

Turner
Contemporary

Nothing in
the World | But
YOUTH



17 September 2011 – 8 January 2012

A resource for teachers using or visiting the
exhibition.

Welcome to *Nothing in the World But Youth*, Turner Contemporary's second major exhibition. We hope that you will visit us with your group, and that you find this resource helpful in preparation for your visit.

Nothing in the World but Youth explores how adolescent experience has been reflected in art and culture since the late nineteenth century. Rather than a chronological survey of artworks, we have identified themes that allow us to best explore this complex and often contradictory stage of life. The exhibition will address the ambiguous views that society has had of its own young people since adolescence emerged in cultural consciousness as a distinct phase of life. Often viewed with suspicion, teenagers are also celebrated as creative, energetic and symbols of hope and possibility. The exhibition will reflect this complex picture, and will include historical and contemporary artworks, newspaper and magazine articles, photographs and images from popular culture, clothing and artefacts.

Although the term 'teenager' began to be used by Americans in 1944, the teenager as icon can be traced back much further. Present in Goethe's *Sorrows of Young Werther* (1774), the poet Arthur Rimbaud, Oscar Wilde, and J.M. Barrie's *Peter Pan* (which had its first stage performance in 1904), the teenager has often been typecast as either a genius or a monster. Both World Wars also managed to separate the generations and heighten or suppress the impulses of youth. The youth movements that have developed between the 1940s and today can be defined by their attitudes, music and fashion. It is these groups of young people, including Mods and Rockers, who have a particularly strong association with Margate and its identity as a bank holiday destination.

The media has an important influence on society's view of its young people, and there is evidence to show that newspaper photographs of gangs (playing to the camera) in New York fuelled a growing fear of adolescents as early as the 1890s. Today in the UK, suspicion of young people seems to have reached a peak, with a recent survey of 2000 adults by Barnardo's exposing that 49% regard children as increasingly dangerous and 54% believe that young people are "beginning to behave like animals". These views sit uncomfortably with the fact that teenagers are more likely to do voluntary work than people from any other generation, with two thirds of those aged 10–15 raising money for charity.

This ambitious exhibition is not aimed only at teenagers, but rather hopes to encourage a sense of empathy from visitors of different age groups, bringing older and younger people together to share certain feelings and experiences. It builds upon our strong sense of place, and Margate's connection to youth culture, but explores ideas and themes that are also of huge significance to national and international debates about young people. Local teenagers will be trained to work as gallery guides and a small number of secondary school and higher education pupils will also have their work included in the exhibition, ensuring that the experiences and insights of contemporary teenagers are given a voice. *Nothing in the World but Youth* aspires to encapsulate "the tension between the fantasy and reality of adolescence" (Jon Savage, *Teenage, The Creation of Youth Culture*, 2007).

We look forward to welcoming you to the gallery.

Visiting the exhibition and using this resource

This resource is designed to give teachers contextual and background information about selected artworks in the exhibition. There are also free resources that have been created by young people for students to use during their visit available to download on our website. Entrance to the gallery is free but groups must book in advance. On site learning sessions are also available – to book your visit please call 01843 233012 or email learn@turnercontemporary.org. For more information please visit our website www.turnercontemporary.org

Age appropriate works

This exhibition is an exciting one full of varied and diverse works with huge potential for rich discussion and exploration of different themes. There are a small number of works in the exhibition which contain strong/offensive language, depict nudity, sexual scenes and images of abortion. These works are listed below. If you would like to be made aware of these specific works prior to your visit, please contact us to discuss this or book an appointment with the schools officer for a short orientation tour of the exhibition prior to bringing your students. We feel that these works are not necessarily to be avoided – indeed they could be used as starting points for covering challenging topics and broaching normally difficult conversations – but you should be aware of their content in order to make an informed decision about what your students see during their visit.

We strongly recommend a pre-visit prior to bringing your group, and we recommend a navigated tour of the exhibition for school children under the age of 12.

Ross Sinclair, *T-shirt Paintings*. Strong/offensive language.
Corrine Day, *Third Summer of Love*. Female nudity.
Francesca Woodman, various works. Female nudity.
Santiago Mostyn, *Zoe with a Steam Burn*. Female nudity.
Gerald Leslie Brockhurst, *Adolescence*. Female nudity.
Paula Rego, *Abortion I – VII*. Depictions of self-performed abortion.
Sadie Benning, *Flat is Beautiful*. Frank discussion of sexual practice.
OZ Magazine – the School Kids Edition. Sexually explicit illustration.

