

# Conversations and Actions Whitechapel Gallery

Mel Bochner, Giuseppe Penone,  
Maurizio Cattelan, Matt Stokes  
Autumn 2012

[whitechapelgallery.org](http://whitechapelgallery.org)

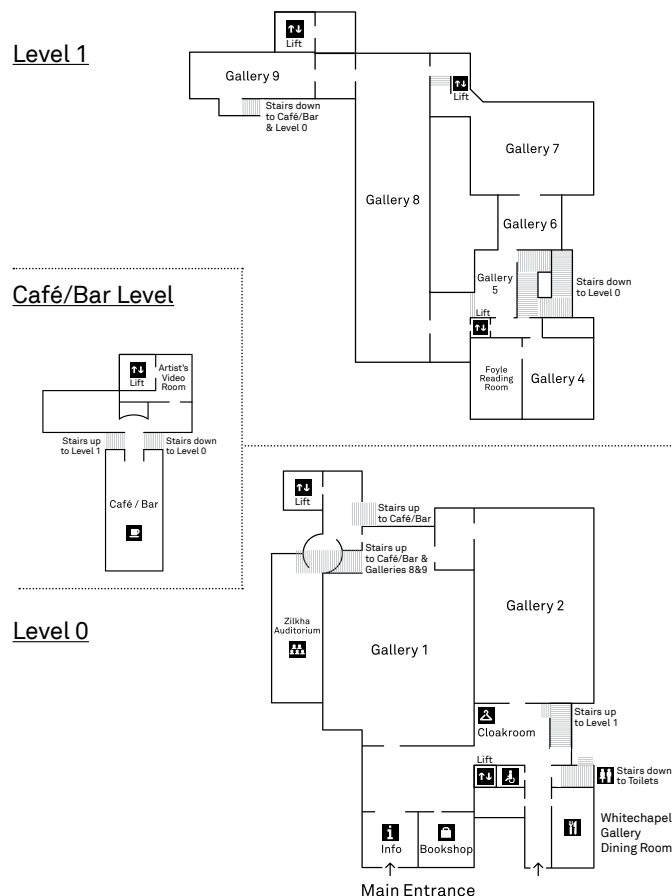
## Introduction: Conversations & Actions

Conversations & Actions has been put together by the Whitechapel Gallery's Education Department to introduce primary and secondary school teachers and group leaders in general to each season of exhibitions and new commissions at the Gallery. It explores key themes within the exhibitions by suggesting questions to spark conversation, warm-up activities, discussions around works in focus, and proposing actions that can be realised in the Gallery or back in the classroom.

Illustrations and artists' quotes are included, and links to further information about the artists and works on display. In addition to using the information within the resource, we recommend doing your own research through the 'further information' sections at the end and identifying any cross-curricular connections with other subject areas in advance. We also recommend calling the Education Department to discuss your visit, availing of our studio spaces (which can be booked free of charge), and other events at the Gallery listed at the end of this resource.

We hope you enjoy your visit.

## Whitechapel Gallery Map



## Autumn 2012 at the Whitechapel Gallery

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Autumn 2012 sees many new, exciting exhibitions and commissions arriving at the Whitechapel Gallery, from **Mel Bochner's** exhibition *If the Colour Changes* to a display of **Maurizio Cattelan's** early work, **Matt Stoke's** new film, *Give to me the Life I Love* in the Project Galleries, and many artists as part of *Aspen Magazine* in the Archive Gallery. It also sees the arrival of the latest, year-long commission at the Gallery - **Giuseppe Penone's** *Spazio di Luce* (*Space of Light*).

An overarching theme in the work of all of these artists is an interest in art and its connections to society. All of them encourage us to probe and investigate what we see, and not take things for granted. Penone and Bochner exhibited with each other in the 1960s, both having turned their backs on a form of abstract painting that had run its course, and both interested in the use of photography. Language and politics is a theme that runs through Bochner and Stokes' work, while an obvious sense of humour can be seen in both Cattelan and Bochner too.

In the work of all of the exhibiting artists, there are obvious links with art & design in the primary curriculum (Key Stages 1–4), as a secondary school subject, but also with English, maths, design and technology in relation to Bochner, PSHE and citizenship in relation to Stokes, and Italian history and geography in terms of Cattelan. Useful definitions are marked with an asterisk \* throughout and listed at the back.

Please note that some language used in the Mel Bochner paintings in the final gallery of the exhibition may be offensive to some visitors. However, these works can be avoided. Also, please note that the film by Matt Stokes contains strong language and scenes of a violent nature that may not be suitable for all students.



