Metronome writers' and artists' organ work in all media from Africa and the diaspora. In 1996, University of London (SOAS). From 1992 to 1995 Deliss was Frankfurt am Main, Germany. She studied contemporary art. 

Elvira Dyangani Ose
Elvira Dyangani Ose is Curator of International Art, Tate Modern, Supported by Guaranty Trust Bank Plc. She is also Artistic Director of 'Rencontres Picha de Lubumbashi' 2012/2013, the third edition of the Biennale. She has also been contributing essays to the catalogue for the Sydney Biennale, Documenta (touring exhibition 2004, 2007), 'A collective Diary Tel Aviv', 2010, a ‘Useful dream’ (Brussels, 2010) and the first African Art Fair held in Johannesburg in 2008. She was also director of the Luanda and Douala Triennials, and of the Lubumbashi biennale (2000). He is the art advisor of the project ‘Art at Work’ a touring project by Moleskine. Njami is currently working on his last work, ‘The Feminine Comedy’, which is to open at MMK in February 2014.

El Hadji Sy
El Hadji Sy (El Sy) is a Senegalese contemporary artist and curator. El Sy's artistic practice is embedded in performance and painting. His participation in experimental performance has for over twenty years informed his visual art practice. In the 1970s and 1980s he painted primarily with his feet – a rejection of the ideals of negritude once proposed by President Senghor as a foundation for art and independence in Senegal. His positioning of the body into his paintings and sculptures places him as both witness and actor in works, which can be politically controversial.

El Sy is a founding member of Laboratoire Aqih-Art in Dakar. His curatorial work includes co-editing the anthology of Senegalese Contemporary Art with Friedrich Aigel and creating a collection of contemporary art from Senegal for the Weltkulturen Museum in 1989, curating the first Triennale workshop held in Senegal in September 1994, co-curating 'Seven Stories about Modern Art in Africa' for the Whitechapel Art Gallery and Konsthalle Malmo (1995/1996). He is a co-founder of Huit-Facettes Interaction, and initiated the Village des Arts in Dakar together with members of the artists’ collective Teng in 1996. He was President of the Association of Visual Arts of Senegal (ANAPS) in Dakar for several years and is Chevalier de l’Ordre du Lion and Chevalier de l’Ordre des Lettres of the Republic of Senegal. His works are in major collections in the US, Africa, and Europe.

Note: We regret to inform you that due to unforeseen personal circumstances El Sy is unable to participate in this symposium.

Catherine Wood
Catherine Wood is Curator of Contemporary Art and Performance at Tate Modern since 2003, when she founded the live programme. She was curator of A Bigger Splash: Painting after Performance, and co-programmed the opening of the Tanks, Art in Action, in 2012. She has organised numerous performance events with artists including Mark Leckey, Joan Jonas, Katarina Sedla, Pablo Bronstein and Kerrie Glyer, as well as co-curating Pop Life (2010) and The World as a Stage (2007). She is author of Yvonne Rainer: The Mind is a Muscle (Afterall 2007) and curator for Artforum, Afterall, Frieze, Kaleidoscope, Mousse and Flash Art magazines. She is currently preparing an exhibition of Yvonne Rainer’s early dance work for Raven Row in 2014 and a book on the history of performance for Tate Publishing.

Curated by Elvira Dyangani Ose, Curator International Art, Tate Modern, Supported by Guaranty Trust Bank, and Catherine Wood, Curator Contemporary Art and Performance, Tate Modern, in collaboration with Weltkulturen Museum in Frankfurt am Main, Germany.

Commissioned and produced as part of Corpus, new collaborative network for commissioning performance-related work co-founded by If I Can’t Dance, Amsterdam, PlayGround STUK & Mr. Leuven and Tate Modern, London in partnership with Tate Live! With the support of the Culture Programme of the European Union.

On Friday 21 March 2014 a sequel to this symposium will take place with a day long programme of lectures and performances in Amsterdam curated by If I Can’t Dance. I Don’t Want To Be Part Of Your Revolution. This programme will take place in the frame of Studium Generale, an annual transdisciplinary theory programme organised by the Rijksleid Academie.

If I Can’t Dance, I Don’t Want To Be Part Of Your Revolution is an association dedicated to exploring the evolution and typology of performance and performativity in contemporary art. If I Can't Dance initiates, produces and presents projects with artists, curators and researchers on the basis of long-term collaborations. These projects are presented internationally through a network of partner institutions.