Teenage Wildlife

On the balcony there will be a video installation containing some films that are rated 18. All of the monitors will face the wall and will have written warnings to make visitors aware of their content. Please ensure that your students do not watch these films unless you are happy for them to do so having taken account of the age rating.

We consider all of our selected works, below, to be appropriate and accessible to children of any age.

The exhibition aims to chart a visual and cultural history of adolescent experience and its representation in society. While teenagers' lives have changed considerably during the past century, society's views of adolescence have remained remarkably consistent; teenagers are envied for their youth and the possibility lying ahead of them, yet their unpredictable energy and perceived tendency toward violence is a source of fear. In order to highlight this simultaneous stasis and change, we have chosen to organise the exhibition thematically, rather than as a chronological historical survey.

Place, Space and Territory

Teenage experience depends a great deal on its location. Teenagers in urban locations face different pressures and encounter different opportunities to those living in suburban and rural locations. Cultural geographies are delineated, for young people, by continents, nations, and single city blocks, and these locations shape teenage identities. From the Apaches in Paris and Scuttlers in Manchester at the turn of the nineteenth century, to Mods and Rockers in Margate in the 1960s and urban estates at the end of the twentieth century, places continue to shape youth culture. At the same time, the enormous expansion of access to new communications media, especially computers connected to the internet, and increasingly networked mobile phones, both 'shrinks' distances and creates a whole new territory with its own attendant opportunities and problems. Artworks in this section of the exhibition raise questions and cast light on these complex places and spaces of teenage.

Selected works:

Martin Boyce, born 1967

Gate (We don't meet here we are always together first), 2004

Galvanised steel, painted aluminium, powder coated steel and shoelace

1580 x 2000 x 50 mm

Sculpture

<http://www.tate.org.uk/servlet/ViewWork?workid=84094>

Martin Boyce is currently on the 2011 Turner Prize shortlist. For more information on the 2011 Turner Prize please go to:

<http://www.balticmill.com/whatsOn/future/ExhibitionDetail.php?exhibID=148>

Martin Boyce talks about creating the kind of space "you might occupy as a teenager – like a park at night." Gate evokes a sense of this, something that seems mundane at first but actually represents a place that has a definite meaning – in this case related to being somewhere with somebody.

<http://www.btinternet.com/~jack.mottram/test/boyce.html>

"The construction of this work forms an elegant abstraction of derelict urban fencing. The social and collective nature of teenage leisure is alluded to in the work's title. The gate suggests a portal, an ordinary part of the urban environment that assumes disproportionate meaning for the people who visit and make use of it, providing a

backdrop to adolescent rites of passage.”

<http://www.tate.org.uk/servlet/ViewWork?workid=84094>

Axel Stockburger, *Boys in the Hood*, 2005

<http://www.stockburger.at/art/video-boys-in-the-hood-2005/>

The Video *Boys in the Hood* consists of interviews with players of the controversial computer game *Grand Theft Auto*. The players deliver their perspective of the narrative space of the game by giving detailed descriptions of locations, movements and actions in the game. These subjective accounts of a shared space lead to a diffusion of the borders between ‘real’ and ‘virtual’.

This work contains mildly offensive language used in a non-threatening and non-direct manner. Please ask us for specific details.

David Rayson, born 1966

Cul de Sac, 2001

Acrylic on Panel
900 x 1220 mm

David Rayson is currently a professor of painting and the Head of Fine Art at the Royal College of Art. Rayson is interested in everyday life, and the little things that make up day to day existence – things like shopping, parking the car, watching football on TV. The places that he depicts in his paintings could be everywhere and anywhere, strangely familiar and distant all at once. Rayson explores his relationship to his surroundings in his art, identifying and pondering on minor changes around him.