**The Bloomberg Commission:**  
**Giuseppe Penone**  
4 September 2012–1 September 2013



**Collection Sandretto Re Rebaudengo:**  
**Maurizio Cattelan**  
25 September 2012–2 December 2012



**Mel Bochner: *If the Colour Changes***  
12 October 2012–30 December 2012

## Mel Bochner *Measurements and Theories*

Gallery 1, stairs and Gallery 8

*My interest is in the various and fundamental ways we have of understanding and moving through the world, of coordinating our acts or operations, for example: joining, separating, corresponding, or transposing. I am not 'making art'. In the sense that my work is intransitive (it has no object). I prefer to say that I am 'doing' art.*

Mel Bochner, Lecture at the ICA London, 1971

*If the Colour Changes* is the first major British exhibition of New York artist **Mel Bochner** (b. 1940, Pittsburgh), one of the founding figures of conceptual art\*. Tracing nearly 45 years of his work, from the late 1960s to today, the exhibition shows his fascination with language, colour and perception through painting and photography, sculpture and installation\*. The artist came of age during the second half of the 1960s alongside other conceptual artists such as **Sol LeWitt**, **Eva Hesse** and **Robert Smithson**. A moment of radical change, both in society as well as in art, painting had lost its leading position, while language moved from a means of describing art to becoming part of art itself.

**Work in Focus:** *Actual Size at Eye Level* (1969)



Why is there a red line across the doors and walls at the beginning of the exhibition? Look at the photos on either side of the main doors and try to work out what Bochner is doing and why.

The red line marks Bochner's eye level and is part of *Actual Size at Eye Level*, 1969. It illustrates his interest in how we relate to the architectural measurements that surround us, which he first became interested in after a residency in a science lab. Bochner views measurement (how it structures our experience) in a similar way to language (how it structures our thought). He is trying to make the point that what we see, think and know is dependent on our perspective and experience.

### **Action: In Gallery**

Find another measurement work in the exhibition which utilises the architecture of the Gallery. Bochner calls it a 'whirlpool of measurements' (it is located on the stairs) and was inspired by Marcel Duchamp's *Nude Descending a Staircase* from 1912.

Do you know anything about this work? What do you think Bochner is measuring and why?

### **Action: Beyond the Gallery**

Materials: different colour electrical tape/ board markers/ chalk, camera, printer, A4 paper

Create a group exhibition using your own *Actual Size at Eye Level* works:

- Measure the range of different heights at eye level in the group using different coloured electrical tape across a blank wall, or using pens on a whiteboard/ chalk on a chalkboard.
- Photograph your profiles.
- Print out your profile portraits to scale, so that they are life-size.
- Use your eye level line as the hanging height for your portrait.
- How do all the different eye levels compare? What it is like to include yourself in an artwork? Can you think about Bochner's work in a different way now?

## Work in focus: *Theory of Painting*, 1970



Mel Bochner: *Theory of Painting*, 1970  
© Mel Bochner

Focus on the big installation work between the 2 walls in Gallery 1, *Theory of Painting*. Read the words on the wall and discuss their meaning. How do they relate to the newspaper and paint below them? What date is on the newspaper and how has the pigment been added to the paper?

Here, Bochner presents a very simple set of circumstances - one that he felt had come to define abstract painting and the discourse around it in the 1960s/70s. He identified coherence and dispersal of figure and ground as the only options left for a painter, and by including it in his work this way, is showing that he wanted to go in a different direction. A black and white photograph of the artist **Henri Matisse** painting as an old man, where newspapers are strewn on the floor, influenced the making of the work. The installation is re-made every time it's exhibited from newspapers printed on the day of installation (in this case, The Sunday Times, 30 September 2012) and spray-painted with blue pigment.

