

## SHADOWY INTRODUCTIONS!



Introduce yourself as a shadow.

If outside, ask your students to find their shadows individually or as a group and compose a portrait that can be photographed or drawn around.

Experiment with different locations and times of day to see how the image distorts as the sun moves.

If inside, play with the number and location of additional spotlights or torches to explore different effects and create multiple and overlapping shadows.

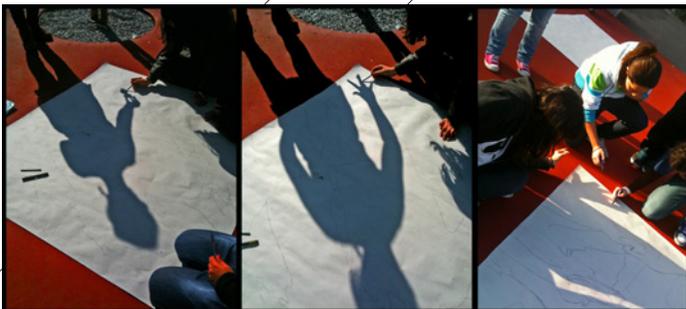
Photograph your shadowy portrait and upload it onto the turbinegeneration website. Ask your partner school to do the same. Once received, explore how your students can interact with their shadowy partners.

You could fill in the silhouettes with everything you can find out about your partners. Explore how your students can use their bodies and different objects to create different scenarios or cut out life sized silhouettes and create a series of staged photographs combining real students with their shadowy

partners. Think about using objects, locations and interactions that give your partner school insight into your culture, life and preferences.

The website makes it simple to send messages, add comments and upload sound and video files, photographs and images to share with your partner school.

Photograph this collaborative work and upload it to share it with your partner.



↑ Keith Arnatt 1930-2008, Portrait of the Artist as a Shadow of his Former Self 1969-72 Photograph on paper support: 915 x 915 mm on paper, unique Presented by the artist 2000 © The estate of Keith Arnatt

← Escola Secundária Emídio Navarro, Portugal Chasing my shadow 2011 Pen on paper © Escola Secundária Emídio Navarro,

## SAY IT YOUR OWN WAY



↑ Forced Entertainment 12 am: Awake & Looking Down Photo: Hugo Glendinning

Artists like Forced Entertainment often use words or text as a way of supporting actions they develop in their performances.

← Ania Bas Isles of Silly Whitechapel Gallery artists in residence at Stoke Newington School, London 2010.



Write a short introduction about yourself as a list of words. This could include your age, where you live as well as your hobbies.

Now convert this description into pictures, symbols or even actions which will help you introduce yourself to someone who speaks a different language.

Once you have decided on your pictures or actions transfer them onto sheets of card, make sure they are big and very clear to see.

Research different types of symbols that people have used as a form of communication. How many examples can you find?

Would you like to create a special shared language with your partner school before you perform the activity?

How would you perform your introduction? Where would you choose to record it? What would be in the background?

Create a short video or sequence of photos to share and swap. Upload and share your video/images with your partner school. Encourage your partner to explore ways of using these images or footage. They could download and edit it, animate it, upload a response or combine the work to make a hybrid character or conversation

Each school collaborates with a partner school by uploading ideas, images, sound and video online for their partner school to respond to. They may respond by making and uploading another work or developing the existing work.

This pack explores just some of the ways schools can share, compare and respond to their partner school's work. Sharing artwork and ideas on this global platform echoes the particular way artists make work in response to each other across cultural boundaries and social histories.

# LAND SOUND-SCAPES



Artworks for inspiration:

*"Mosquito (Magnetic) is one of a series of 'magnetic' pieces I have made that visually transcribes a sound in terms of its length and so physically describes the passing of time. I have also made a series of bird cries, varying from the screech of a vulture*

*which is only a few centimetres to that of an owl which is considerably longer, and another series made from sounds of the human body where likewise a kiss is shorter than a spéeze."*  
Tacita Dean. (Courtesy of the British Council)

Using a set of post-it notes record all the sounds you hear on your way to school or through your neighbourhood. Write down a short description of the sound and also try and write down what the sound looks like in words as well as its location. For example:

*Bus stopping to pick me up  
(squeal of brakes)  
Shreeeeeik!  
Lee High Road, London*

When you have completed the journey lay the post-it notes out in order and create a short silent video of them. Upload the video for your partner school to create a sound score for your film. Swap and Share.

