**Themes in Contemporary Art | From the individual to the collective: social turn in art of the 90s and beyond**

*Paula Burleigh, Art Seminar Group, November 8, 2016*

* Jeremy Deller, *The Battle of Orgreave,* 2001. Battle re-enactment in Orgreave, UK on June 18, 2001. Commissioned by Artangel.
* Jeremy Deller, *The Battle of Orgreave Archive (An Injury to One is an Injury to All)*, 2001. Wall painting, paint on fibreboard, vinyl text, map, books, jacket, shield, printed papers, 2 videos and audio. Installed at the Tate, commissioned and produced by Artangel. Film directed by Mike Figgis
* Rirkrit Tiravaneja, *Free*, 1992. Project at 303 Gallery, New York
  + *‘The situation is not about looking at art. It is about being in the space, participating to an activity. The nature of the visit has shifted to emphasize on the gallery as a space for social interaction. The transfer of such activities as cooking, eating or sleeping into the realm of the exhibition space put visitors into very intimate if unexpected contact; the displacement creates an acute awareness of the notion of public and private, the installations function like scientific experiments… The visitor becomes a participant in that experiment.’ – Rirkrit Tiravaneja*
* Carsten Höller, installation shot from “Carsten Holler: Experience,” exhibition at the New Museum in 2011
* Santiago Sierra, *Workers who cannot be paid, remunerated to remain inside cardboard boxes,* 2000. Berlin, Germany
* Tony Smith, *Die,* 1962. Steel
* Robert Morris, *Untitled (Standing Box),* 1961. Plywood
* Tilda Swinton, *The Maybe,* 1995- ongoing, Living artist, glass, steel, mattress, pillow, linen, water, spectacles
* Santiago Sierra, *133 Persons Paid to Have Their Hair Dyed Blond,* performed at the Venice Biennale,2001.
* Christoph Schlingensief, Bitte liebt Österreich, performance at the 2000 Vienna International festival. January, 2000. Vienna, Austria.
* Wendell Pierce (left) and J. Kyle Manzay rehearsing Paul Chan’s production of Waiting For Godot in the Gentilly neighborhood of New Orleans, 2007. Photograph from the NYTimes.
* Crowds watching performance of Paul Chan’s production of *Waiting for Godot*, New Orleans, 2007. Performance in Gentilly and the Lower Ninth Ward.
* Phil Collins, *they shoot horses,* 2004. Video, 2 projections, color and sound. 7 hours, overall display dimensions variable.
* Phil Collins, *the world won’t listen,* 2004-2007, synchronized three-channel video. 56 minutes.
* Berlin-based artist Tino Sehgal, who does not permit documentation of his work (video, photographic, or otherwise).
* Work to discuss: Tino Seghal, *This Progress,* 2006, presented at the Guggenheim Museum (New York) in 2010.
* Ai Weiwei, *Sunflower Seeds*. Installation photo of the “Unilever Series: Ai Weiwei, Sunflower Seeds,” at the Tate Modern, October 2010-May 2011.
* Ai Weiwei, *Snake Ceiling,* 2009. Children’s backpacks. Installation view of “According to What?” exhibition at the Hirshhorn Museum, 2013.
* Doris Salcedo, *Untitled,* 2003. Installation for the 8th Istanbul Biennial, 1,500 chair stacked between two buildings
* Doris Salcedo, *Atrabiliarios.* 1992-93, Wall installation with plywood, shoes, animal fiber, thread, and sheepskin.