### Action: In Gallery or Beyond

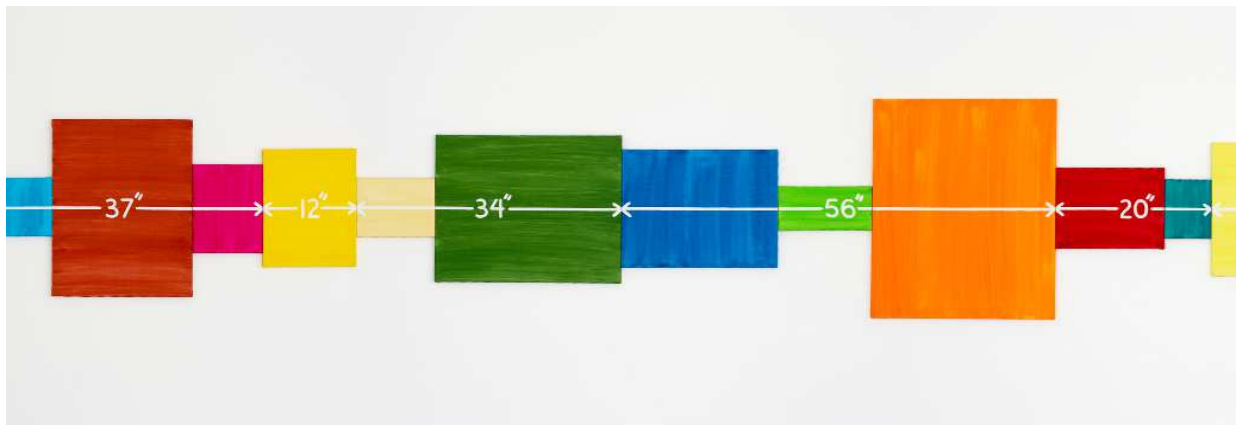
Materials: newspapers, small squares of colour tissue/ sugar paper or paper, crayons/ pastels etc.

Illustrate your own theory:

- In groups, discuss opposing words or actions that you encounter on a daily basis such as pile/ scatter, geometric/ random, or even prepositions such as over/ under, beside/ between.
- Make your own work using the same system as Bochner in *Theory of Painting*, but on a smaller scale, working with basic art materials.
- **Extend:** think about a system of actions that you undertake at school or at home that is limited – for example how you take notes about things, or how you go about writing an essay. Illustrate your theory using everyday materials (pencils, foolscap, highlighters etc.).

Continue upstairs to Gallery 8 and see some more of Bochner's work around measurements.

## Works in focus: *Event Horizon*, 1998



Mel Bochner: *Event Horizon*, 1998  
© Mel Bochner

What is Mel Bochner representing in these works – what is he measuring?  
What other work in the exhibition can you compare them to?  
Is composition part of the paintings or are they part of an overall composition?  
Are they abstract?  
At whose eye level have the canvases in *Event Horizon* been hung?

These works are rooted in Bochner's earlier measurement works and play with the conventions of painting\*. Bochner made them using 'readymade' canvases he bought from an art store, emphasising once again how spatial decisions are made for us. Hung at his eye level, they are conceptual works that describe the architectural space in which they hang.

### Action: Beyond the Gallery

Materials: washable markers, camera

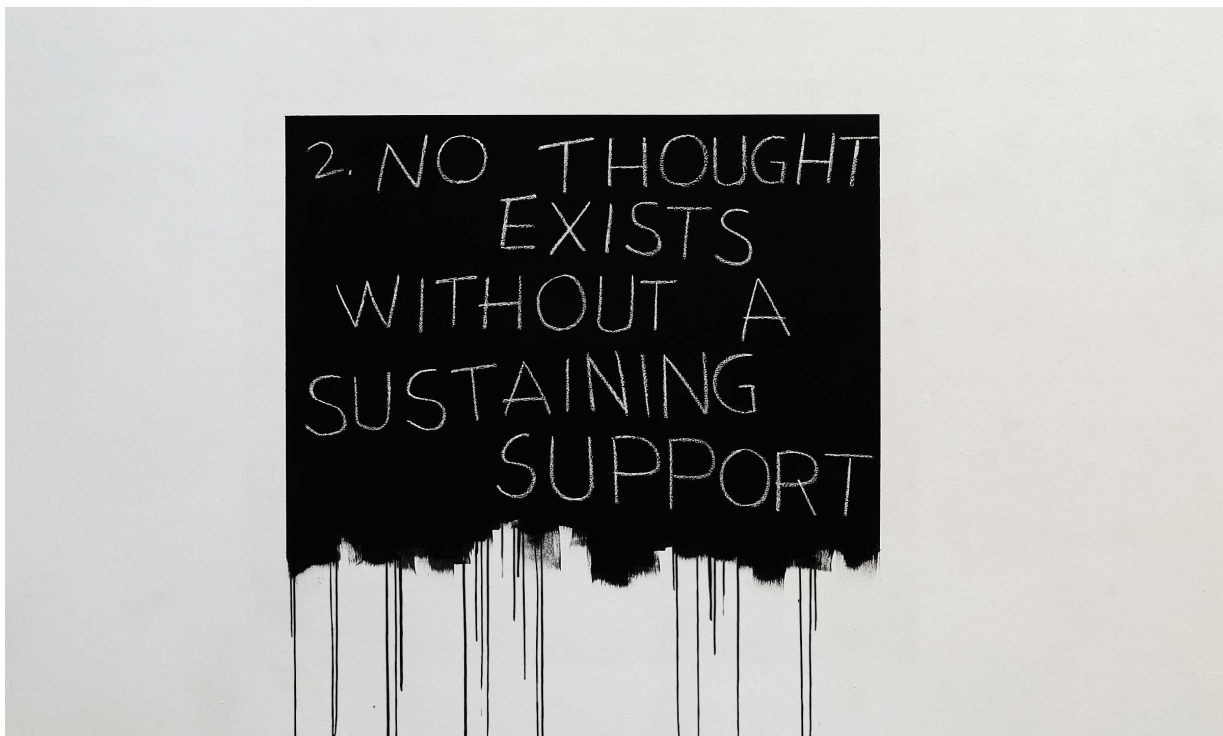
- Look around your classroom at parts of the architecture, infrastructure and materials that are not tailored to the space or made to measure, but that are instead of 'stock' measurements. For example, windows, chairs, tables, chalkboards/ whiteboards, computer screens, sketchboards, paper.
- Using a marker pen that can be wiped off after use (you'll need to check the type of surface you're drawing on, too), mark out the measurements that surround you.
- Take photos of the space once it's been mapped.
- **Extend:** hold an impromptu exhibition of stock measurements in your classroom.

