

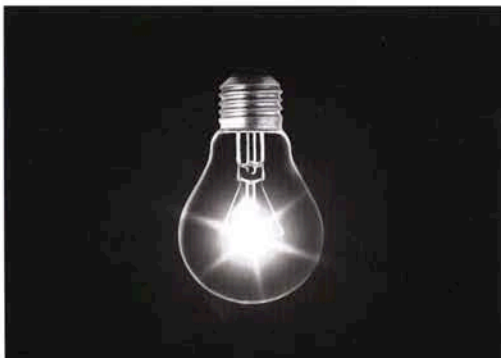
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## Carsten Höller Test Site

**10 OCTOBER 2006 – 15 APRIL 2007** Carsten Höller's first slide work offered visitors a quick getaway as a gallery exit at the first Berlin Biennial in 1998. The slides have proliferated since then, functioning as a private exit from the office of Miuccia Prada, and later entwined with Anish Kapoor's *ArcelorMittal Orbit* tower in London's Olympic Park (in order to boost visitor numbers). In 2006, Höller sets up five slides in the Turbine Hall under the title *Test Site*: two shorter ones from the Level 2 bridge, and then one each from the third, fourth, and fifth floors. Each

offers a different speed of descent, depending on your daring. The hall becomes a busy playground; once a ticket is obtained for a 15-minute window allocation, visitors step into a cloth sack that helps them whizz down an up-to-27-metre descent in seconds. Is it art? Doesn't matter. It is popular, free and, well, fun. Come in, have a go and, sure, if you take in any of the other so-called art installed around the building, then great. The slides are as much interactive sculpture as they are a lure to a wider set of audiences apparently hungry for new experiences, or at least

a few seconds on an elongated helter-skelter. It is also the slippery slope of the Turbine Hall turning less into a place for looking and more a place for jostling, activity and interaction, later becoming a sci-fi cinema set in Dominique Gonzalez-Foerster's *TH.2058* (2008–9) and a plywood jungle gym for four days as Robert Morris's *Bodyspacemotionthings* (2009). Originally installed in the Tate Gallery in 1971 before being closed four days later due to an overenthusiastic audience response, the reinstallation of Morris's playground at Tate Modern speaks to the changing times.



**5 JUNE 2007** European lightbulb makers announce a plan to phase out the standard lightbulb in eight years, similar to plans considered in Australia, Canada and the us. The theme of technological obsolescence will be a recurring one in the Turbine Hall commissions, notably with Tacita Dean's use of 35mm film in her 2011 *Film*

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