Kunstverein, Cologne. Photo: Boris Becker, courtesy the artist, Tanya Bonakdar Gallery, New York; and Galeria Fortes Vilaça, São Paulo

← Francis Alÿs *Zapatos Magnéticos (Magnetic shoes)* 1994. Photographic documentation of an action, Havana, courtesy the artist and Galerie Peter Kilchmann, Zurich

ACTIVITY

As a class or in groups, make a 'wearable sculpture' or transform an item of clothing into an 'interactive garment' (for example by attaching strips of self-adhesive tape to an old shirt and/or trousers). Test your artifact at different times of day and in different locations.

Think about how you will document and share your actions. Will you use video, photographs, or make a 'catalogue' of the objects 'collected' or interactions generated by your garment/sculpture? Is the focus on the wearer, on the reactions received, or both? Will the documenting process (filming etc.) be concealed or be part of the actual 'performance'?

Could this piece give your partner school an idea of where you live? Is it possible to map your local environment and/or your daily journeys through this action?

RE-ENACTMENTS/ APPROPRIATION/ RE-INTERPRETATION



DISCUSSION POINTS

Tino Sehgal creates what he calls 'staged situations', interactive experiences that may not initially even be seen as works of art. For *The Kiss* 2002, Sehgal used a pair of actors or 'interpreters' who, in the gallery, moved slowly through poses appropriated from famous artworks including Rodin's *The Kiss* 1889 and Brancusi's *The Kiss* 1908.

Inspired by roof-top protests happening at the time in Tehran, Anahita Razmi's project *Roof Piece Tehran* 2011 re-stages Trisha Brown's 1971 work *Roof Piece*, re-locating it from its original New York context.

Do you know any artworks that respond to/appropriate works by other artists? Is it ok to 'borrow' or use another artist's ideas to create new work? Can we add to/completely change the meaning of an existing work by re-staging it in a different environment?

ACTIVITY

As a class, make a list of artworks you like or think are important (whether sculpture, painting, performance, sound, etc). Choose one work from your list and upload an image, sound file, or link to a video of the chosen



artwork, for your partner to download. Ask your partner school to do the same.

Research your partners' chosen artwork so that you can create a piece of work that responds to/appropriates/re-stages the original piece.

Will it be important to change the media in which the original work was made (e.g. from painting to sculpture, or from sculpture to performance) or will you use the same media as the original? Where are you going to create/show the work? Will this alter/add layers to the work's meaning?

When you and your partners have uploaded your work, explore the differences/similarities in your chosen media and in the meaning of the works produced.

← Michelangelo Pistoletto *Newspaper Sphere*. Image courtesy of Tate Media © Tate, London In 2009, Michelangelo Pistoletto came to London to recreate his 1966 performance in which he rolled a ball made of newspapers through the streets of Turin. At Tate Modern he pasted together newspapers to make a two-metre sphere and took it out into the city. Watch here: <http://www.tate.org.uk/context-comment/video/long-weekend-09-michelangelo-pistoletto>



↑ Anahita Razmi *Roof Piece Tehran* Video installation, 12 video loops, 18 min 11 sec each 2011. Courtesy the artist, commissioned and produced by Frieze Foundation for Frieze Projects 201

Tacita Dean
Film
11 October 2011 – 11 March 2012
© Tate Photography, Photo Jo Fernandes



→ Gillian Wearing *Homage to the woman with the bandaged face who I saw yesterday down Walworth Road* black and white and colour video for projection with subtitles, 7 minutes 1995 © the artist, courtesy Maureen Paley, London
In her video *Homage to the woman with the bandaged face who I saw yesterday down Walworth Road* 1995, Gillian Wearing re-traces the steps of a woman she had seen walking around her neighbourhood. Re-enacting this mundane but also extraordinary event becomes a significant gesture, an 'homage' to everyday life and its constant ability to surprise us.



