

Introduce Yourself!

Let me entertain you

Ask your students to take full length photographs of each other. Upload your photos onto the turbinegeneration website. Ask your partner school to do the same.

Print out the photographs from your partner school and cut them out to make little paper figures of the students.



Encourage each of your students to adopt one of the cut outs and take it with them on their daily travels.

Photograph the cut outs in different locations which give your partner school insight into your culture, life and preferences - beside your favourite artwork at your local gallery or playing your favourite game at home in the kitchen.



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



-Simryn Gill, Dalam 2001
260 C-type prints on paper
image: 239 x 239 mm
Image courtesy the artist
and BREENSPACE, Sydney.
© Simryn Gill
<http://www.breenspace.com/artists/6/works/simryn-gill>

Can you use the photos that you receive to construct a collaborative piece of work? You could try...

creating a photographic comic strip or making a stop frame animation and adding your own story line and interpretation to the images.

Hello Stranger

Ask each of your students to decide on a way of saying hello in their own words and language. Using a video camera or stills camera in movie mode encourage students to video one another saying hello. Encourage them to zoom in close to their mouths so they can only see and hear each other speak.



Upload and share your videos with your partner school. Encourage your partner to explore ways of using this footage. They could download and edit it or upload a video response. You could combine video greetings to make a collaborative piece of work.



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. This process mirrors the particular way artists make work, in response to each other across cultural boundaries and social histories in a cross-cultural world of international exhibitions and exchanges.



-Bruce Nauman, (a-e) a, 1970
© ARS, NY and DACS, London 2010
www.tate.org.uk/servlet/ViewWork?workid=20954&searchid=12543

What do you look like?

Ask your students to work in pairs and write a short list to describe their partner's face. Keep it simple so it's easy to translate, using dictionaries and Google translator: e.g. bushy eyebrows, full mouth, square jaw, high cheekbones.

Send the descriptions to your partner school and ask them to create a portrait from the description. Ask them to scan and upload their portraits and see if you can match the portraits to the original descriptions sent.



–Albert Potrony, Alien (Finding a Face for Alien) 2004
© Albert Potrony
albertpotrony.com

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 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.



Cultural Greetings

Ask your students to imagine they are meeting someone new for the first time and want to impress them. Ask them to decide on how they would greet them in the way that represents their group and is considered cool by friends in their country. Photograph this action, upload it and send it to your partner school. Ask them to respond by sharing a greeting that represents them and is considered cool by friends in their country. You could open this up to the turbinegeneration online gallery and see if you can create a collaborative artwork combining all of these culturally specific greetings.

You could extend this activity by sending pictorial instructions to teach your partner school how to perform certain culturally specific rituals or customs. Could you create and film two parallel parties? You could explore sharing these in real time by booking a Skype performance call with your partner school or you could film and photograph the activity and share it online.



If your work is selected for exhibition in the online gallery, you will be notified by email and asked to approve it. This is the only part of the site that is open to the public.



–Anna Lucas, HOW to
© Anna Lucas
www.lux.org.uk/collection/
artists/anna-lucas

Growing Seed

This year's Unilever Series artist is Ai Weiwei. His practice addresses themes such as trade, exchange, mass production and consumption, appropriation and exportation of culture. His work takes the form of small acts, large-scale architectural interventions and conceptual work involving multiple people in it's realisation. He is a particularly interesting artist for turbinegeneration because he is a digital activist who believes in the potential of technology as a tool to connect communities and enable them to collectively explore issues they feel passionate about. He devotes several hours a day to creating networks and sharing work and information via Twitter.



-Ai Weiwei
Sunflower Seeds
Photocredit: Marcus Leith
and Andrew Dunkley
© Ai Weiwei
<http://www.tate.org.uk/modern/exhibitions/unileverseries2010/default.shtm>

Discussion Points

Ai Weiwei's installation for the Turbine Hall is made up of one hundred million, life size porcelain sunflower seeds. Look at the work and discuss with your class what would happen if the seeds were real and were left to grow? Would they mutate and take over the huge Turbine Hall? Are there other stories you could look at that start with the planting of seed?

Activity

Work with your class to **invent** and make your own seed. Send the seed to your partner school by uploading a photo of it or sending the handmade seed by post. Include pictorial instructions showing how to 'care' for the seed. Identify where it should be planted and what sort of 'plant' your partner might expect to see. Include an element of mystery in the instructions so that your partner school can develop the next stage of the work.



When both schools have made, sent and received their seed and it starts to grow you will need to encourage your students to develop the next stage of the story. How big will the seed grow? Where or what will be at the top of the stalk? What will the plant look like? Will the stalk reach to a new country? Will it somehow link your schools together?