Once your partner school returns the completed sound score of your journey you could try and recreate it as a long drawing. Using a roll

of paper try to create a panoramic drawing of your journey from memory using only the sound score to guide you. How much detail would you remember?

Artist Robin Whitmore draws his train journeys on long till-roll paper. As he travels he sketches very quickly with pencil and then fills in the details using pen when he is back at the studio. Could you use a similar technique?

The site keeps you informed of recent activity and sends e-alerts so you know when you've had a response from your partner or another member of the turbinegeneration



↑ Tacita Dean  
Mosquito (Magnetic)  
1997 9.5 x 428cm  
Magnetic track  
and Chinagraph  
© The Artist, Frith  
Street Gallery, London  
and Marian Goodman  
Gallery, New York/Paris

↑ Robin Whitmore  
Train Drawing  
Manchester to London  
The Shortest Day of  
the Year  
10m x 5cm. Pen and  
ink on paper  
© Robin Whitmore

community. The site includes a 'how to' section which provides practical advice on file size restrictions and how to upload your artwork. Any non digital work will need to be photographed or recorded to upload and share with your partner school.

This year's Unilever Series artist is Tacita Dean. Using film, drawing, photography and sound she explores the ways chance and coincidence influence daily life. As a compulsive collector and archivist she weaves together real and fictional fragments from the past and present to construct new narratives.

Her work carries a sense of history, time and place. This is typically captured through long takes, steady camera angles and understated soundtracks combining to create an atmosphere of contemplation.

Just as Tacita Dean explores concepts of Time and Place in her work turbinegeneration mirrors this, offering young people a platform to explore their very different places on the globe and share their indigenous archives across time zones.

# FOREIGN EXCHANGE

(BUILDING A COLLECTION)



## DISCUSSION POINTS

Collections can be a very personal thing and often start with an individual's passion. Tacita Dean like many artists has accumulated some quirky collections sometimes developing into the work itself, like her Four Leaf Clovers; or informing her work, as with her various collections of postcards found in flea markets.

In 'Red Shift' Cildo Meireles created a walk in installation to host his collection of red objects. Visitors were invited to add red objects over the course of the exhibition.

Ask your students to research various collectors and their collections. What criteria does one follow to build a collection? View the members' map on the turbinegeneration homepage to locate a museum or gallery in your area. Plan a visit with your students to look at how their collections are displayed.



† Cildo Meireles,  
Red Shift I: Impregnation 1967–1984  
Varied Materials  
Copyright the artist, courtesy Inhotim, Brazil  
Photo by Pedro Motta

↑ Susan Hiller,  
Witness, 2000  
Commissioned and produced by Artangel  
Photo by Parisa Taghizadeh

In this piece 'Witness' Susan Hiller collected accounts from people all over the world who claim to have seen UFOs. She displayed them as an installation of earphones hanging from the ceiling with recordings in multiple languages.





↑ Susan Hiller, *Reverent Referent: Homage to Joseph Beuys, 1969–2010*  
Felt lined cabinet, 62 bottles of holy water collected by artist over the world  
16 1/2x9x5in/42x23x13cm.  
© Susan Hiller. Courtesy Timothy Taylor Gallery, London



↑ Tacita Dean, *Four, Five, Six and Seven Leaf Clover Collection 1972–1995*  
Found clovers, dimensions variable  
© Tacita Dean, courtesy of Marian Goodman Gallery, New York/Paris and Frith Street Gallery, London



# HOLDING THE GAZE

(EXPLORING TIME AND DURATION)

## DISCUSSION POINTS:

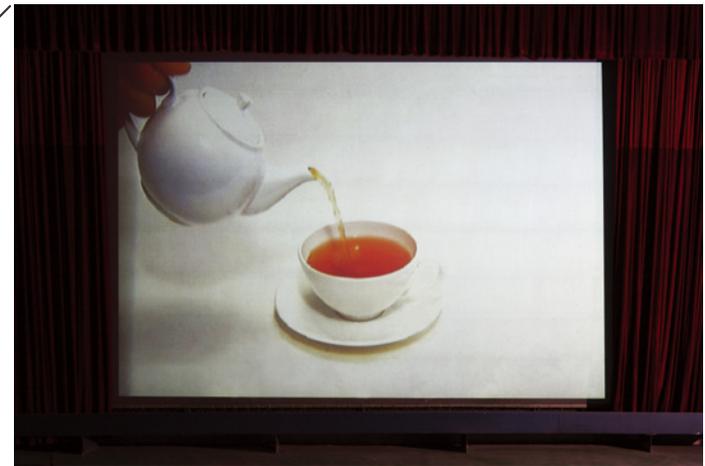
Tacita Dean uses time as one of the main 'materials' in her work. Giving time for simple events to unfold is core to many of her pieces. She captures a sense of time and place by filming natural phenomena like the sun setting over the city, a total eclipse, or the green ray seen when the sun sets over the sea on a clear day.

