

TAI-E4014 - Contemporary Art  
and Its Social Context, 5cr

20.09.2018-29.11.2018

Thursday 1pm to 5pm

Aalto ARTS

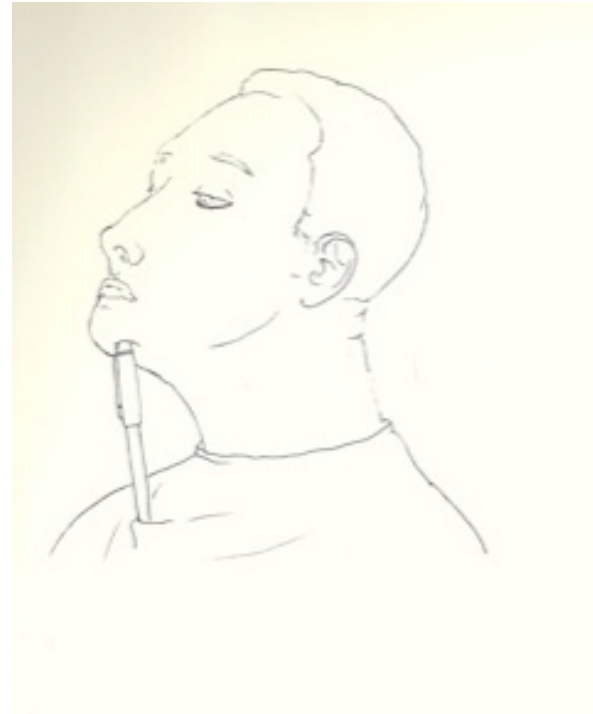
# TAI-E4014 - Contemporary Art and Its Social Context

15.11.2018

- Publics event
- Participation : a typology
- Discussion with Noora from Publics



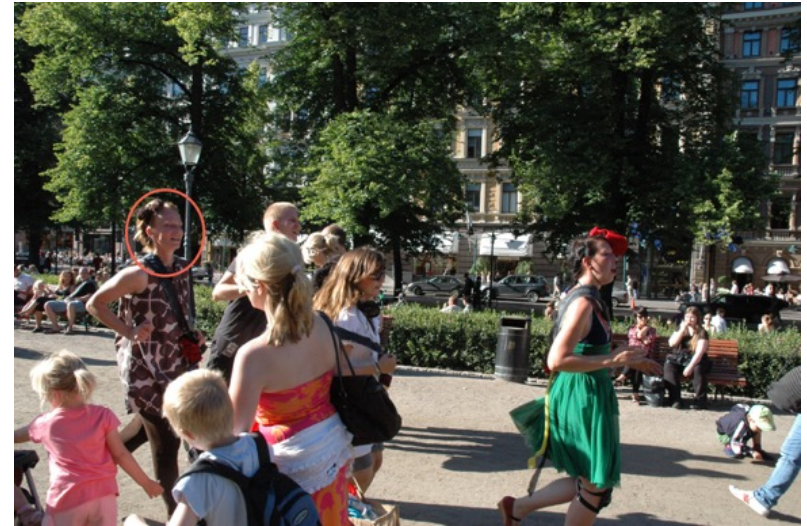
Take off one shoe  
and listen to it  
for a while



# Participant / participator

- A new role

Mimosa Pale, *Gallery Joggin'*, 2008



Colonel *Critical Run*  
Helsinki 18.9.2012

Hamish Fulton *Group Walk*  
Birmingham 8.4.2012





Spencer Tunick *Nude Adrift* 2002



Tellervo Kalleinen  
& Oliver Kochta-  
Kalleinen  
*Valituskuoro* 2006

Tino Sehgal, workshop, in preparation for  
*These Associations*, Tate Modern, 2012