<http://www.rca.ac.uk/Default.aspx?ContentID=502626>

‘Whether I’m inside or out, everything seems to be continually unravelling, and becoming more unreal. I’m drawing out these things in an attempt to make sense of everything and to celebrate my everyday fantastic.’

http://www.marlboroughfineart.com/exhibition_detail.php?detail=more_info&ExhibitionID=237

Groups and Individuals

As the notion of 'teenage' has developed over the last 250 years, and with it shared feelings of fear and admiration toward young people, the distinction between teenagers as individuals and members of groups has remained ambiguous. Jean-Jacques Rousseau's famous 1762 treatise *Émile, or On Education*, one of the first philosophical works to examine adolescence as a distinct phase of life, focuses on the relation between the individual and society, arguing for education to protect the good person from corruption by the populace at large. Conversely, Jacob Riis's widely-published photograph *A Growler Gang in Session*, (1890), of a group of youths in New York City, whipped up latent fears associated with gangs of urban youth in American and European cities. Teenage years are associated with introversion, yet large groups of individuals behave very differently, at their most extreme exhibiting the mass hysteria typified by Beatle mania in the 1960s. Today's media reflects a continued fear of 'gangs' of young people hanging around urban centres with nothing to do, while in fact many more young people participate in voluntary and charitable activities than other age groups. This section of the exhibition looks at teenagers as both individuals and members of groups – as people with their own identities and enthusiasms, who are also shaped by their families, friendships, and social activities like dancing, sport, and music.

Selected works:

Mark Quinn, born 1964

A Moment of Clarity, 2010

Orbital sanded and flap-wheel lacquered bronze
1800 x 650 x 540 mm
Sculpture

<http://www.marcquinn.com/work/view/year/2010/#/4920>

Mark Quinn's work often focuses on the body and physical presence. He is known for using unusual materials in his work, such as blood, and for making challenging works that present the body in unfamiliar ways – playing with size and scale, gender and colour. The hooded figure in *A Moment of Clarity* might be seen as a threatening, ominous presence but is also stoic and calm – with an almost religious air about him. He holds a skull, most likely inspired by Francisco de Zurbarán's *Saint Francis of Assisi in his tomb*, a painting depicting the founder of the Franciscan order, whose symbol is a skull. This association raises questions about the relationship between the physical and spiritual in contemporary society.

An orbital sander is a common DIY tool, in its most simple form you could make one at home (or in school) by adapting a power drill with a sanding disc. It is used to quickly and efficiently sand down larger, flatter surfaces. The flap wheel is also a tool for sanding, but for more intricate surfaces – they come in many different sizes and grades of coarseness. A flap wheel is for finishing, and in some cases is suitable for use directly on lacquered surfaces.

Peter Blake, born 1932

Self Portrait with Badges, 1961

Oil on board

Support: 1743 x 1219 mm

<http://www.tate.org.uk/servlet/ViewWork?workid=1032>

Blake may have based this image on Thomas Gainsborough's famous portrait *The Blue Boy*. But Blake's blue fabric is not silk but denim – a material associated at the time with American work-wear and in particular perceived as a subversive fabric that was associated with rebellious youth by conservative elements in society. Jeans were banned in communist countries such as East Germany, and even in France to wear them in the late 1950s/early 1960s was a dangerous and brave statement. Blake was nearly 30 when he painted this picture, a far cry from his teenage years but the image is strangely nostalgic, transposing his thirty year old self into the American teenage imagery of the time. He nods strongly towards themes of teenage obsession, with his badges and Elvis magazine, and yet his face betrays his true age and status in life.

Mark Leckey, born 1964

Fiorucci Made me Hardcore, 1999

Single screen projection, colour video and audio track

Overall display dimensions variable

15 min

http://www.ubu.com/film/leckey_hardcore.html

Fiorucci Made Me Hardcore uses found and original footage of discos and raves across Britain during the 70s, 80s and 90s. Details of clothing, technology, music and other cultural references surface briefly like uncanny folklore as the film explores a culture of collective leisure and consumption.

Mark Leckey came to prominence in the art world with *Fiorucci Made Me Hardcore*, and in 2008 he won the Turner Prize for his exhibition *Industrial Lights and Magic*. Leckey aims to have an impact on contemporary popular culture; he has spoken frankly about his desire to have an effect beyond his professional sphere, saying in 2008, "in the art world, you know, you're pretty cossetted...no-one's gonna tell you really bad things, they just unpack your work, and that gets very boring. Then you come out and you pop your head up, above the parapet, and you come out and everyone completely slates you. But I had this idea that I would make work that had some effect...my background's British subculture and the underground, and the effect that had on me, and that's the only effect I'm interested in – that there's someone out there talking about (these) things."