## Mel Bochner: *Language*

Gallery 8 and 1

*Rather than think about my work categorically as painting or sculpture, I think of them as more like 'gerunds', verbs that act as nouns. So that the work is an active thing, both the doing and the thing done. (...) I feel that the basic question in my work is how do you experience yourself in the world, which is to say, how do you inhabit an idea of the world?* Mel Bochner interviewed by Elayne Varian, 1969

**Works in focus:** *No Thought Exists Without A Sustaining Support*, 1970



WMel Bochner: *No Thought Exists Without A Sustaining Support*, 1970 © Mel Bochner

The meaning of the work *No Thought Exists Without A Sustaining Support* is central to the whole exhibition. Can you find it? (It's at the top of a staircase). How has it been made? What does it mean and how does it relate to the works you've already looked at?

This statement means that pure thought is not possible – we are conditioned to think in certain ways, in the same way we are forced to experience space through specific measurements. As you've seen, Bochner makes work about theories and measurement, language and perception using different 'delivery systems', such as newspapers and spray paint or velvet canvas and oil paint. These can be viewed as his 'sustaining supports'.

*Whether in the public or the private domain, my recent work attempts to confront the ideologies and hidden agendas of language. Because, as recent history has painfully taught us, all abuses of power begin with the abuse of language.*

**Works in focus:** *Sputter*, 2012, *Oh Well*, 2010, *Amazing*, 2011



Stand in front of one of Bochner's text works and read it aloud as a group, taking turns.

Do you perceive certain words/ phrases as particularly positive and/ or negative?

How do they relate to one another and how does the meaning expressed by the words change through the journey from first to last?

Does the colour change how you think about a word?

Ranging from everyday complaints, enthusiastic exclamations and slang, Bochner makes these works after overhearing an expression or chancing upon it in conversation. He jots down word chains in his notebook adding to what he calls his "warehouse of words" with the aid of a Roget's Thesaurus\* in preparation for the finished work. As a result, the paintings vividly capture contemporary life and its verbal manifestations. This way of working was influenced in part by Bochner's father's profession of sign-painting. The artist compares each one to a mini-painting, spending a lot of time mixing the right colour.

The vocabulary chosen by Bochner for these works deteriorates as the 'family' of word chains develop, often becoming aggressive towards the end. Through these works, he also exposes the conventions that govern language. Bochner believed colour provided the vital bond between reading and looking, where the written word 'takes a back seat to paint'. In all of these works colour plays a crucial role, addressing itself not to linguistic thought but to sensory perception. Bochner's paintings cut right to the heart of the age-old question of how mind relates to body, thought to emotion, and the difficulty of expressing either one adequately.

*'Bochner represents the way we speak now, the chatter of the cell phone and the street. An insistently American realism enters conceptualism through its back door'*

James Meyer, 'Mel Bochner: Colourful Language'. Unpaginated exhibition leaflet, National Gallery of Art, Washington DC, 2011.



Remember the very first work in the exhibition? What did it say? When do you use the phrase blah blah blah and what does it mean to you?

