

## Inside/Outside: Materialising the Social

Tate Modern, The Tanks  
Saturday 21 July 2012, 10.30

The ritual encounter with an artwork – be it in a museum, gallery, private or public space – has evolved dramatically over the last century: from the contemplation of an object, to immersive installation, performance or participation.

Nicholas Bourriaud's term 'relational aesthetics' referred specifically to work that took social relations as its basic medium. This kind of work usually took place within the walls of the designated art space, and operated in relation to the behavioural rules of that particular mindset (even if working against them). What, then, does it mean when an artist's work intervenes in the social and political relationships that exist in the real world of everyday life? How can this be brought into the museum, how can it be displayed and how does it relate to the social rituals engendered by the architecture and rules of the specialist space?

*Inside/Outside: Materialising the Social* will examine the ways in which these codes and boundaries have been tested in the work of a number of different artists in the past decades, and how they have been theorised by key thinkers and writers.

- 10.30 Welcome and Introduction by Marko Daniel
- 10.45 **Claire Bishop**
- 11.05 **Dorothea von Hantelmann**
- 11.25 Q&A with Claire Bishop, Dorothea von Hantelmann, chaired by **Catherine Wood**
- 12.05 **Lin Chi-Wei**
- 12.45 Break
- 13.50 Introduction to afternoon session
- 14.00 **Jelili Atiku**
- 14.35 **Liu Ding**
- 15.15 Breakouts
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| 15.25 | <i>Undercurrent: A Theory of The Ens Project</i> <b>Leo Asemota</b> and <b>Mark Miller</b> in conversation<br>In the Tanks | +++++<br>Jelili Atiku participatory performance<br><br>On the river landscape<br><b>Meet in The Tanks Foyer</b> | <i>Liminal</i><br><b>Abigail Hunt, Kieren Reed, Katy Fitzpatrick</b> and <b>Susan Sheddan</b> in conversation<br><br>In the Tanks | <i>It's Educational</i><br><b>Alex Schady</b> performance lecture<br><br>In the Tanks | $\Delta E=W$<br><b>Emma Smith</b> participatory performance<br><br>Level 4 West (Structure and Clarity)<br><b>Meet in The Tanks Foyer</b> |
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- 16.10 Introduction to final session
- 16.15 **Suzanne Lacy**
- 16.35 Q&A with Suzanne Lacy and **Shannon Jackson** chaired by **Kathy Noble**
- 17.15 Closing remarks

## Programme

In order of appearance

**Marko Daniel** is Convenor Adult Programmes at Tate.

### **Claire Bishop** *Delegated Performance: Outsourcing Authenticity*

One of the most prevalent tendencies in visual art performance since the early 1990s has been the hiring of non-professionals to do performances, a development in keeping with changes in the economy at large. Conventionally this work is discussed in terms of the ethics of representation. By contrast, I will argue that the outsourcing of labour in delegated performance reveals our persistent desire to be exhibited and exploited.

Claire Bishop is Associate Professor in the PhD Program in Art History at CUNY Graduate Center, New York. Her publications include *Installation Art: A Critical History* (2005) and *Artificial Hells: Participatory Art and the Politics of Spectatorship* (2012). Her curatorial projects include the exhibition "Double Agent" at the ICA, London (2008) and the PRELUDE.11 performance festival at the Graduate Center (2011). She is a regular contributor to *Artforum*, *October*, *e-flux*, and other magazines.

### **Dorothea von Hantelmann** *The Museum and the Social*

To transfer socially engaged art projects into the museum - in itself a place with a distinct social dimension - implies a paradox: the exhibition, i.e. the extraction from a context, of practices, processes or operations for which precisely this context is by definition their prime focus. I would like to address some consequences of this paradox and discuss the (im)possibility of solving it.

Dorothea von Hantelmann teaches art history at the Free University of Berlin. Her main fields of research are contemporary art and aesthetics as well as the history of museums and exhibitions. Recent publications: *How to Do Things with Art* (2010) and *Notes on the Exhibition* (2012).