Antony Gormley *Clay and the Collective Body* 2009



# Levels of participation (institution)

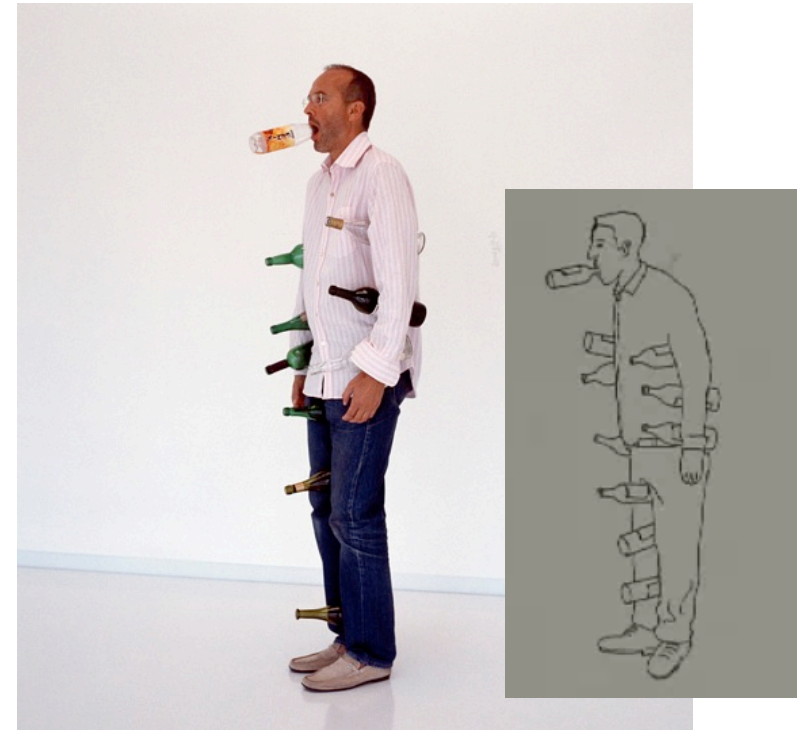


- participation in culture as a member of audience
- participation in the making of artwork
- participation in the interpretation of art
- participation in the decision making (curating, acquisitions...)

Pilvi Takala  
*Bag Lady* 2006



Erwin Wurm  
*One Minute Sculpture*



Santiago Sierra 2001  
*A person in a ditch*



Tellervo Kalleinen & Oliver Kochta-Kalleinen  
2006 *Valituskuoro*

Reactive / heteronomous  
participation



Participation  
in display

Active / autonomous  
participation



Participation  
in production







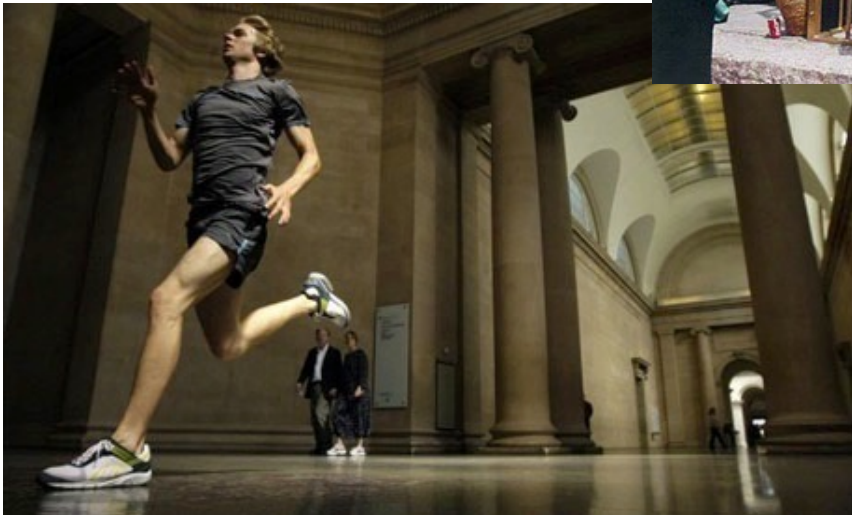
**Superflex: *Free Shop* 2010**



**Tino Sehgal 2005  
*This is so Contemporary***



**Coco Fusco and Guillermo Gomez-Pe  
*Undiscovered Amerindians*, 1992**



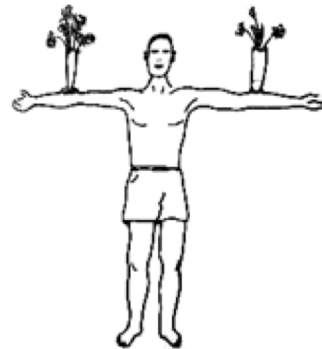
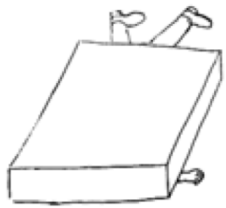
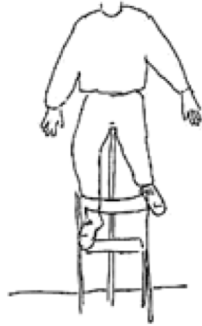
**Martin Creed *Work No 850*, 2008**