*Blah, Blah, Blah* is the most recent of Bochner's text works and was made especially for this exhibition. Although it looks like a painting, no trace of the artist's hand or even a paintbrush was used in its making. The paint was squeezed from tubes directly onto the velvet canvas through a hydraulic press. Bochner is playing on what the definition of a painting is, and commenting on what he terms '*the black hole of language*'.

#### **Action: In Gallery**

Materials: thesaurus, pens/ pencils, paper/ notebooks

- Break into groups and choose one of the above works to focus on.
- Read your work aloud as a group, thinking of the opposite word or sentiment to the first word or phrase of your chosen work.
- Through word association, as a group think of similar words or phrases (using a thesaurus if you like) to make an opposing word chain to those on display.
- Read it aloud to the other groups.
- **Extend:** make a brand new word chain using your responses to the exhibition.

#### **Action: Beyond the Gallery: Word Portraits**

Materials: A3 paper, rulers, pencils, markers/ paints

The inspiration for the thesaurus works in the last gallery of the exhibition came from early word portraits Bochner did of his friends in the late 1960s, where chains of adjectives, verbs and nouns gathered together with the help of a thesaurus described characteristics of the work and personalities of Bochner's artist friends such as **Eva Hesse**, **Robert Smithson** and **Dan Flavin**.

#### **Make your own word portrait:**

- Find a partner to make a portrait about, jotting down chains of adjectives, verbs and nouns or phrases you associate with that person.
- Work the words into a word portrait, first deciding how they will appear on paper – in a word chain like the ones on view, or in a list for example - depending on the most suitable shape for the sentiment you want to convey. For instance, Bochner's word portrait of Eva Hesse is in the shape of a spiral.
- Using alphabet stencils or a font that you decide and draw yourself, create the word portrait.

## Matt Stokes: *Give to me the Life I Love* (Project Galleries, Galleries 5 & 6)

10 minute 2 channel film



Give to me the Life I Love production stills  
© Photos by Dan Weir

What do you know about the history of Bangladeshi or Bengali people in the UK, and in particular in east London?

Do you know anything about the Bangladesh Liberation War?

Pick a book from the shelves. What language is it written in?

Why do you think this library has been moved here for the duration of the exhibition? What different kinds of books can you find?

Large numbers of Bangladeshis emigrated to the UK, primarily from Sylhet in the north-east of the country and mainly during the 1970s. The largest concentration of Bangladeshis live in London, primarily in the east London boroughs, and in Tower Hamlets the community make up approximately 37% of the borough's total population. The language traditionally used by Bangladeshis is called Sylheti or Bengali.

As part of the community programme *The Street*, Whitechapel Gallery presents the film *Give to Me the Life I Love* showing two stories that mirror each other across different moments in time, drawing on accounts of the struggles faced by the local Bangladeshi community when first arriving in the UK and the experiences of younger generations living in east London today. The film deals frankly with racial tensions and illustrates the attitudes of different generations, and their comparative experiences as people of Bangladeshi origin growing up in east London.

Made by the artist **Matt Stokes** (b. 1973, Penzance), it was inspired by the 2011 fortieth anniversary celebrations of Bangladeshi Independence and features local performers King Sour DA MC and Naga MC. To make the film, Stokes, who immerses himself in communities to look at the culture that shapes people's lives, spent nearly two years researching the events of 1971 in Tower Hamlets, across the UK and in Sylhet and Dhaka. Collaborating with scriptwriter Syed Rahman to weave these sources together, the final story uncovers tensions between friendships and communities in the face of hostility. Alongside the film

## Work in Focus

Watch the film once, concentrating on the film on the left hand side. What happens; where and when do you think it is set; who are the main characters? Now watch the film on the right, asking the same questions. How do the films relate to one another?

### Action: In Gallery

- Break into 2 groups and discuss how the following themes are explored in each of the films - friendship, family, youth culture and racism. You may need to watch the films a few more times.
- Report to the rest of the group and discuss the different ways these themes are dealt with in each of the films.

*Give to Me the Life I Love* is a short fictional film, projected onto 2 screens that evoke the pages of a book (corresponding to the adjacent library). A contemporary story about a group of young people is screened alongside a film of a group of similar aged young men from 1978. They are both linked by the character Ikbar who is a young man in one and middle aged in the other. In the contemporary story as an older man, he shares a love of poetry with Mohib, a young man who works in a mini market and is being bullied. The films explore racial tensions in east London today and in the 1970s, and through their juxtaposition illustrate the attitude of different generations to each other, and their comparative experiences as people of Bangladeshi origin growing up in east London.