**Catherine Wood** is Curator of Contemporary Art and Performance at Tate Modern.

### **Lin Chi-Wei** *Tape Music*

*Tape Music* invites the audience to respond to/interact with/interpret a 120 meter long tape with embroidered phonetic characters without further instruction. Born from the desire to play electronic music through human bodies and interactivities, it has been performed internationally in different contexts - schools, community groups, universities, galleries.

Lin Chi-Wei is a pioneer of experimental and noise music in Taiwan. Based in Beijing, he works as an artist and curator whose multi-disciplinary practice spans performance, sound, video and painting. He has exhibited and performed most recently at the 2009 Shenzhen-Hong Kong Biennale and in *People-Sights* (2010) at the Museum of Medical Humanities in Taipei. Chi-Wei lectures and carries out research projects including *100 Years of Sound Art* in 2003. Solo exhibitions include *Karma in Pause Mode*, Chiwen Gallery, Taipei (2006) and *Puli Sound Measurements* (2008), Ji-Nan University, Puli.

### **Jelili Atiku Gbangbahu** *An Intervention with Human Dignities*

Jelili Atiku presents documentation of performance works in Nigeria, touching on Beuysian ideas of social sculpture, discussing how political action and performance can remould society, and talks about the influence of Egungun (commonly mislabelled as Masquerade) on his public interventions and action.

++++ *(In The Red series #14)* is a collaborative intervention that engages the audience in a narrative about human destruction. Wrapped in red cloth, Nigerian artist Jelili Atiku will wash the audience's feet with red water and wipe them with red cloth. The intervention is part of Atiku's ongoing project *In The Red*, which began in 2009. He uses the colour red as a symbol of suffering, danger and violence.

Jelili Atiku works with live performance, video, installation and sculpture to address political concerns for human rights and justice in Nigeria and has created performance works across Africa and Europe. Atiku completed a BA in Fine Arts at Ahmadu Bello University, Zaria and a MA in Visuals Arts at the University of Lagos, Nigeria. He teaches sculpture in the Department of Art and Industrial Design, Lagos State Polytechnic, Nigeria.

### **Liu Ding *Simply Appear in the Company of ...***

This is a non-theatrical performance that involves three people discussing the artistic and curatorial practice of Liu Ding in the absence of the artist himself. Carol Yinghua Lu, close collaborator in many of Liu Ding's curatorial projects, will give a ten-minute presentation of his work to be followed by a conversation about his practice between her, Marko Daniel and a long-termed friend of Liu Ding's, who is an artist himself.

Liu Ding is an artist and curator based in Beijing. He has exhibited internationally. His conceptual art project *Liu Ding's Store*, begun in 2008, is a continuing project that discusses and presents the various visible and invisible mechanisms in the art system for the formation of value. Liu was chosen in 2009 as a representative of China at the 53rd Venice Biennale. *Little Movements: Self-Practices in Contemporary Art*, initiated and curated with Carol Yinghua Lu, was exhibited at the OCT Contemporary Art Terminal in Shenzhen in September 2011, and will tour internationally from 2012. He co-curated the 7th Shenzhen Sculpture Biennale, *Accidental Message: Art is Not a System, Not a World*. Liu Ding's first solo exhibition in America opened at the Frye Art Museum in Seattle in July 2012.

### **Leo Asemota *Undercurrent: A Theory of The Ens Project***

Artist Leo Asemota and Mark Miller from Tate's Young Peoples' Programme, discuss the evolution of *The Ens Project*, a multi-phase artwork started in 2005. They explore Asemota's practice in the context of an art space, institutional hierarchies, and the conflicting issues around authorship and encounter in collaborative work. The discussion will be followed by Asemota's Tanks performance *Count Off for Eo ipso* on 23 August, devised with Tate Collective.

Leo Asemota is a Nigerian-born, London-based artist whose practice encompasses many disciplines. Stages of the *The Ens Project* have been exhibited nationally and internationally, with a survey of *First Principles* at New Art Exchange, Nottingham (2011). Recent solo shows include *The Prime Mover's will on the Architect* in the Contemporary Rooms at EotLA, London (2010); *The Handmaiden Part 2* at Centrum Beeldeende Kunst (2010), Amsterdam; and *The Handmaiden Part 1* at Metal, Liverpool (2010).