**Otto Karvonen 2005  
*Urban Space Occupation Kit***

# One minute sculptures

Erwin Wurm



Take off one shoe  
and listen to it  
for a while





**Bruce Nauman, *Video Corridor*, 1970**



**Felix Gonzalez-Torres  
*Untitled (Placebo)*, 1991**



**Jeppe Hein: *Smoking Chair* 2012**



**Dan Graham, *Present Continuous Past(s)*, 1974**



**Tobias Rehberger, *Cafeteria* 2009**



Michael Lin: *Palais de Tokyo* 2002

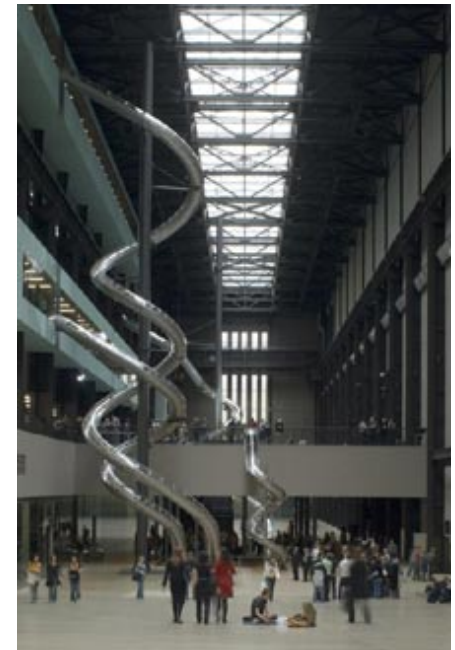
Michael Lin: *In Sickness and in Health*, 2004



Carsten Höller, *Test Site*, 2006



Olafur Eliasson 2003 *Weather Project*





Yoko Ono, *Cut Piece*, 1964



Rineke Dijkstra, *The Buzz Club*, 1996-1997

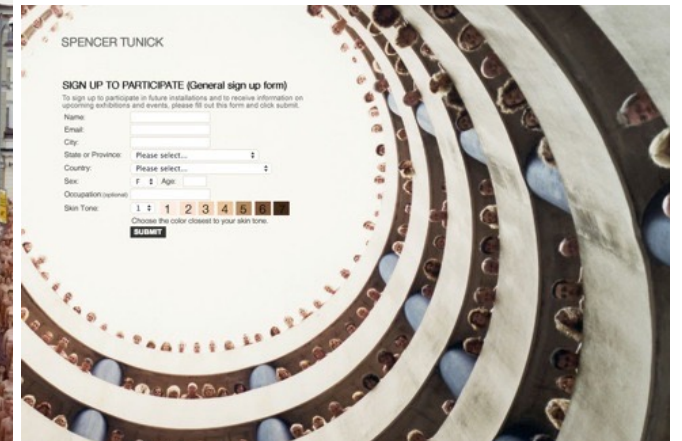
Rineke Dijkstra,  
*Beach Portraits* 1992



