



**LEEDS
ARTS RESEARCH
CENTRE**

RADIO CITY

MARION HARRISON

OUTPUT INFORMATION

Title:
Radio City

Output Type:
M – Exhibition

Venue(s):
Tate Britain

Year of first exhibition:
2015

Authors:
Marion Harrison & Dr Harold Offeh

Research Groups:
Participatory Practice



ADDITIONAL INFORMATION STATEMENT

Radio City diversified Early Years/Family audiences at Tate by introducing new models of learning, with 23 artists running drop-in spaces to create collaborative oral works. Radio was identified as a way of establishing dialogue with visitors, contrasting with the passive reception of art within Tate's curated spaces.

Radio City was an inter-generational project of radio, sound art and performance at Tate Britain (29th November 2014 - 15th February 2015). The Learning Gallery became a multifunctional studio for artist residencies, programmes of events, and broadcasts. The artist projects were dialogic in nature, ranging from Sophie Mallet encouraging visitors to pick and listen to a record 'to forge communication between strangers', to the 10-year-old Evelyn Shlomovitz interviewing Turner Prize-winner Martin Creed.

Key to the project were 3 group meetings scheduled during the 12-week period, where each artist discussed their project's impact, shared thoughts and findings, raised issues around institutional participatory programmes, and evaluated the audience's ability to take control and contribute in an informed way when working directly with artists. Six 1-hour radio broadcasts collating content from all 23 projects were broadcast on Resonance FM, London, January-March 2016.

The problem with art institutions' learning spaces is that they are perceived as supplements to its main programme. But potentially, when visitors move from an institution's curated galleries to its learning spaces, their understanding of an artist's practice shifts, becoming intrinsic rather than extrinsic: they are invited to 'inhabit' the artist's mindset. Radio City realised this potential, with visitors co-authoring projects with artists rather than simply 'doing' a version of their work, or paying passive homage in tokenistic learning exercises. The result, as participating artist Iris Garrelfs said, 'was a kind of democratisation...a blurring between museum visitors and myself: as I had invited people into the Listening Room, I also became a listener.'



“It seems that in the UK the lack of artistic airspace on public and community radio has been sidestepped by radio artists who have forged their own stations to redefine public space in myriad forms. And there are possibilities in the future. The latest temporary UK arts station call comes from the well regarded CCA Gallery Glasgow Radiophrenia next year, while London’s Tate Britain is currently running a family programme *Radio City* and its community programmes have commissioned myself and Jim Backhouse from Radio Arts to run a series of workshops called Reclaim the Waves from the end of February, working with the local Westminster community to document the changing city and produce a participatory radio installation for exhibition.”

Magz Hall, 11 December 2014

<https://soundstudiesblog.com/2014/12/11/the-new-wave-on-radio-arts-in-the-uk/>



“This is just to thank you for your participation in 'Flights of Passage' recently at Tate Britain as part of *Radio City 2014/15* (a Tate Learning Families project in collaboration with Resonance 104.4FM. It was a pleasurable experience to meet with you as part of my residency and work, and I thoroughly enjoyed listening to your narratives. In particular, thank you to all those of you who very kindly brought in objects to talk about and to share with me. 'Flights of Passage' received a lot interest from the public and individuals and I have been very pleased with this work in progress.”

Sutapa Biswas, *via email*, February 2015

GG

“Thank you for being there on Saturday and for your kind words, indeed the project was great; Sunday went very well too! I am glad we were able to make the radio’s processes visible and I think the listening, like you say, will be a very different thing. I listened to Boff's interview on MixCloud, Evelyn sounds extremely adult and professional!”

Nefeli Skarnea, *via email*, February 2015

GG

“I was struck by the generosity of visitors as people contributed so freely even very personal experiences. What came out of it for me was a kind of democratisation that happened through the stories, artists next to children, local residents next to Italian tourists. But there was also a blurring between museum visitors and myself: as I had invited people into the Listening Room, I also became a listener.”