**Mark Miller** is Convenor Young People's Programmes at Tate.

### **Kieren Reed and Abigail Hunt *Liminal***

*Liminal* is an artwork devised to prompt a reconsideration of social space and engagement. Artists Kieren Reed and Abigail Hunt talk with **Katy Fitzpatrick** and **Susan Shedd** about this changeable social sculpture, which is activated through a relationship with its audience. Liminality is a threshold state which can give birth to a new position, perspective or experience.

Kieren Reed and Abigail Hunt make work that considers audience and situation, space, form, function and use value. Recent commissions and exhibitions have included working with Tate, IKON Gallery, Camden Arts Centre, Whitstable Biennale, New Art Gallery Walsall, Studio Voltaire and Gasworks.

**Katy Fitzpatrick** is Curator Early Years and Families Programme at Tate.

**Susan Shedd** is Convenor Early Years and Families Programme at Tate.

### **Alex Schady *It's Educational***

*It's Educational* is a performative lecture that considers and disrupts the conventions of the auditorium, and questions the relationship between the lecturer and the audience. The piece was developed in collaboration with a group of recent-graduates and examines the ethical complexities of working with others.

Alex Schady is a London-based artist and film-maker with a broad interdisciplinary practice. Combining craft techniques and digital processes, his most recent work uses the language of science fiction to explore the psyche of contemporary culture. Alex is also co-founder of artist-run gallery space Five Years

**Emma Smith  $\Delta E=W$  *a game of energy communication, spatial harmony, discordance and resonance***

$\Delta E=W$ (change in energy = the work) is a game that proposes a new language for interpretation and interaction in the gallery. Players are invited to reconsider their experience in the gallery by approaching artworks on display through a series of vocal and physical responses. They move beyond a solo and contemplative relationship to art, exploring energetic relations between people, practice and space.

Emma Smith has an events-based practice and works internationally. She has held exhibitions at Camden Arts Centre, Whitechapel Gallery, Wying Arts Centre, Grizedale Arts, Artsadmin, The Showroom and Tate Modern. Her international residencies include Lebanon, China, India, Kenya, Mauritius, Latvia and Canada. Emma is resident in the Acme Fire Station Residency Programme (2010-15).

**Suzanne Lacy *Crystal Quilt and Other Questions***

Lacy will consider *The Crystal Quilt* as a case study in issues of complexity and scale that are raised when social practice projects move between spheres of specialization and address different registers of witnessing and engagement.

Suzanne Lacy is a visual and performance-based artist whose work includes installations, video, photography and large-scale performances on social themes. Her recent work includes *The Tattooed Skeleton* for the Museo Nacional Centro Reina Sofia in Madrid that focuses on domestic murder of over sixty women each year in Spain; and *Three Weeks in January*, a reworked performance from 1977 for the Getty Pacific Standard Time Performance Festival. Also known for her writing, Lacy has recently released *Leaving Art: Writings on Performance, Politics, and Publics, 1974-2007* by Duke University Press. Lacy is founding chair of the Graduate Public Practice Program at Otis College of Art and Design.

**Shannon Jackson** will join the concluding panel discussion. She is the Richard and Rhoda Goldman Professor of the Arts and Humanities at University of California, Berkeley, where she also serves as Director of the Arts Research Center. Her most recent book, *Social Works: Performing Art, Supporting Publics*, is an exploration of socially-engaged art across the visual and performing arts. Other publications have focused on performance in higher education, *Professing Performance* (2004) and on performance and social reform, *Lines of Activity* (2000). Jackson is currently at work on a book about the intermedia theatre company *The Builders Association* as well as on several essays and public lecture on social engagement and cross-art collaboration.

**Kathy Noble** is Curator Interdisciplinary Projects at Tate Modern and will be Head of Exhibitions at Nottingham Contemporary from Monday.