You could extend this activity by researching plants, vegetables and flowers that grow in your partner school's country?

The work could be undertaken as a giant artwork that involves the whole class. Send images and suggestions to each other online through the website as the work starts to develop.

Artworks for Inspiration

This series of prints is based on a game called Exquisite Corpse, a version of Consequences developed by the Surrealists. The players take turns to draw part of a body onto a piece of paper, which has been folded horizontally to hide what the other players have drawn. The result is a body of composite parts. These etchings feature comic-horror imagery typical of the Chapmans' work.

The metaphor of the Exquisite Corpse can be used to develop the idea of creating a collaborative artwork that grows from a seed. As the seed develops into a giant plant your partner school can add the next stage of growth so that the story gradually unfolds.



Or you could simply develop a series of drawings, paintings or collages with your partner school using this technique. You could combine real photographs of yourselves and your town or school with more imaginary fantastical things you make up. Create a series of pictures combining the work of students from both schools.

Collaboration is central to turbinegeneration and connects the work of Ai Weiwei and ideas and artworks in the Tate Collection.



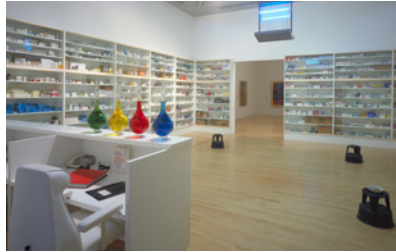
-Jake and Dinos Chapman
Exquisite Corpse 2000
Tate © Jake and Dinos Chapman
www.tate.org.uk/servlet/ViewWork?workid=167&searchid=12565

You can search the collections at TATE by visiting: www.tate.org.uk/collection/ This approach reflects the central idea behind turbinegeneration: that artists work within a broad and varied context. Artists stay connected and active by looking at historical work, current exhibitions, art practices and other aspects of the contemporary world, including the sciences, current affairs, history and globalisation.

Creating a Shared Shop

Discussion Points

What kinds of shops do you have in your area? Which products are mass produced? Where do you think they come from and who are they made by?



-Damien Hirst, Pharmacy 1992
Tate © Damien Hirst
www.tate.org.uk/servlet/ViewWork?workid=21809&searchid=12572

Activity
Imagine you and your partner school are creating a shared local shop stocked with food, objects and artworks from both your countries.

Start by drawing or taking a photograph of an aisle of empty shelves. Decide what products will be stocked in your shop. Will it be cakes, sweets, objects, gifts or artworks? Upload the image of empty shelves onto the turbinegeneration website and inform your partner of what will be stocked in your shop. Ask your partner to print out the shelves and stock them. They could use drawing, painting or collage to add products to the shelves or if they have access to an image software package they could use this to add products.



Gradually as the shelves are passed back and forth they start to fill up with a mixture of products.

You could extend this activity by creating your own brand together or try developing a way of selling or exchanging products that you like. You could choose to cook a meal based on what the shop sells or create a gift aisle stocked with personal objects.



-Andy Warhol, Black Bean
© The Andy Warhol Foundation for the Visual Arts/Artists Rights Society (ARS), New York/DACS, London 2010.
www.tate.org.uk/servlet/ViewWork?workid=15954&searchid=12578

Could the shop include work by other artists? Like Andy Warhol's Campbell's Soup.

Rules and Regulations

Discussion Points

Ai Weiwei often instructs other people to make and realise his ideas. His work is regularly made by skilled crafts people and artisans working in small scale workshops. In this activity you will be providing your partner school with a set of boundaries in which to produce a piece of work.

Who do you think the author of the work will be and why?

Do you think it will be frustrating, limiting or reassuring to have rules and guidance? Why?



-Ai Weiwei, Fragments 2005
Iron wood (Tieli wood), Qing Dynasty (1644-1911) table, chairs, parts of beams and pillars from dismantled temples of the Qing Dynasty
© Ai Weiwei
www.tate.org.uk/about/pressoffice/pressreleases/2010/21489.htm

Activity
Ask your students to select the materials they would like their partner school to work with. They could list them or photograph them and even state the dimensions of the finished piece.



Send this information to your partner school and ask them to make a piece of work using the information you have given them. At the same time encourage your students to make a drawing of what they think the artwork will look like. Reveal their image to your partner school asking them to show your group what they have made.

Discuss with your partner school your expectations and how your instructions were interpreted by them.

Ask your partner school to send you a set of boundaries to make a piece of work within.

These structures are constructed using reclaimed wood from temples. Ai Weiwei provided the craftspeople who made these with specific instructions and problems to resolve.