Her films contrast with the immediacy and rapid access to images and video we have become accustomed to, particularly on the internet. They require time and commitment to make and to view. Should there be a time limit for making or viewing work? Why? Why not? How much time would you or your partner devote?

Hwang Haesun also uses slow meditative video. 'Being There' shows the constant pouring of tea into a cup which never fills or overflows. This looped video explores the endlessness of time and reminds us that within a human lifetime one's cup is never full, nor all desires met. Is this continuous loop effective in allowing the viewer to choose how long they commit to the work?

## ACTIVITY:

Ask your partner to select an event they want to record. This could be a 'natural event', a personal activity repeated daily like falling asleep,



↑ Hwang Hae-Sun, *Being There 2007*  
Installation view  
© Hwang Hae-Sun

↑ Tacita Dean, *Green Ray, 2001*  
16mm colour, mute  
2 minutes 30 seconds  
Courtesy of the artist, Marian Goodman Gallery, New York/Paris and Frith Street Gallery, London



brushing your hair or even an unusual habit or a culturally specific custom or ritual. Invite your partner to set themselves time parameters matching their chosen activity. For example if it were brushing teeth they could choose to record this for a minute in the morning and evening daily for a week.

Encourage your students to explore using as many different media as possible to record their event – digital cameras, mobile phones on video mode, photography, text/notes, recording sound, collecting found objects, drawing.

Upload your recordings and documentation to share with your partner school. Invite them to re-purpose and develop your work or simply share their own events and recordings.

You could extend this activity by experimenting with 'exchanging units

of time'. Ask your partner school to choose, perform, record and time a specific activity and send you the unit of time it took to complete from start to finish. Respond by coming up with an activity that can be performed and recorded in exactly the same amount of time.

This could evolve into the creation of a collaborative work made of a collection of all the activities performed in the same time frame.

You could use the status on your profile page to challenge other members of the turbinegeneration community to make work within that timeframe and submit it for inclusion in the online gallery.

If your work is selected for exhibition in the online gallery you will be notified by email and asked to approve it. The online gallery is open to the public.



## ACTIVITY

Ask your group to collectively choose a gift of importance or interest to them to send to their partner school. This can be found, sourced or made by the students and could be an object, photograph or sound.

Your partner school will then start building a collection around your gift. Each student will bring an item linked to the original gift. As their fledgling collection develops they will choose one item from it, that they agree is interesting and send it to your group.

Now you can start your own collection. From the items your class brings in response to your partner's gift, your group can again select one and send it to your partner. They continue to build their collection by

sourcing/creating items linked to your new gift. This exchange continues for as long as the two partners wish.

Throughout this process your group will have to decide how to display or document your ever-growing collections. Will you create an installation borrowing ideas from the way museums display their collections – will you use display cases and explanatory texts?

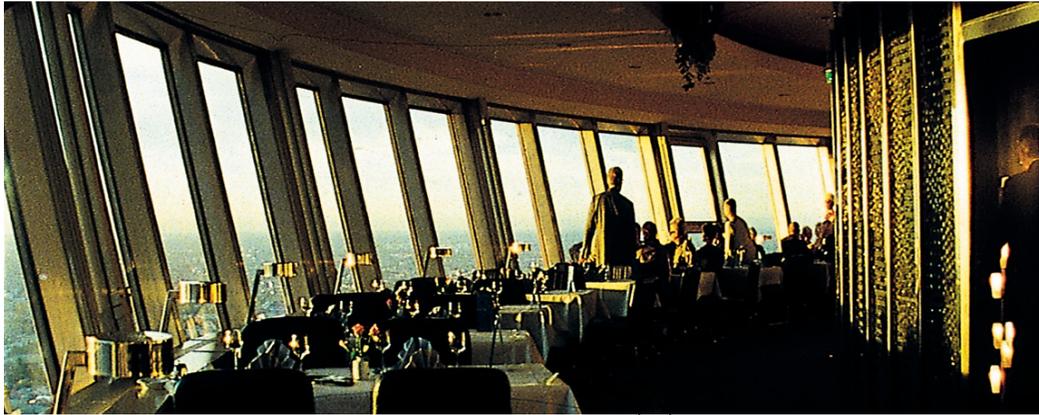
Will you create a 'catalogue-style' work that combines stories (real or fictional) about the items in your collection with photographs? You may want to ask your partner to come up with fictional stories for each item in your collection.