The adjacent installation of books from Bangladeshi bookstore Ruposhi include a mixture of fiction, academic, literature and children's books, emphasising the importance of the teaching of the Bengali language and history.

### Action: Beyond the Gallery

- How does your experience as a young person compare to that of your parents? Think about where they grew up, the different issues they may have faced growing up, and about the difference in the political or economic situation of that time.
- Identify an older family member from a different generation – one of your parents, an aunt or uncle, or perhaps a grandparent. Try and meet them to discuss their experiences at first hand. What did you find out? Make notes and write a summary of your findings.
- Compare their experience to yours at a similar age. What are the similarities and differences?
- If you had the choice, would you choose to show the difference in your experiences as young people in book format, as a film or through a different art form such as theatre?

## Collection Sandretto Re Rebaudengo: Maurizio Cattelan (Gallery 7)

*"I am interested in people's reactions, though: a work of art is not complete without the comments, the words, and ideas of whoever happens to be in front of it. They are the ones who create the work. I don't do anything: art doesn't exist without points of view and different interpretations"*

*Andrea Bellini (US editor of Flash Art), 'An Interview with Maurizio Cattelan', September 2005.*

Walk around the display in Gallery 7 looking at all of the work. Choose one that you are particularly attracted to, even if you can't explain exactly why. What comments do you have about the work; what words can you use to describe it; can you connect it to your own life in any way?

Known as the art world's joker, **Maurizio Cattelan** (b. 1960, Padua, Italy) addresses universal themes such as authority, power and death, blurring the line between art and reality to provoke reaction. He has performed numerous 'stunts' in the name of art such as holding an exhibition with a 'back soon' sign on the door of an empty gallery, and reporting the robbery of an 'invisible exhibition' to Italian police. Since his retrospective 'All' at the Guggenheim, New York (November 4 2011 – January 22 2012), where he suspended all of the work he has ever made in the central atrium of the museum, Cattelan has decided to stop making work as an artist.

**Works in Focus:** *Bidibidobidiboo* (1996) and *La rivoluzione siamo noi* (We are the revolution) (2000)



### Action: In Gallery

- Split into 2 groups and compare and contrast these works.
- What's going on? What are they made of? Why has Cattelan chosen this subject and what themes do you think he might be getting at? What do the titles tell us about the work?
- You might need to do a bit more research about the titles with the help of your teacher or group leader, but remember, Cattelan is interested in your reactions, comments and ideas about his work even if it's your first time viewing it.
- Pretend you are trying to sell this work to the other group, using all of the reactions, thoughts and ideas that surfaced about the work.

In both of these works, Cattelan is playing with scale and using human or animal characters and furniture. *Bidibidobidiboo* uses the title of a song sung by the fairy godmother in Disney's Cinderella to describe a comparatively dark scene where we are led to believe a squirrel has committed suicide using a gun in his abandoned kitchen, together with dirty dishes in the sink. The tiny formica kitchen is a model of Cattelan's parent's kitchen that he grew up in. The work might get you thinking about the act of committing suicide, and about how we are quick to give animals human characteristics, attributing them with idealised personalities in Disney films, for example.

*La rivoluzione siamo noi* depicts a life-size self-portrait of Cattelan with a menacing smile attached to a tiny body, dressed in a suit that was historically worn by fellow artist **Joseph Beuys**. Beuys was a sculptor, theorist and considered to be one of the most influential artists of the 2nd half of the 20th century. He campaigned for an extended definition of art, and the idea of 'social sculpture', which he claimed could have a role in shaping society and politics. His famous slogan, 'Everyone is an artist' suggested that everyone should apply creative thinking to their own area of specialisation. *La rivoluzione siamo noi* (titled in Italian) was a photographic print created by Beuys in 1972. In this self-portrait, he depicts himself full length, striding out of the photo in a physical gesture of his belief that art is the only revolutionary force capable of change.

Cattelan's work of the same name from 2000 is very different in its approach, but is still a form of portrait of the artist. Hung up on a clinical coat rack of stainless steel, Cattelan's grin encapsulates his overall approach to his work, yet perhaps he is making a statement about the status of the artist today that Beuys may have identified and agreed with.

