

Call For Proposals.

A free and open invitation for anyone to write a proposal for an 'activity' for the Tanks Summer School, Schools and Teachers, Tate.

Five Years. Tanks Summer School, Tate Modern.
(Im)Possible School Book: As Found.

All proposals will be accepted.
All proposals will be published.
Submission of proposals is free.

Deadline for proposals:
Monday 25 June 2012

Invitation to Propose.

Five Years. Tanks Summer School, Tate Modern.
(Im)Possible School Book: As Found.

Opening in July 2012, the Tanks will be home to a festival of cross-disciplinary and live event-based art work by major international artists. Summer School participants will use the Tanks spaces as a unique setting to explode possibilities for teaching and learning through presenting action, film, installation, participation, speech-based events and performance.¹

Five Years has been invited to develop the 'Summer School' at Tate Modern in collaboration with the Tate London Schools and Teachers team. The Summer School invites local teachers and gallery professionals to participate² in a five day school set within the new Tanks spaces at Tate Modern from 23 – 27 July 2012.

Five Years in turn invites you.

This is a free and open invitation for anyone to propose an 'activity' for the Summer School. The collection of submitted proposals will form a resource book to provoke discussion and action for the Summer School's participants over the five day course, serving both as an archive of ideas and working text to be tested.

As a possible guide for activities at the Summer School, the book invites an examination of the idea of the school-as-event. The museum as the site of this event and the role of the participants are opened up 'for more than mere spectacle or a moment of playful participation' *but as an occasion of learning.*³ 'Everything is in the book'.

Words such as 'exercise', 'guide', 'action', 'school', 'participatory', 'resource', 'practice', 'teaching', 'instruction', 'performativity', 'theatricality', 'pedagogy', 'museum' and indeed any of the terms found in this invitation may be defined, questioned and interpreted freely by you in your proposal.

All submitted proposals will be accepted
All submitted proposals will be published.⁴

The book/publication will be printed as a limited edition for participants of the school to use and annotate. It will remain at the Tate as archive material.

A downloadable PDF of the book/publication will be available.

An open discussion of the project will be chaired by Five Years at Tate Modern as part of the Tanks programme.

Date to be confirmed (please see www.fiveyears.org.uk). This is a free event.

This is the twelfth project organized through Five Years since 2000, that specifically looks at the idea/ problem of how an open invitation/ participation/ DIY/ free-for-all may constitute a social practice.

¹ The Tate London Schools and Teachers Team 2012

² Please see details of how to apply for the Summer School at www.tate.org.uk/whats-on/tate-modern/courses-and-workshops/oil-tanks-summer-school (Full price places on the course are £300 per person.)

³ The Tate London Schools and Teachers Team 2012

⁴ Please see details of Proforma, terms and conditions at the end of this invitation.

As Found.

1. *Ambitious and imaginative installations are pushing traditional gallery spaces to their limits. When Tate Modern opened in 2000 there were 86 large-scale installations in the Collection; now there are more than 300.*

The three awe-inspiring oil tanks at the foundation of the new building will provide a unique raw industrial space to display large-scale artists' installations, as well as performances and film.

Three new galleries will also be created from raw 'as-found' spaces adjacent to the oil tanks. Space which would have originally contained Bankside Power Station's ancillary plant and equipment.

Tate Modern Tanks Publicity 2012

<http://www.tate.org.uk/modern/transformingtm/performance.htm>

2. *The oil tanks provide a found industrial space of extraordinary scale and dramatic beauty complementing the more refined spaces rising above. They provide not only the physical foundation for the new building, but also the starting point for intellectual and curatorial approaches, which have changed and developed to meet the needs of a contemporary museum in the twenty-first century.*

Tate Modern Tanks: Architectural concept 2012

<http://www.tate.org.uk/modern/transformingtm/concept.shtm>

3. *While artists and critics in the 1960s were talking about the ever-increasing dematerialisation of art in performance, film, and conceptual and ephemeral practices, it now seems clear that the rise of the event in art or art-as-event has not abolished the object. The event, action, film, performance and participation have all become accepted aspects of the artwork and its experience. Event and object coexist in a relationship of mutual dependence. Witnessing the event matters, but you have to be there for more than mere spectacle or a moment of playful participation.*

The event-based nature of the artwork has, paradoxically, given rise to a renewed interest in the object, its substance and the nuances of its material condition. At the same time, it calls into question the nature of the experience of art. Audience, spectator, viewer, visitor, witness, participant: what do you call the person who is present when art is [the subject in the presence of art]?