Collections do not only reflect personal taste but are also means of acquiring status and wealth.

Discuss with your students where would they place the 'value' within their own collection?

You could use the messaging and commenting functions on the website to explore why your partner has chosen specific objects and what criteria they've followed. Alternatively book a Skype interview call with your partner to explore this in real time.

At the end of the process look at both collections. Do they reflect the separate characteristics/interests of each group or have they become indistinguishable?



↑ Tacita Dean  
 'Fernsehturm' 2001  
 16 mm colour anamorphic  
 film with optical sound  
 44 minutes  
 Courtesy of the artist  
 Marian Goodman and  
 Frith Street Gallery, London

## POSTCARDS

(EXPLORING NARRATIVE,  
 FACT AND FICTION)



← Tacita Dean  
 Girl Stowaway, 1994  
 16mm, black and white, 8 minutes  
 Courtesy of the artist, Marian Goodman Gallery,  
 New York/Paris and Frith Street Gallery, London

↑ Janet Cardiff  
 Louisiana Walk 1996  
 Audio walk, 11 min.  
 Curated by Bruce Ferguson for the group exhibition  
 Walking and Thinking and Walking, part of  
 NowHere. Copyright the artist, courtesy Louisiana  
 Museum of Modern Art, Humlebaek

### DISCUSSION POINTS

In *Girl Stowaway* Tacita Dean becomes fascinated by a photograph in a book of a girl who stows away as a boy in order to travel from Australia to England. Using film, sound and archive material, Dean constructs a narrative from her research into the girl's story, making connections along the way with unrelated events and her own journey in making the work.

Janet Cardiff is well known for her audio-based walking tours where she weaves together fictional narrative with descriptions about the actual landscape. In this piece 'Louisiana Walk' she creates an audio tour of the grounds of the museum mixing the real space with an imagined narrative. Listen at: [www.cardiffmiller.com/artworks/walks/louisiana.html](http://www.cardiffmiller.com/artworks/walks/louisiana.html)

Both these artists have taken

something real as a starting point and woven in their own experiences to construct a story. How would these stories change if someone else was the author? What sorts of images intrigue you? Do they connect to your life? What will you learn from how your partner interprets these?

### ACTIVITY

Ask your students to send your partner school a clipping, postcard or photograph that they find interesting or intriguing and request for your partner to send one to your students.

Invite your partner to research the material that you have sent so they can use it as the catalyst to devise a narrative piece of work. Challenge them to find as many facts as they can and weave these together with personal incidents, memories and fictional elements that the material and research has sparked along the way.

Encourage your students to use a variety of media to construct their pieces (annotated photos, re-photographing or filming newspaper cuttings, cut outs from photocopies) Think of exploring sounds and music linked to the source material and consider re-enacting and filming moments of the stories.

Record and upload your narrative work and invite your partner to interpret it. Compare what they come up with and your original intention

Now extend this activity by combining works from both schools to construct a new story.

Does the style of work differ notably due to the cultural or local peculiarities in each country?

How easy to follow are the created narratives? How literal? Or abstract?

# WAYS OF SEEING

## DISCUSSION POINTS:

Tacita Dean's film work often invites us to look at spaces in a different way, her camera frames the space and we as the audience follow her inquisitive gaze.

Framing or actively altering the way we see, is a theme commonly explored by artists. These include: Carsten Höller who created glasses that made everything upside down. Cerith Wyn Evans who used inverted mirrors to reverse our perception and Daniel Buren who uses yellow stripes to frame and draw our attention to specific views. In this piece he also multiplies the landscape by mirroring the walls on either side of the window.