### Action: Beyond the Gallery

- Do some online research and find an image of Joseph Beuys' *La rivoluzione siamo noi*.
- Compare Beuys' portrait to Cattelan's. They have made specific choices about scale, clothing/ costume and background.
- Create your own portrait, deciding what statement you want to make and how you want to depict yourself – will you play with scale? Will you be wearing your own clothes or someone else's? What kind of expression will you have on your face? What will be in the background?

## The Bloomberg Commission: Giuseppe Penone: *Spazio di Luce* (Space of Light) Gallery 2

### Repeating the forest

*A shelter, a ceiling of trees, a floor of trees, a wall of trees. If you look at a ceiling, a floor, a wall of wood, you see the trunks, branches, leaves. It is helpful if you can understand from the design of the wood the shape of the trunk, of the branches, of every single tree. The glance that runs along the wood's structure, passes across the shape of the tree as insects have done.*

Giuseppe Penone, 1969



Walk around Penone's sculpture of a tree, looking inside, through and all around the space of the Gallery. If you are drawn to touching the sculpture, go ahead.

The sculpture was made specifically for this former library space.

How does the bronze cast of a tree relate to the history of the space?

What else do you notice in the space?

Does encountering the sculpture remind you of an experience you have had outdoors?

How does the atmosphere in the Gallery compare to that of the street outside?

The latest Bloomberg Commission for Gallery 2 is of the work of Italian artist **Giuseppe Penone** (b. 1947, Garessio, Italy), who over the past 45 years has examined society's understanding of nature, insisting that the spheres of culture and nature are inextricably linked. In the late 1960s, he became associated with the innovative Italian group, Arte Povera who, inspired by the radical politics of the time and frustrated by the limitations of academic art education, embraced diverse sculptural practices and materials for their work to have a wider social impact. Trees and nature have been a consistent theme and life-long preoccupation in Penone's work. In his early career, he performed many 'actions' or performances (which survive only as photographs) that took place in forests near Turin and his home town of Garessio.

## Work in Focus: Space of Light, 2012

Why is this work called Space of Light?

Why do you think the artist allows you to touch it when usually you can't touch sculpture in a Gallery?

What is it made from and how was it made?

What does a tree symbolize to you?

This bronze cast of a larch tree felled in a valley in Turin was made through an ancient process called 'lost wax' casting, where the interior and exterior of the tree are deliberately reversed. It was cut into stand alone sections in Penone's studio, covered in a layer of silicone, then wax and finally plaster. Liquid bronze was poured into the area where the wax was, melting it and creating a layer of bronze. The interior was painted with gold leaf. It is important for Penone that the material is bronze - a natural, vegetable product that was heated by burning wood, linking to the lifecycle of the tree. The pieces become animated in the space with an identity of their own.

When we look up at a tree vertically, we see how they move towards the light (this is how they grow), but in Penone's piece the light is within. The artist is interested in how we relate to the natural world through touch - for example in the case of finger prints being left by workers. He feels it is important to understand through touch rather than sight - one of the primary reasons he moved from painting to sculpture as an artist. Although *Spazio di Luce* is a monument to nature, it is not the artist's intention for it to be a statement on contemporary environmental issues. Penone is interested in human interaction with and perception of the environment, and our relationship to the eco systems we inhabit, believing the immediate encounter to be of utmost importance.

### Action: In the Gallery and beyond

Materials: paper, charcoal, graphite, pencil

- Have a look at Penone's drawings in the documentation space adjacent to the Gallery and try it for yourself.
- Look around the space you are in (whether it's the Gallery or your school) at a piece of wood in the floor/ ceiling or as part of a piece of furniture.
- Using *frottage*\*, get to know the piece of wood by rubbing its different edges with charcoal or graphite on paper.
- Find out what tree it is made from and what it may have looked like as a young sapling.
- Draw the block of wood with the sapling in it in a similar way to Penone.

**Action: In the Gallery and Beyond**

Materials: pens/ pencils and paper

Throughout his career, Penone has reflected on his work by writing poetic sayings. Some of these are listed in the adjacent document space, such as *Repeating the Forest* listed above. Create your own poem in response to *Spazio di Luce* and the space it is in:

- Think about what the former library that is now home to Penone's work would have looked like, and write down some descriptions – e.g. walls lined with books, people reading etc.
- Think about what the space is used for now by observing other people in the gallery space.
- In the same way that in *Repeating the Forest*, Penone talks about the trees that the walls, ceiling and floor used to be made from; write some descriptive text or a poem about how the gallery used to be a library and what it's used for now.

**Useful definitions****Conceptual art**

An art where the ideas and thought processes involved in the making of the work take precedence over more traditional aesthetic and material concerns.