<http://www.youtube.com/watch?v=th7ycfdJBg8>

Responsibility and Rebellion

During their teenage years, people become formally recognised members of society, gaining the right to vote. It is the time when political consciousness is awakened, which makes some feel empowered, while others are disenfranchised by the inequality of resources and opportunity they encounter. Between April and May 1871, anarchists ran Paris with young poets taking over the police force. Alongside hundreds of other young people, the poet Rimbaud visited the revolutionary city and took away a huge sense of liberation, forging his identity as a badly behaved genius. Later, the First World War had a huge impact on young people as authority figures began to disappear from their lives, leaving them to live in a peer-led world, largely unsupervised by adults. The war forever destroyed the automatic obedience that elders expected from their children. Millions of young Europeans had shared similar experiences, and having faced adult responsibilities, were not about to return to their previous 'seen and not heard' state. This section of the exhibition considers teenagers in the context of wider society, exploring important moments of teenage political activity, from the riots in Paris in May 1968, to teenage participation in the fall of the iron curtain, and events closer to home. It also considers the role of education in 'forming' teenagers as productive members of society, and in both overcoming and reinforcing social inequalities.

Selected Works:

Michelle Sank

Into the Arms of Babes, 2004

Photographic Series
Each 760 x 1010 mm

<http://www.michellesank.com/into-the-arms-of-babes-intro>

Michelle Sank is interested in the human condition, and her subjects are often those of whom stereotypical views are held by society. However they are shown in domestic environments as people that might be considered ordinary or familiar – for example young people growing up in Belfast are not depicted as conflicted and war torn, but as ordinary teenagers in a setting of their choosing. Sank's photographs exhibited here are all of teenage mothers or teenage parents. She explains why she is particularly fascinated by this subject:

"England has the highest rate of teenage pregnancies in Europe and this statistic is of growing concern. In this project I am exploring the current phenomenon of teenage mothers, and in some cases, teenage parents. Essentially these parents feel like children themselves, and it is this vulnerability that I am trying to convey. I am also interested in showing the relationship and bonding that exists between young parent and child as well as revealing the dynamics that are apparent between the mother, her partner and the extended family."

August Sander, born 1876

Bricklayer, 1928

Gelatin silver print
292 x 232 mm

http://www.moma.org/collection/object.php?object_id=53088

August Sander's approach to photography, a medium which developed rapidly during his lifetime, was one of documentary. It was his aim to show what was really there, not to represent an idea of his choosing or reflect pre-conceived idea of his subjects. He photographed those who would be considered ordinary, or even aesthetically displeasing, as well as beautiful or desirable subjects. August Sander is most famous for the photographic work *People of the 20th Century*, (1924), in which he put together hundreds of portraits of people from different levels of society and occupational groups in a series of portfolios.

Humphrey Spender, born 1910

Hitler Youth in a German Town, c. 1934

Gelatin silver print
206 x 157 mm

Humphrey Spender, like August Sander, was a photographer who believed in the value and interest of ordinary people. Later in life, Spender said, "the most valid and proper use of a camera is as a means of recording aspects of human behaviour; as time passes, social-documentary photographs gain in interest, whereas the 'beautiful' photograph ... progressively loses interest, becomes boring." This shot of the Hitler Youth was an ordinary scene in 1934 that has since taken on special historical importance. Spender, an English architect who lived through the 1930s in Germany, was interested in documenting the rise of fascism in Europe. Hitler was obsessed by surrounding himself with children to promote himself as a father figure – in the hope that people wouldn't question his lack of offspring under a regime whereby having lots of children was encouraged and even rewarded with money and medals. The characteristics of Aryan youth were crucial to the regime and harnessed by the Nazi propaganda machine, in films such as *Olympia* (Leni Riefenstahl, 1938), which promoted healthy, blonde haired, blue eyed young Germans as the inheritors of the Thousand Year Reich that would begin once Germany had established dominance in Europe. The young people depicted were caught up in the opportunities open to them under National Socialism – often oblivious to the true reasons for their free holidays and special treatment. The image was captured at a time when the reality of the politically, socially and racially exclusive nature of the regime and indeed the horrors of the Second World War were yet to unfold.