BMW Tate Live is curated by Catherine Wood, Curator, Contemporary Art and Performance, Tate and Capucina Perrot, Assistant Curator, Tate Modern.

BMW Tate Live is a partnership between BMW and Tate, which focuses on performance, interdisciplinary art and curating digital space.
11.00 – 11.40  
Simon Njami:  
’Sisa Samb: the stranger’ 
Njami introduces the work of multifaceted artist Issa Samb,  
founding member of Laboratoire Agit-Art, together with  
artist El Hadji Sy and writer Youssoupha Diane among others.  
Samb’s radical aesthetics encompasses painting, drawing,  
performance, installation, but also art criticism and poetry.  
This talk explores the politicised social environment in which  
the collective was founded, as well as Samb’s individual  
contribution to the collective and to the art scene in Senegal.

11.40 – 12.40  
Clémentine Deliss:  
‘Responsabiliser le compagnon!’  
Actions of dialogue and communicational abstention’  
As a member of Laboratoire Agit-Art since 1995, curator  
and publisher Clémentine Deliss will present a critical and  
provocative account of participatory art practice on the  
continent. Her talk explores in particular the work of artists  
and artist collectives, whose projects formulate new institutional models and engage  
local and international audiences by means of ephemeral interventions.

12.40 – 13.00  
Q&A with Elizabeth Harney, Simon Njami & Clémentine Deliss

13.00 – 14.15  
Break

14.15 – 14.55  
Elvira Dyangani Ose:  
‘Experience as Institution  
Artist collectives and cultural platforms in Africa’  
Tate Curator Dyangani Ose examines the current status  
of artistic practice on the continent. Her talk explores in  
particular the work of artists and artist collectives, whose  
projects formulate new institutional models and engage  
local and international audiences by means of ephemeral interventions.

14.55 – 15.35  
Jan Goossens:  
‘Kinhasa connections’  
Jan Goossens discusses how to build a performing arts  
festival in a global African city that at the same time engages  
with the reality of that city and its local arts scene, enters  
into a dialogue with some the cultural developments across  
the African continent, and is in connection with major  
developments in the international performing arts.

15.35 – 15.55  
Q&A with Elvira Dyangani Ose & Jan Goossens

15.55 – 16.15  
Break

16.15 – 17.00  
Neo Muyanga:  
‘Curating an African Space Programme’  
The artist Muyanga will look at various projects in which  
musicians are interested in broadcasting themselves  
as Africans in the XXI Century, including the pan African  
Space Station – a music platform available on internet  
and physically in Cape Town, but also Muyanga's current  
research on aesthetics protest music in South Africa,  
Egypt and India.

17.00 – 17.15  
Closing Remarks

BMW Tate Live: Experience as Institution  
Part 1: Artist collectives and cultural platforms in Africa

Friday 29 November 2013  
Tate Modern, Starr Auditorium

Could an art experience be considered an institution? What  
is the legacy of an experience which deliberately refused the  
conventions of art-making in order to engage with a more  
critical social dialogue?  

Founded in 1974 in Dakar, Senegal, the artist collective  
Laboratoire Agit-Art aimed to agitate existing institutional  
frameworks, to question the tenets of Leopold Sédar  
Senghor’s Négritude and to encourage artists to adopt critical  
approaches toward their practices. At that time, Dakar was  
a place where political consciousness was actively being  
articulated, and artist collectives such as Laboratoire Agit-  
Aïrt went beyond aesthetic experience to critically promote  
the development of cultural and artistic endeavours. The  
goal of artists participating in the collective was to blur  
disciplinary boundaries and to propose the experience of  
a ‘total art’ that was powerfully influenced by vernacular  
cultures and languages. The artist’s studio was a place in  
which the making of objects was understood in a continuum  
with the performances and conversations taking place there.  
It represented a microcosm of the wider political shifts in its  
radical re-arrangement of aesthetic and social relations.  

This symposium uses Laboratoire Agit-Art’s modus operandi,  
and particularly its explorations of performance, as a  
case study to reflect on the current presence of cultural  
platforms and artist collectives in Africa. Such collectives use  
performance, visual art and music staged within public space  
in attempts to engage with socio-political concerns affecting  
their immediate environment.