**Installation**

3 dimensional works that are often site specific and designed to transform the perception of a space.

**Abstract Expressionism**

Abstract expressionism was an American post-World War II art movement in the 1940s that established New York City at the centre of the western art world. Its most famous artist was Jackson Pollock, known for dripping paint onto a canvas laid on the floor, whose influence could be felt right through to the 1960s and 70s when Bochner was painting.

**Conventions of painting**

The set of generally accepted standards, norms and criteria around painting at any given time.

**Frottage**

Frottage (from the French froter, meaning 'to rub') was developed by surrealist artist Max Ernst and is created by using a pencil or other drawing tool to make a rubbing over a textured surface.

**Roger's Thesaurus**

A widely used English language thesaurus, created by Dr. Peter Mark Roget (1779–1869) in 1805. The original edition had 15,000 words, but each new edition is larger, containing more and more amounts of words.

## Find out more: All exhibitions

Download the text panels for all exhibitions here:  
[whitechapelgallery.org/exhibitions](http://whitechapelgallery.org/exhibitions).

### Mel Bochner

View the film: '*Mel Bochner in his own words*' by Lizbeth Marano (10 minutes) in the Screening Room opposite the Cafe.

Pick up DO ART a Family Trail by artists Simon and Tom Bloor from the information desk with more activities to try at home and in the Gallery for younger age-groups (5-12 years). (£1)

Buy the exhibition catalogue from the bookstore - Mel Bochner, *If the Colour Changes* (£19.95).

View the artist's website:  
[melbochner.net](http://melbochner.net)

### Matt Stokes

Hear the artist, scriptwriter and some of the actors discuss their experience in a film illustrating the making of *Give to me the Life I Love* (Upper space, Project Galleries)

See other examples of the artists work here  
[workplacegallery.co.uk/artists/\\_Matt%20Stokes/](http://workplacegallery.co.uk/artists/_Matt%20Stokes/)

Related events:

Film: From Cable Street to Brick Lane  
Thur 4 Oct, 4pm. (Free)

Talk: Matt Stokes

Thur 4 Oct, 7pm.

Film: From Dhaka to the Docks

Wed 10 Oct, 7pm.

Brady Arts & Community Centre, Hanbury St, London, E1 (Free)

Film: Artists at Sea

Thur 18 Oct, 7pm. (£6/£4 conc.)

Walking Tour: Resting Places

Sun 21 Oct, 2pm.

Meet at Wapping Station (Free)

Walking Tour: Community Activism in East London  
Sun 4 Nov, 2pm.  
Meet in Gallery 5 (Free)

Film: Tareque Masud:  
Matir Moina (The Clay Bird )  
Sun 18 Nov, 3.30pm. (£6/£4 conc.)

All films shown in the Zilkha Auditorium, Whitechapel Gallery unless otherwise stated.

### **Maurizio Cattelan**

Buy the catalogue – *Think Twice: Twenty years of Contemporary Art*  
from Collection Sandretto Re Rebaudengo (£18.95)

Read an interview with the artist:  
[sculpture.org/documents/scmag05/sept\\_05/webspecs/cattelanenglish.shtml](http://sculpture.org/documents/scmag05/sept_05/webspecs/cattelanenglish.shtml)

See images and a short film about Cattelan's retrospective at the Guggenheim, New York, including their teachers' notes:  
[guggenheim.org/new-york/exhibitions/past/exhibit/3961](http://guggenheim.org/new-york/exhibitions/past/exhibit/3961)

### **Giuseppe Penone**

Material from Penone's archive is included in a series of displays around the themes of Imprint, Positive/ Negative, Touch and Light are on show in an adjacent space, including writings, sketches and photographs.

A short film including an interview with Penone can be found here and outside the exhibition:  
[whitechapelgallery.org/exhibitions/the-bloomberg-commission-giuseppe-penone-spazio-di-luce](http://whitechapelgallery.org/exhibitions/the-bloomberg-commission-giuseppe-penone-spazio-di-luce)

Buy a copy of the exhibition catalogue from the Bookstore: *Giuseppe Penone, Spazio del Luce* (£18.95)

To book your free group visit to the Whitechapel Gallery and use our Education Space (available Tuesday, Wednesday and Thursday during term time) please call 02075227894 or email [education@whitechapelgallery.org](mailto:education@whitechapelgallery.org)

If you have enjoyed this Conversations and Actions or have any other feedback please do contact us.

For more Conversations and Actions visit  
[whitechapelgallery.org/education](http://whitechapelgallery.org/education)