Think about ways you can focus a viewer's attention on something specific in your immediate surroundings. Select a place to look at as a group. Discuss ways of framing it. How can you bring specific features into focus? What will you include and what you would leave out? What are the effects of this editing process?

## ACTIVITY

Ask your partner school to select a place that they would like to look at in a different way. They will need to record their chosen space and upload this onto the website for you to have a look at.

Send your partner school a set of instructions of how to look at the



place. These could be as simple as looking at it lying down, through a pair of binoculars, a magnifying glass, periscope or mirror or you could play with the use of different filters. These could include filtering perception through differently shaped or coloured lenses and viewfinders or filtering your preferences of what you want to include or cut out.

Ask your partner school to capture this different view using a variety of media (drawing, photography, an audio description or even a performance). Upload this new vision of your place onto the website.

You could extend this activity by asking your partner to construct their own imaginative 'looking devices' like Olafur Eliasson who created this kaleidoscopic viewing machine or Daniel Sinsels' concrete sunglasses.

† Daniel Sinsel  
Butzenbrille, 2007  
cement fongu reinforced with metal and fibreglass, blown glass  
8,5 x 22 x 17,5 cm  
Copyright the artist,  
courtesy Sadie Coles HQ, London.

† Carsten Höller  
Umkehrbrille Upside Down Goggles, 1994/2001  
Polyethylene (PE), Polypropylene (PP), Nylon, aluminum, steel, optic glass prisms, leather, rubber foam. 11,5 x 41 x 21 cm  
Photo: Courtesy Esther Schipper, Berlin  
Installation view: Carsten Höller, "Instrumente aus dem Kiruna Psycholabor", Schipper & Krome, Berlin.



† Olafur Eliasson, Viewing Machine, 2001–2008  
Stainless steel  
Copyright the artist, courtesy Inhotim, Brazil  
Photo by Aline Lacerda

† Daniel Buren, Photo-souvenir  
Borrowing and Multiplying the Landscape, work in situ, 2011.  
Commissioned by Turner Contemporary.  
Photo by David Grandorge © Turner Contemporary, 2011

† Cerith Wyn Evans 1958, Inverse Reverse Perverse 1996  
Acrylic object: 1710 x 1710 x 315 mm, sculpture  
© Cerith Wyn Evans, courtesy Jay Jopling/White Cube, London

# OBSOLETE



Artists often explore memories and the associations people have with materials and objects as well as the value they place on them. Latifa Echakhch looks at the significance of carbon paper for different generations. Those politically active in 1968 may feel nostalgic for nights passed by printing tracts with a stencil machine, whilst others may be reminded of pre-photocopying days or simply view this material as archaic and no longer in use.

Jim Lambie resurrects old vinyl records and electrical tape giving them new purposes in his psychedelic installations. Which materials or equipment can you remember using which is no longer commonly available? Do you have memories associated with it? Which materials do you value and which do you not? Why? Can you add new value by using them in an artwork?



↑ Jim Lambie  
The Strokes (White Wine Version) 2010  
Vinyl tape  
Installation view: Boyzilian, Galerie Patrick Seguin, Paris, 21 October–27 November 2010.  
Copyright the artist,  
courtesy Sadie Coles HQ, London

↑ Latifa Echakhch  
For Each Stencil A Revolution 2008  
© The artist, installation at Tate.  
Photo: Tate Photography

## ACTIVITY

Work with your class to come up with a list of materials and equipment that are not commonly used anymore. For example: carbon paper, camera film, a photocopier, Polaroid film, overhead projectors, blackboards and chalk, even whiteboards and whiteboard pens, cassette tapes, CDs, paper, books, newspapers, letter writing, paper maps.

Try to collect as many examples of these as you can.

Share with your partner school a limited supply of a material – e.g. 6 airmail letters... ask them to make a piece of work that is about the material itself and only uses the amount of material you supply to them.

Ask your partner school to send you a small quantity of material and do the same.



Tacita Dean  
Courtesy of the artist,  
Marian Goodman and  
Frith Street Gallery, London  
Photo by Nick MacRae

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](http://www.tate.org.uk/modern/unileverseries)

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

This project pack will support your class in introducing themselves to their partner school and 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 Time and Place. It identifies a few artists, artworks and approaches, which could be useful for your group to try out and refer to when thinking about exploring this year's theme and collaborating with a partner school.

These ideas are intended as a starting point that you may want to follow closely, pick and mix, or use as inspiration to create your own responses to the theme of Time and Place.