Spencer Tunick *Nude Adrift*, 2002



Santiago Sierra 2001  
*133 Persons Paid to Have their Hair Dyed Blond*



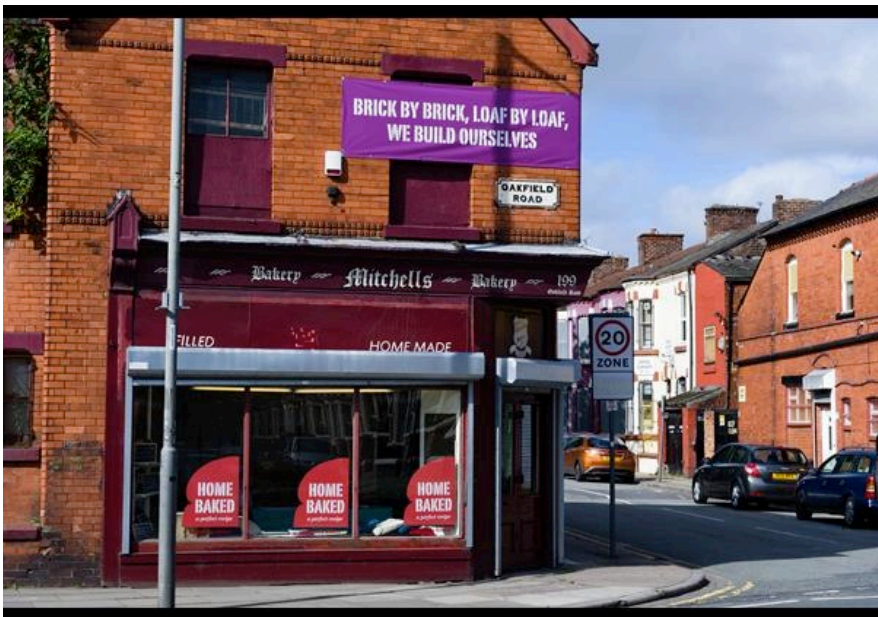


**Mauricio Dias & Walter Riedweg**  
*Voracidad Maxima 2003*



**Antony Gormley 2009**  
*One and Other*

**Jeanne van Heeswijk 2Up2Down, 2011**



**Tania Bruguera**  
2010-2015  
*Immigrant Movement International*



# Typology of participation

	I TARGET	II USER	III MATERIAL	IV CO-CREATOR
Type of participation	Work does not invite people to participate or ask audience's permission in advance but enters into concrete contact with people.	Work engages viewers physically and socially in the process of experiencing it.	Work requires people's presence and participation in its making.	Work relies on people's active participation and collaboration.
Artist	designs an act or a process and implements it in a social situation	constructs an installation or a space and leaves it for the visitor to get into and to interact with	is in full control of the process of the production and of the outcome	sets the scene and the rules, gives away part of the deciding power on the final outcome
Participant	unwitting participants; audience / participant / <i>target</i>	expected to spend time or to do something with space and/or the props or material provided; can be a <i>user</i> or remain in viewer position	is the subject or the <i>material</i> of the work, or as workforce; contributor	expected to take responsibility of the content and to bring their own initiatives and ideas and contribute to the content as a <i>co-creator</i> or collaborator
Project / product	<i>intervention</i> , situation-specific, event, act, social experiment; artist is participating in people's lives rather than inviting people to participate in art	' <i>platform</i> ', stage for 'performing', 'hanging out', studying etc.; work is defined by the artist but used (and completed) by the audience in a social situation	designed in advance and controlled by the artist; <i>production</i> is a social process directed by the artist; production process and outcome are often separate	production is a social process directed by the artist, a <i>workshop</i> for active participation; artists initiate processes and provide others with space and means to do things; content to a large extent decided by the participants, their 'voice' is heard
Terms of participation	being exposed	engaging	working	expressing, creating
'Kinships'	activist art, performance	installation	portrait, performance	community art
Theorist/advocate		Nicolas Bourriaud	Claire Bishop	Grant Kester

# Challenges in exhibiting participation

- ‘authorship’ / ‘ownership’
- Division of roles and labour, (curator, producer, mediator...)
- audiences
  - Museum rules
  - communication
- ‘contracts’
  - User contract: liability
  - Production contract: rights



Antony Gormley, *Waste Man*, 2006



# Robert Morris, *Bodyspacemotionthings*, 1971 & 2009

- Children under 12 must be accompanied by an adult
- Sensible footwear must be worn
- Please do not run inside the installation
- Please follow instructions issued by the Gallery Assistants
- Please deposit your belongings in the cloakroom
- Visitors under the influence of drugs or alcohol are not allowed to participate in this installation
- Whilst all precautions have been taken by Tate, visitors interact with this installation at their own risk