Iris Garrelfs, *via email*, February 2015

GG

“Thanks again for selecting us. It really was an amazing opportunity for us and the whole *Radio City* programme was really standout. We are planning on rolling the project out and hope to have a debrief with the Tate team later so hopefully we'll find a time when you're in town.”

Gaylene Gould via email, February 2015



Knock, Knock, Evelyn Who? – 31
Jan 2015

Evelyn interviews Martin Creed.

Radio Show by 10 year old
Evelyn Shlomovitz with
Serge Vuille ad Nefeli Skarmea.

Image credit – image courtesy
of Marion Harrison



Waiting to record Boff Whalley & Tate Choir /Turner Gallery- January 2015

Image courtesy of Marion Harrison.



Tape Britain Install, Alan Dunn, November 2014

Image Courtesy of Alan Dunn.

RadioCity

28 November 2014 – 15 February 2015

RadioCity is a special season of participatory radio, sound art, performance and broadcast at Tate Britain.

Drop in to the Learning Gallery during the following dates to take part, broadcast or simply listen...

Tune into live broadcasts of RadioCity on Resonance FM – 104.4 FM or online at resonancefm.com.

RadioCity has been devised in collaboration with artists Marion Harrison and Harold Offeh, and Tate's Early Years and Families team.

tate.org.uk/radiocity

Programme

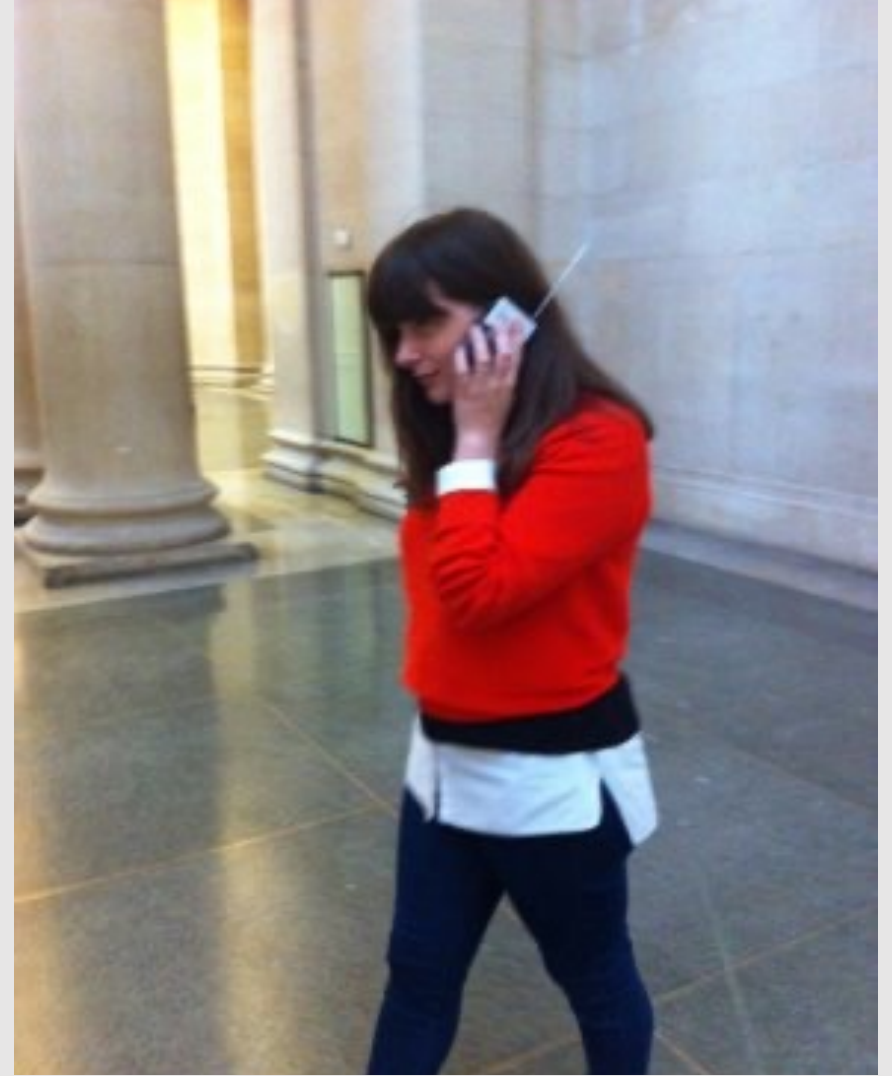
28 November–3 December	Sophie Mallett	<i>Sonic Blind Dates</i>
6–7 December	Scottee	<i>After the Tone</i>
13–14 December	James Chinneck	<i>Tuuri Terram</i>
17–21 December	Elaine Reynolds	<i>All Pirates to Proxy Bay</i>
24–26 December	Gallery Closed	
8–9 January	GIRTH	<i>The Sound of Looking</i>
5–9 January	Mark Bleakley & Josh Wilson	<i>Dennis Issa Studio</i>
10–11 January	Antoine Bertin	<i>Detachable Ears</i>
12–16 January	Scottee	<i>Towerblock Tracks</i>
17–18 January	Evan Hekoya	<i>Help me write a song</i>
19–23 January	Alan Dunn	<i>Tape Britain</i>
24–25 January	SPUR	<i>Gallery Radio</i>
24–25 January	Roff Whalley	<i>Singing in Space</i>
26–30 January	Sutapa Biswas	<i>To Kill Two Birds with One Stone</i>
31 January – 1 February	Serge Vuille, Nefeli Skarmea & Evelyn Shlomowitz	<i>Knock Knock, Evelyn who?</i>
2–6 February	Iris Garretts	<i>Listening Room</i>
7–8 February	Ben Cain & Tina Gverovic	<i>Audible Audience</i>
11–15 February	Gaylene Gould & WriteTalkListen / dubmorphology	<i>Mission to the Land of Misplaced Memories</i>