Your group will be able to add to these by uploading work, exchanging ideas and sharing content with their 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:  
[turbinegeneration@tate.org.uk](mailto:turbinegeneration@tate.org.uk)

Annie Bicknell  
Curator: turbinegeneration  
& International Projects

Laura Nash  
Assistant Curator: turbinegeneration

turbinegeneration was first devised by artist Roy Smith in collaboration with Tate. The activities in this pack were developed by practising artists: Albert Potrony, Howard Matthew and Effie Coe in collaboration with Tate Learning.



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.

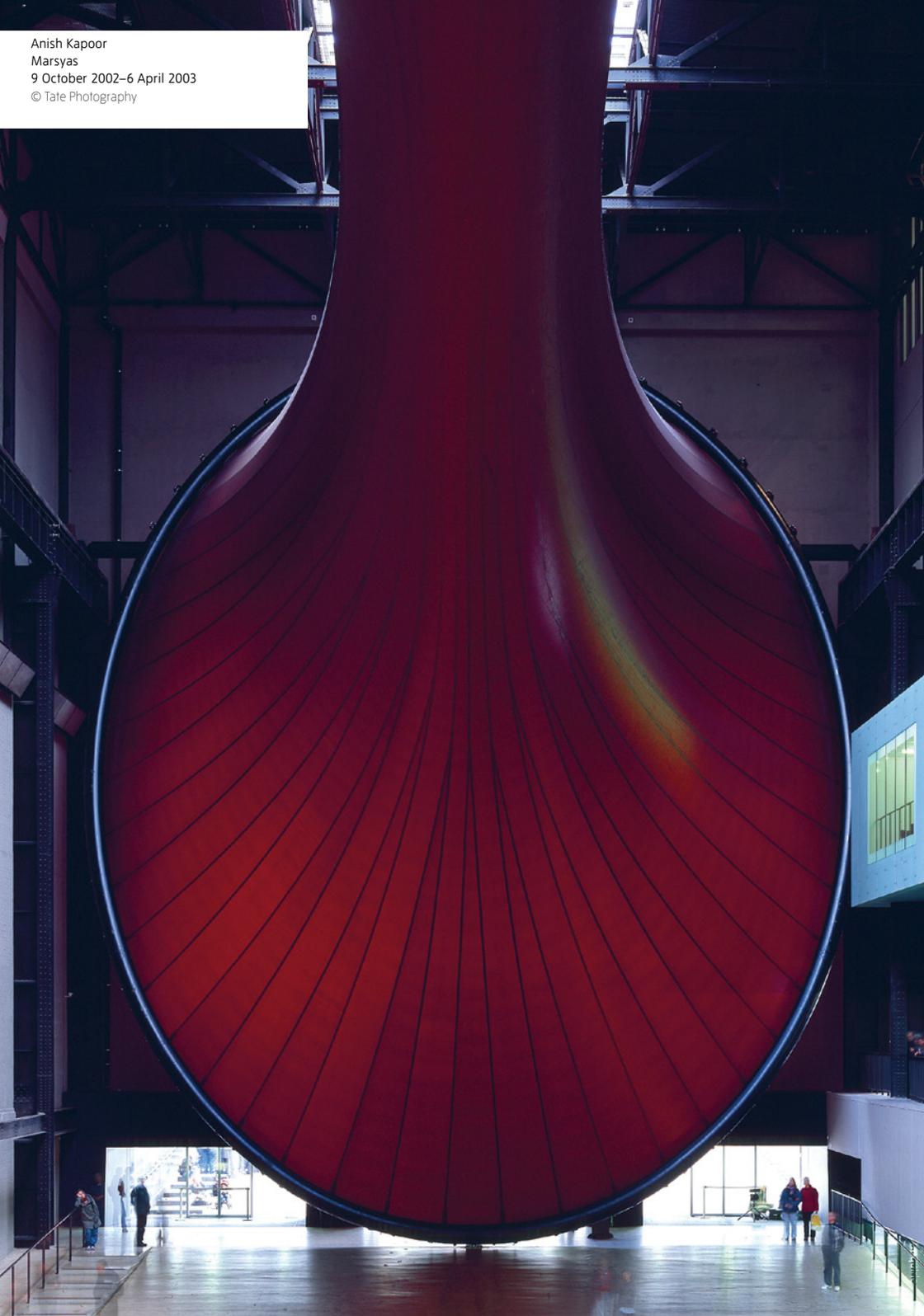
Louise Bourgeois  
I Do, I Undo, I Redo  
12 May–26 November 2000  
© Tate Photography