Boys and Girls, Sexuality and Growing Up

Awakening sexuality is a principle theme of the Bildungsromanen, or 'coming of age' novels in which the transition between childhood and adulthood is a crucial theme and character development associated with this is key. These include Rousseau's *Emile* and Goethe's *The Sorrows of Young Werther*, which have played a crucial role in the formation of cultural ideas about young people. The experience of transitioning from childhood to adulthood, both physically and psychologically, is central to the exhibition. This section will examine the complexities of teenage sexuality, and related anxieties and pleasures, and consider the experience of boys and girls as distinct. It will explore how androgyny became one of the prime symbols of a coalescing adolescent culture at the beginning of the twentieth century, and has continued to manifest itself in fashion, style and advertising to the present day. It will also take up claims that teenage and teenagers are over-sexualised by the media and advertising.

Selected Works:

Ron Mueck, born 1958

Youth, 2009

Mixed media

650 x 280 x 160 mm (plus plinth: 1050 x 500 x 500 mm)

Ron Mueck's hyper-realistic artworks are often made to be a surprising size – either much larger or smaller than life. *Youth*, a work in which a young man is examining a stab wound to his abdomen, is a small but striking piece at 650 mm tall, realistically depicting a wounded youngster, from the jeans hanging just below the waist to the look of disbelief on the boy's face. Mueck began his career as a puppeteer; his most famous work in this sphere is probably the 1986 film, *Labyrinth*. His sculptures are made from mixed media which can include fibre glass, resin, porous silicone, hair, finger and toe nails and sweat. For his sculpture of his deceased father (*Dead Dad*, 1996-7) Mueck used his own hair.

Youth has been associated with the story of *Doubting Thomas*, the disciple who refused to believe that Christ had been killed and resurrected, so insisted on feeling Christ's crucifixion wounds. This feeling of disbelief is certainly present in the work – as is the unsettling curiosity characteristic of the story of Saint Thomas.

David Hockney, born 1937

We two Boys Together Clinging, 1961

Oil on board

1219 x 1524 mm

http://www.hockneypictures.com/works_paintings_60_04.php

Hockney painted this piece as a student at a time when homosexuality was still illegal in Britain. The piece suggests a strong desire between the two subjects, and Hockney

speaks of his fondness for the phrase used in the title as well as his desire to promote the subject matter. The title, *We two Boys Together Clinging*, is taken from a Walt Whitman poem – an American writer who was active during the 19th century and whose work contained explicit sexual references and suggestions of homosexuality. Whitman was considered to be homosexual or bisexual and was part of a movement of writers whom began to address the subject of same sex intimacy in popular culture, alongside contemporaries such as Oscar Wilde.

Hockney says of his early work, "What one must remember about some of these pictures is that they were partly propaganda of something that hadn't been propagandised, especially among students, as a subject: homosexuality. I felt it should be done. Nobody else would use it as a subject because it was a part of me. It was a subject I could treat humorously. I loved the line, 'we two boys together clinging'; it's a marvellous, beautiful, poetic line." The text which Hockney uses in the piece refers variously to the poem itself and in the form of coded references, to himself or other people – the numbers probably correspond to letters of the alphabet which are initials of a real or imagined lover. These codes could also have been inspired by Whitman – who apparently used codes to identify acquaintances and friends in his notebooks and diaries.

David Haines, born 1969

Nike Air Sneakers vs. Col Sanders

Pencil on Paper
1810 x1400 mm

<http://www.davidhaines.org/Menunew.html>

David Haines' painstaking process of drawing with pencil in small detail leads to intricate and intriguing work as shown here. Haines often takes as his subject matter the 'scally' of Northern towns, clad in Burberry and sportswear. These young men are usually shown in ritualistic positions, undertaking strange activities either alone or together. Trainers and fast food often appear, usually in combination, in his work. The imagery verges on pornographic and fetishistic, although this is more strongly hinted at in his other work, not exhibited here.

JMW Turner

There will be 14 Turners exhibited alongside the exhibition, including 13 watercolours and one oil painting. The oil is *Crossing the Brook* (below right), and in its depiction of two young girls (possibly Turner's daughters) crossing a stream, it has been interpreted to represent the passage from childhood into adulthood.