-Sol LeWitt, Five Open Geometric Structures 1979
Tate © The estate of Sol LeWitt
www.tate.org.uk/servlet/ViewWork?workid=21766&searchid=12598

Sol Le Witt uses instructions as the basis for making work. His work is also made by assistants. Le Witt's work is very exact. Instructions are written with the intention to avoid subjectivity.

Infiltrating the City with Fakes

Discussion Points
Ai Weiwei is known as a social commentator and activist who often uses readymade objects in his work. He regularly commissions craftspeople and artisans to produce his work using traditional skills and materials that may be disappearing in the modern world. He revives traditional local practices but subverts the functions of objects by frequently creating objects that are deliberately useless or fake.

His porcelain objects are handcrafted in multiples from small-scale workshops in Jingdezhen in China, the home of the world's porcelain industry.

Do you think the craftspeople enjoyed making the work? Why do you think they agreed to do it? Would it change the work if the artist made the objects? Why? Who do you think is the artist: Ai Weiwei, the craftspeople or a mixture of both? Why?

Following your exploration devise a clear set of pictorial instructions to send to your partner school detailing how they can reproduce the fake. These could include diagrams, drawings or photographs.

Activity
Research the culture of your partner school and identify a selection of objects, artifacts and local products which you think are representative or have a strong connection to the place.



Invite your partner school to become a production line and produce a batch of fakes. Ask them to document the process of making the fakes and upload photographs and film.

Finally ask your partner school to decide where to place the fakes in their public environment, photograph them in situ and upload the photos to the turbine generation site.

You could extend this activity by asking students to interview one another online by using msn messaging or booking a Skype call to discuss their experiences through the various stages of production.



Choose one of these items and select the best method for reproducing it. Research techniques used by artists for reproduction such as mould making and photocopying. Try out simple 3D techniques like making a structure with wire or willow that is covered with paper or plaster.

Artworks for Inspiration:

Peter Fischli and David Weiss have collaborated together since the late 1970's. This piece was exhibited for the first time at the opening of the Tate Modern. The fake items reproduced by the artists are so convincing that it looked like the builders had forgotten to take away their things for the opening. This 'site specific' piece becomes meaningful by being exhibited within the Tate spaces.



-Peter Fischli and David Weiss, *Untitled (Tate)* 1992-2000
Tate © Peter Fischli and David Weiss, courtesy Matthew Marks Gallery, New York
www.tate.org.uk/servlet/CollectionDisplays?venueid=2&roomid=5645

In this piece of work Ai Weiwei and Serge Spitzer reveal the fabrication process. All 96 vases are unfinished reproductions. From one angle they look finished and the other unfinished. All vases are reproductions of the famous Yuan vase auctioned for 1.4 million pound in London in 2005. These are deliberately fakes that make no attempt to disguise themselves as real.



-Ai Weiwei and Serge Spitzer
"Gu' Gu" Coming Down the Mountain, 2005
Blue-and-white porcelain 96 vases, each height: 10 3/8 in. (27 cm), diameter: 13 3/4 in. (35 cm)
Installation view, Ai Weiwei studio, Beijing, 2006
www.tate.org.uk/about/pressoffice/pressreleases/2010/21489.htm

Artworks for Inspiration:

Thomas Demand's photos have the same effect as the piece by Fischli & Weiss: the interiors depicted are so carefully reproduced that it takes more than one look to realise that the environments are completely made out of card, bringing to mind the idea of laborious craft and the painstaking efforts employed to produce a single image.



-Thomas Demand Zeichensaal, (Drafting Room) 1996
Tate © Thomas Demand
Presented by the Patrons of New Art
(Special Purchase Fund) 1997 P11481
www.tate.org.uk/servlet/ViewWork?workid=22184&searchid=12618

turbinegeneration is an international schools project connected to 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

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 from different cultures and different contemporary contexts is developed through an online exchange of artwork and ideas.

This 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 to launch your students into collaborating. Artwork that your group makes in response to this year's theme can be easily uploaded to the new turbinegeneration website from early October 2010. The ideas in the pack provide a starting point, which your group will be able to add to by uploading work, exchanging ideas and sharing content internationally with all the schools and galleries participating in the project.

turbinegeneration was first devised by artist Roy Smith in collaboration with Tate. The activities in this pack were devised by practising artists: Albert Potrony, Howard Matthew and Effie Coe in collaboration with Tate Learning. These artists have gone on their own journey to examine their understanding of collaboration and identify a few artists, artworks and approaches which could be useful for your group to try out and refer to when thinking about collaborating with a partner school. This pack offers a range of ideas that you may want to follow closely, pick and mix, or use as inspiration to create your own responses to the theme of collaboration.

turbinegeneration also helps schools work with local galleries and artists to facilitate the project.

TATE



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.