Wall Graphic outside Learning Gallery/ Tate Britain – 2014.



Sonic Blind Dates, Sophie Mallet,
2014

Image courtesy of Harold Offeh.



Introductory Transmission, Marion Harrison, 2014

Images courtesy of the artist



Introductory Transmission, Marion Harrison, 2014

Images courtesy of the artist



Introductory Transmission, Marion Harrison, 2014

Images courtesy of the artist

GG

“I just wanted to send you a loud THANK YOU for this week-end, which has been an amazing experience for me and my team. It has been a pleasure to work with you: we've learned a lot throughout the process, filled our ears and bodies with emotions. I hope it contributed to *Radio City* in interesting and satisfying ways on your side of things.”

Antoine Bertin, Artist, 13 Jan 2015



“Having this project as a participatory work was a substantial change from how I normally do SBD, but in general my practice is rooted in participation so it was quite easy to adapt. As an experiment in listening I found it quite interesting to observe how people interact and react to both music and knowledge. I'm not sure I can articulate yet how this affected my practice but next year at OSE I'm researching how communication can happen through lack of knowledge rather than the transmission of fact so SBD at Tate will inform this research.

One significant change for me was to see how participation is facilitated by the project but that the actual outcome is just a way to start a conversation. Most of the people who participated in the project shared a conversation with me completely outside of the purpose of SBD, but that was instigated by the aim of picking and listening to a record. I'm interested in exploring the possibilities of participatory art to forge communication between strangers.”

Sophie Mallett, Artist, 12 Dec 2014

Keywords:

Broadcast

Sound

Participation

Collaboration

Curating

Education

Key Dates:

28 Nov 2014 – 15 Feb 2015

Funding:

Tate Britain

Links:

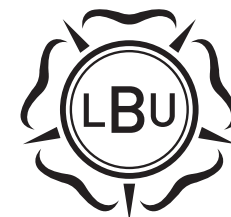
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