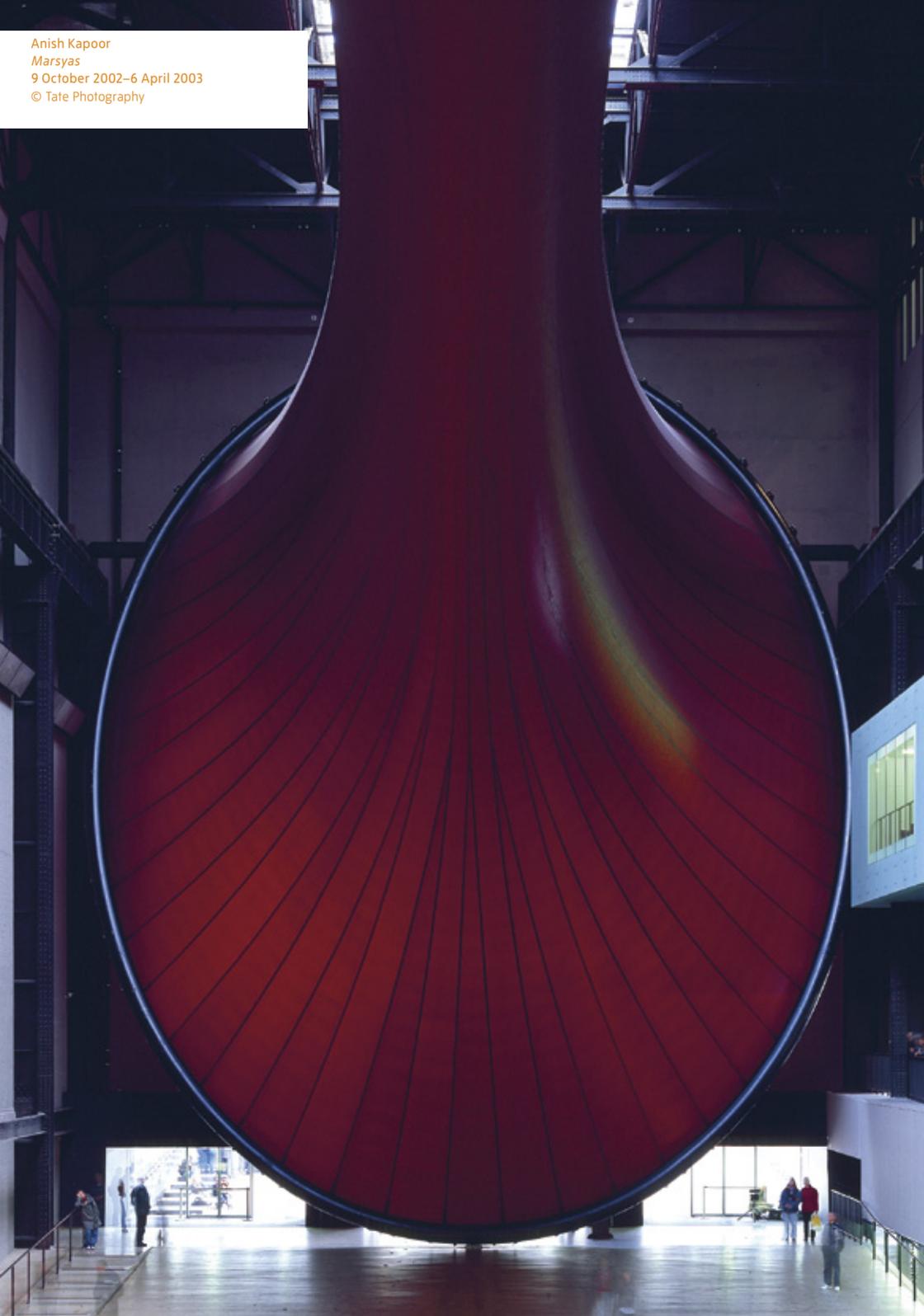
Louise Bourgeois
I Do, I Undo, I Redo
12 May–26 November 2000
© Tate Photography



Juan Munoz
Double Bind
12 June 2001–10 March 2002
© Tate Photography, Marcus Leith



Anish Kapoor
Marsyas
9 October 2002–6 April 2003
© Tate Photography



Olafur Eliasson
The Weather Project
16 October 2003–21 March 2004
© Olafur Eliasson. © 2003 Tate, London



Bruce Nauman
Raw Materials
12 October 2004–2 May 2005
© Tate photography



Rachel Whiteread
EMBANKMENT
11 October 2005–1 May 2006
© Tate, Photo Marcus Leith



Carston Holler
Test Site
10 October 2006–15 April 2007
© Carston Holler, Tate Photography



Doris Salcedo
Shibboleth
9 October 2007–6 April 2008
© Doris Salcedo, Tate Photography



Dominique Gonzalez-Foerster
TH.2058
14 October 2008–13 April 2009
© Dominique Gonzalez-Foerster,
Tate Photography



Mirosław Balka
How It Is
13 October 2009–5 April 2010
© Mirosław Balka, Tate Photography