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



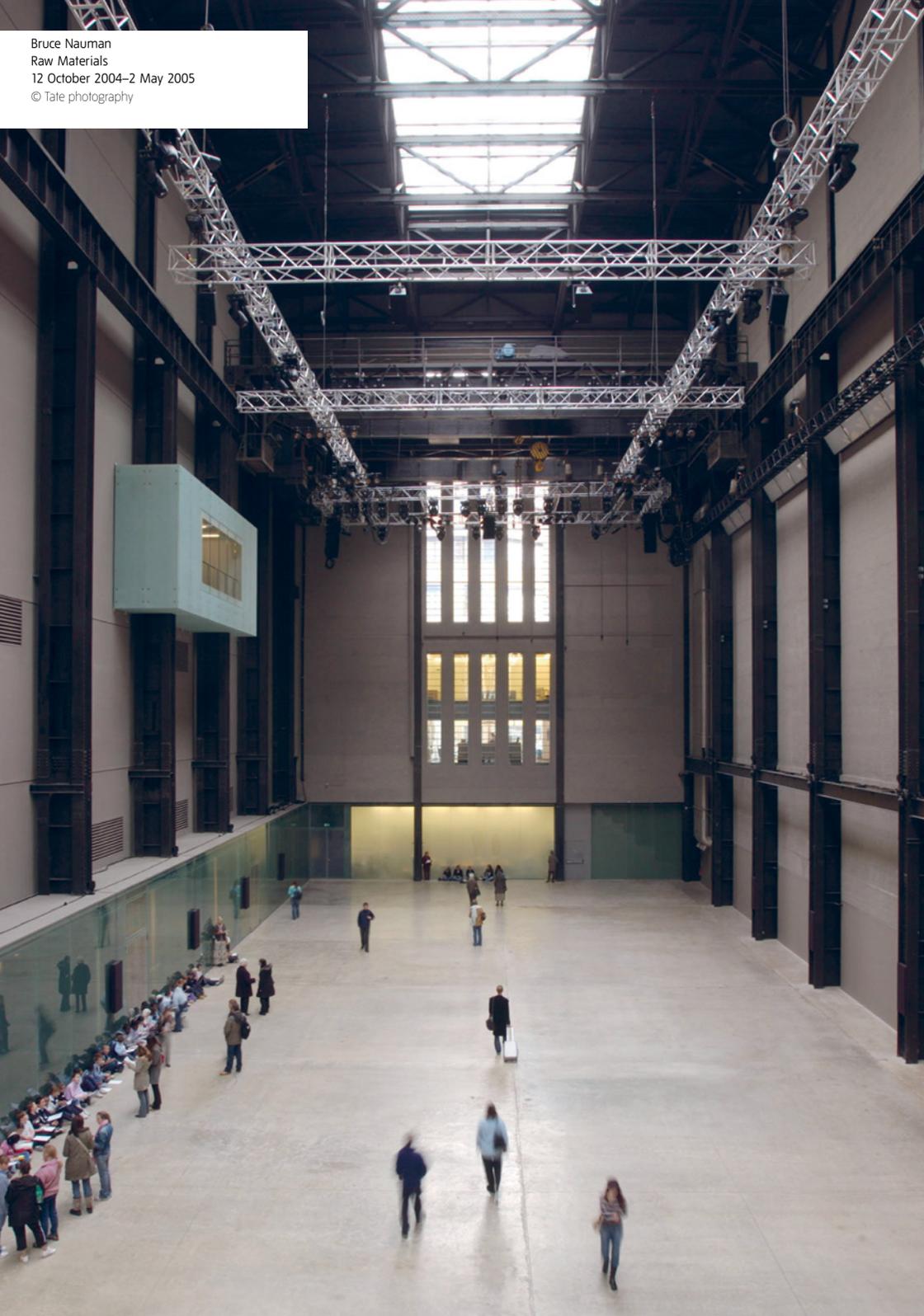
Anish Kapoor  
Marsyas  
9 October 2002–6 April 2003  
© Tate Photography