*Alain Badiou defined the event as a rupture in being: 'I name "event", a rupture in the normal disposition of bodies and normal ways of a particular situation. Or if you want, I name 'event' a rupture of the laws of the situation. ... An event is the creation of a new possibility. An event changes not only the real, but also the possible. An event is at the level not of simple possibility, but at the level of possibility of possibility.' * By focusing on the disruptive nature of the event that Badiou identifies here, one can see how contemporary art (as event) is both essentially part of a continuum and a point of excess. It acts on the real and produces new possibilities.*

This is the starting point for our enquiry into the emerging history of this range of practices. The Oil Tanks programme explores the event of art, its place in the museum and the museum as place for art-as-event, that is to say the relationship between art, its experience by the viewer or participant and the museum as the site of the event. The museum-as-event sets out to play host to art and to archive it; it aims to contain not just object but rupture, possibility and excess.

Being There: The Languages of the Live. Tanks 2012 Programme

Catherine Wood, Curator: Contemporary Art & Performance and Marko Daniel, Convenor: Adult Programmes, Tate Modern Curatorial Notes

* Alain Badiou, "Is the word Communism forever doomed?" (Henry Street Settlement, Harry de Jur Playhouse, New York City, November 6, 2008), http://www.lacan.com/essays/?page_id=323.

4. *The Tanks Summer School – Exercises with Five Years*
Set within the new, subterranean spaces of the Tanks at Tate Modern, the Summer School represents a unique opportunity to explore the possibilities of teaching and learning in a transformed gallery space. Large, intimate, raw and unrefined, the Tanks will be home to a temporary festival of cross-disciplinary and live event-based art. The school will bring together teachers and international gallery professionals to explore the preoccupations of the Tanks; questioning the notions of instruction, action, performativity, theatricality, pedagogy and ‘event’ embedded within the Tanks’ artistic programme. Developed in collaboration with London artist run gallery ‘Five Years’, the school will offer participants the opportunity to both witness and create film, action, installation, participatory and speech-based events and performance.

Local teachers* Summer School invite letter
The Tate School and Teachers Team March 2012

* In recognition of engagement with, and contribution to, the Schools and Teachers programme at Tate over recent years, the team is offering a bursary place to local teachers on this year’s Summer School. The bursary place is offered on a first come first served basis. We have 15 to allocate. Full price places on the course are £300 per person.

5. *The Tanks Summer School – Exercises with Five Years*
Large, intimate, raw and unrefined, the Tanks represent an important shift in gallery practice for Tate. Home to a festival of cross-disciplinary and live event-based art for 3 months only this is a one-off opportunity to participate in this important international cultural event. Once the home to the sump oil fuelling the power station and literally underground, the Tanks gallery spaces invoke a conceptual ‘sublevel’, a space where those ‘blank missing areas’ of art history can be explored and brought to light. Open for a short window of time, the spaces will become temporarily hidden once again in October 2012 while the new building is erected on top of them.
The Summer School is a unique chance to explore the possibilities of teaching and learning foregrounded by this transformed gallery space. The school will bring together teachers and international gallery professionals to explore the preoccupations of the Tanks; questioning the notions of instruction, action, performativity, theatricality, pedagogy and ‘event’ embedded within the Tanks’ artistic programme.
Developed in collaboration with London artist run gallery ‘Five Years’, the school will offer participants the opportunity to both witness and create film, action, installation, participatory and speech-based events and performance.

International contacts Summer School invite letter
The Tate Schools and Teachers Team March 2012

6. *There is nothing the schoolmaster can hide from him, and nothing he can hide from the master’s gaze. The circle forbids cheating, and above all that great cheat: I can’t, I don’t understand. There is nothing to understand. Everything is in the book.*

Jacques Ranciere, *The Ignorant Schoolmaster*

7. *What are the pragmatic requirements that would enable a free school to operate effectively and consistently... Speakers/Participants were given an open brief to address these and related issues in their own ways. There is a simple philosophy informing the school which makes no distinction between teacher and taught.*

John Cussans FreeSchool statement for

YES. YES. I KNOW. FREE SCHOOL. I KNOW. Five Years 2009

FreeSchool was established in March 2008 when Cussans was invited to participate (along with Jon Trayner, Andrew Cooper and others) in a show called The New Dark Age curated by Dean Kenning. As part of their involvement they proposed to host a series of talks about other Free School initiatives with a view to develop the framework for a Free Art School. Through the duration of the show they invited a number of speakers to come and talk about their experience of open/free educational initiatives. The background context to this series of talks was a conversation which had been taking place between colleagues and students over several years about how a free alternative art school might be instituted, one which would operate in close relationship to the independent gallery system, one which would be mobile and nomadic, making use of the abundance of free cultural resources in the city, informal gathering spaces and co-operative expertise.