JMW Turner began drawing and painting from a very early age. When Turner was young he often stayed with his mother's relatives in Margate; some of his earliest marine images feature the surrounding Kent coastline. Some of the pieces shown in this exhibition were made when Turner was just nine years old, and the self portrait on display was made at roughly 15 years old. It is one of just three existing Turner self-portraits. The painting of Mary Turner, his mother, is probably the only painting that exists of her. She suffered from mental illness and was often confined in the Royal Bethlehem hospital in London – hence Turner's frequent visits to Margate as a boy.



Selected works:

Crossing the Brook, exhibited 1815

Oil on canvas
1930 x 1651 mm

Self Portrait, circa 1790

Watercolour on paper
Support: 95 x 70 mm



Mary Turner, circa 1791

Support: 155 x 112 mm
On paper



We hope that you find the exhibition a rich source of inspiration your students – we feel that there is a huge amount of potential for discussion around the works and that in the themes of the exhibition there is something that everyone can relate to and make a connection with in some way. The variety of media on display, including but not limited to paintings, drawings, photography, film, sculpture, textiles and mixed media, will give a fantastic opportunity for your students to explore the processes that artists use and to investigate how works are made.

Dates for your diary:

16th September 6 – 8pm: Inspiring Learning Education Evening for *Nothing in the World But Youth*. By invitation only. Please email Chloe Barker for more information
cbarker@turnercontemporary.org

12th October 5-6.30pm: Apple training session: *Moodboard*
Join us for a training session with an Apple Distinguished Educator where you will explore the exhibition with an iPad and learn how to record and order creative responses using the *Moodboard* app. Free, booking essential, please email
learn@turnercontemporary.org

30th November 5-6.30pm: Apple training session: *Garage Band*
Come and explore the exhibition with an iPad and learn the basics of *Garage Band* – composing your own soundtracks in response to the artworks. Free, booking essential, please email
learn@turnercontemporary.org

Coming up at Turner Contemporary:

The Kiss, August Rodin, (1901 – 4)

4 October 2011 - 2 September 2012

From 4 October 2011 - 2 September 2012 Auguste Rodin's life-size marble sculpture *The Kiss* (1901-04) will be installed in the Sunley Gallery.

On loan from the Tate collection and one of the most iconic images of sexual love, *The Kiss* was voted the nation's favourite work of art in a 2003 poll. The embracing couple come from a true thirteenth century story of forbidden love, which was immortalised in Dante's *Inferno* and by many artists since.

The couple are the adulterous lovers Paolo Malatesta and Francesca da Rimini, who were slain by Francesca's outraged husband – also Paolo's older brother. They appear in Dante's *Inferno*, which describes how their passion grew as they read the story of Lancelot and Guinevere together. At the time, the perceived eroticism of Rodin's sculpture was controversial. This led to instances of the work being removed from public view.

Turner and the Elements

28 January 2012 - 13 May 2012

Our first major show of Turner works explores the important role that the depiction of the elements played in Turner's landscape watercolours and late paintings, in particular his fascination with capturing the elements in combination.

Throughout his career Turner was considered a painter of the elements.

Featuring over 70 watercolours alongside a selection of signature oil paintings, the exhibition also examines how Turner's vision of the elements in combination was closely linked to discoveries in the natural sciences of his day.

Turner and the Elements is organised in collaboration with Bucerius Kunst Forum, Hamburg 2 June - 11 September 2011 and The National Museum, Cracow 1 October 2011 - 8 January 2012.

Hamish Fulton, *Walk*

17 January 2012 - 7 May 2012

Hamish Fulton's first one-person show in the UK since 2002 will include new work made as the result of the group walks in Kent that were commissioned by Turner Contemporary in the lead up to the opening of our new gallery.

Based in Canterbury, Kent, Hamish Fulton has made walking the basis of his practice for the past three decades, producing photography, text and sketches that evolve from the experience of solo and group walks in the landscape.

He has stated "*If I do not walk, I cannot make a work of art*" and has summed up this way of thinking in the simple statement of intent: "*no walk, no work*".

The learning team at Turner Contemporary is:

Karen Eslea – Head of Learning
Beatrice Prosser-Snelling – Schools Officer
Keiko Higashi – Learning Officer
Ellen Amos – Learning and Events administrator

For more information on exhibitions, to book your visit, or to find out more about Turner Contemporary please visit the website at www.turnercontemporary.org or give us a call on 01843 233 000.