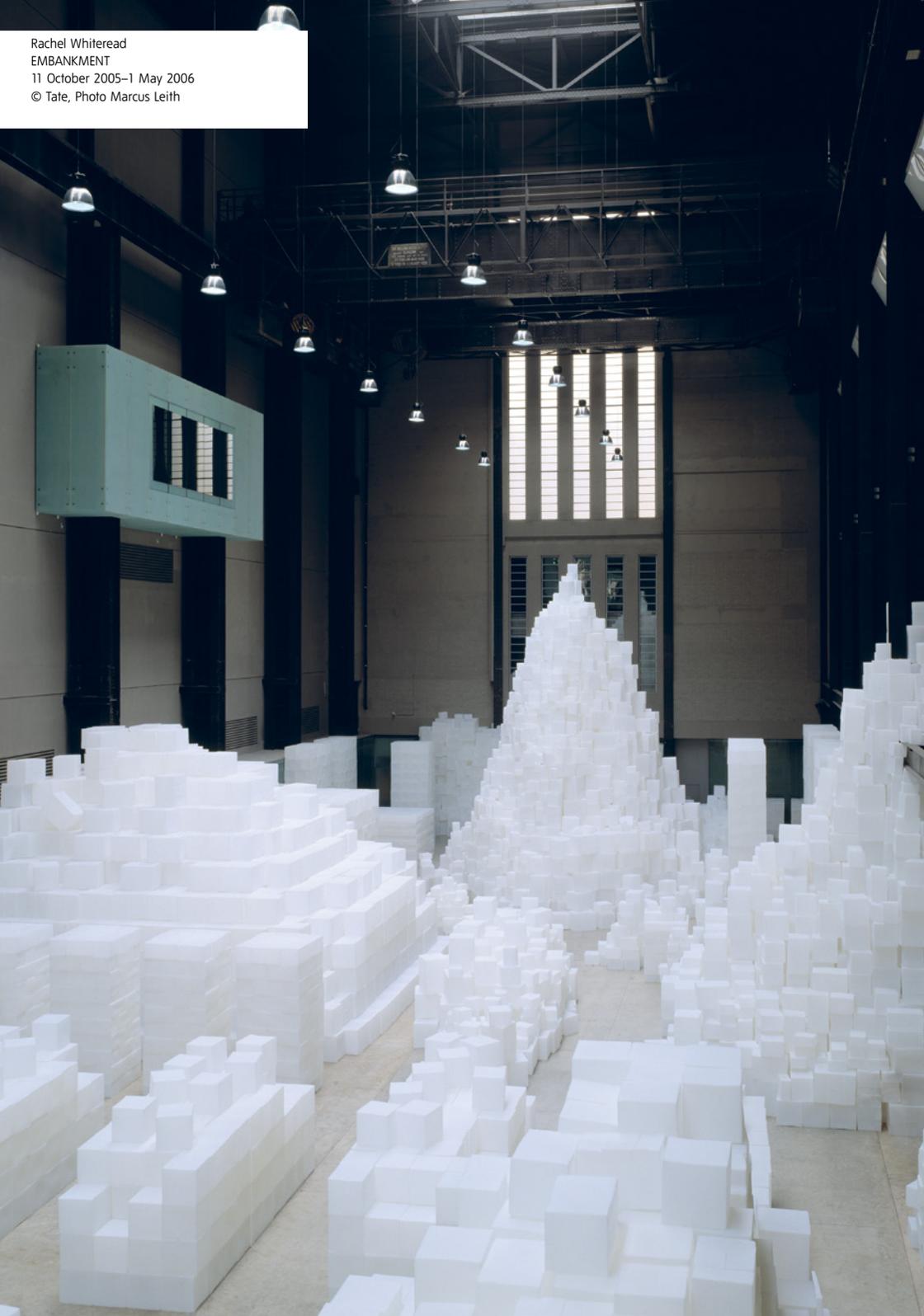
Olafur Eliasson  
The Weather Project  
16 October 2003–21 March 2004  
© Olafur Eliasson. © 2003 Tate, London



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



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



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

# Turbinegeneration Project Pack 2011–12

This year's theme is:  
Time and Place

You can search the Unilever series  
at TATE by visiting  
[www.tate.org.uk/modern/unileverseries/](http://www.tate.org.uk/modern/unileverseries/)

**TATE**

The Unilever Series:  
**turbinegeneration**

Internationally linking schools, galleries and artists through contemporary art