

Performance at Tate: Into the Space of Art Timeline

This is a text-only version of an interactive timeline produced as part of the Tate research publication *Performance at Tate: Into the Space of Art* (2016).

Click [here](#) for the full, multimedia version and accompanying introductory text.

How to cite

'Timeline', *Performance at Tate: Into the Space of Art*, Tate Research Publication, 2016, <http://www.tate.org.uk/research/publications/performance-at-tate/case-studies>.

5 March 1968	Stuart Brisley (with Peter Sedgley), <i>Unscheduled Action</i> 1968	In 1968 French sculptor César presented a live show in front of a specially invited audience at the Tate Gallery, featuring a new and spectacular process involving quick-hardening liquid polyurethane. The event was intended to break boundaries in technological innovation and in artist-audience relations. However, Stuart Brisley, with fellow artist Peter Sedgley, saw the event as little more than genteel entertainment and they intervened with their <i>Unscheduled Action</i> by removing a portion of César's completed work to the Tate's front yard and set it on fire. Scant evidence of the incident itself survives, but the conflicts and questions it set in motion remain pressing.
28 April – 7 May 1971	Robert Morris, <i>Robert Morris</i> 1971	For his self-titled 1971 exhibition at the Tate Gallery, Robert Morris installed a series of 'interactive' sculptures, experimenting with conceptions about sculptural space and human physicality. A series of injuries brought the show instant infamy and it closed just four days into what was intended to be a five-week run. The show was restaged at Tate Modern in 2009 under the title <i>Bodyspacemotionthings</i> and featured nearly all the same sculptural components.
24 February – 23 March 1972	<i>Seven Exhibitions</i>	<i>Seven Exhibitions</i> was one of Tate's first temporary exhibitions to introduce new media artworks into the museum. Although the artists did not form a coherent group, they all presented works that pushed against the boundaries of painting and sculpture, often using time as a medium. Featured artists: Keith Arnatt, Joseph Beuys, Michael Craig-Martin, Hamish Fulton, Bob Law, Bruce McLean, David Tremlett.
24 February – 23 March 1972	Keith Arnatt, <i>Trouser – Word Piece</i> 1972, Tate Staff Gallery Exhibition	Exhibited as part of <i>Seven Exhibitions</i> in 1972, Keith Arnatt's <i>Trouser – Word Piece</i> and <i>Tate Staff Gallery Exhibition</i> illustrated Arnatt's artistic explorations into language and institutions. <i>Tate Staff Gallery Exhibition</i> , unlike the other works on display, was added to Arnatt's contribution at the last minute and caused some issues around the display of Tate staff's photographs without permission.

26 February 1972	Joseph Beuys, <i>Information Action</i> 1972	Joseph Beuys presented this lecture and discussion as part of his contribution to a group show, <i>Seven Exhibitions</i> , held at the Tate Gallery. He titled this artwork <i>Information Action</i> and Tate's internal and external communications described it as a performance.
20 March – 5 May 1974	<i>Two European Artists: Yves Klein and Piero Manzoni</i>	Originally conceived as a three-artist show with Joseph Beuys, <i>Two European Artists</i> eventually included only Piero Manzoni and Yves Klein. Showing the full range of their works, from sculptures and paintings to conceptual works, the exhibition also displayed a number of performance documents related to the creation of certain works on display, and making reference to the other 'activities' of the artists.
22 September – 11 October 1981	<i>Performance, Installation, Video, Film</i>	This exhibition presented a wide selection of artists working across new media forms, including live performance. One of the first exhibitions of live events, it presented significant works from artists engaging with performance as a new means of art making. Documents relating to the exhibition and works displayed can be found in Tate's Archive and Gallery Records (TG92/390) and photographs of the exhibition can also be found there in the Tate Photographic Collection. Featured artists: Vito Acconci, Kevin Atherton, Ian Bourn, Stuart Brisley, Philippa Brown, Marc Camille Chaimowicz, David Critchley, Barry Flanagan, David Hall, Mick Hartney, Tim Head, Charlie Hooker, Nan Hoover, Lee Jaffe, Tina Keane, Tamara Krikorian, Richard Layzell, Ken McMullen, Marceline Mori, Robert Morris, Bruce Naumann, Chris Welsby.
22 September 1981 – 11 October 1981	Tim Head, <i>Displacements</i> 1975–6	Tim Head's <i>Displacements</i> , displayed as part of the 1981 exhibition <i>Performance, Installation, Video, Film</i> at the Tate Gallery, explored the relation of projection and material objects. Having photographed a series of objects displayed in the room, Head projected these images onto the gallery walls, shifted slightly from their original positions, thereby creating displaced repetitions of the objects.
22 September 1981 – 11 October 1981	Charlie Hooker, <i>Behind Bars</i> 1981	As part of the 1981 exhibition <i>Performance, Installation, Video, Film</i> at the Tate Gallery, Charlie Hooker presented a work he described as a 'photoluminescent installation for choreographed percussion'. The work was presented as a piece performed by members of the Basement Group. It also displayed as models and drawings created prior to the performance.
1981 and 2006	Marc Camille Chaimowicz, <i>Partial Eclipse</i> 1981	<i>Partial Eclipse</i> was first performed at the Tate Gallery in 1981, and was restaged, accompanied by related archival material, in 2006. The work consists of the artist or an actor performing a monologue, accompanied by a slideshow of various images of domestic interiors, flowers and people. The actor, moving around and through the projections while smoking a cigarette, is accompanied by a soundtrack of music by Brian Eno and Kraftwerk.
22 August 1982 – 8 September 1982	<i>Audio, Tape-Slide, Drawing and Performance</i>	Described in the press notice for the event as Tate's second programme of 'alternative media', <i>Audio, Tape-Slide, Drawing and Performance</i> brought together a range of artists working

		<p>across these media. This included a new performance work by Sonia Knox, presented 2–4 September.</p> <p>Featured artists: Audio Arts, The Art Record, Ian Breakwell, Stuart Brisley, James Coleman, Tim Head, Patrick Keiller, Sonia Knox, Sharon Morris, Gerald Newman, Philippe Regniez.</p>
13 – 15 April 1983	Erica Knighton, <i>The Songs and Proverbs of William Blake</i> 1983	<p>Choreographed by Erica Knighton with music by Benjamin Britten, <i>The Songs and Proverbs of William Blake</i> reinterpreted Blake’s texts through the medium of dance. The presentation of the work at Tate followed from a performance at the church All Hallows by the Tower the previous year. The dancers wore full-body leotards designed in the style of painting commonly seen in Blake’s works, and performed movements drawn from the images and shapes of some of Blake’s prints.</p>
2 – 8 September 1985	Bruce McLean, <i>Good Manners and Physical Violence</i> 1985	<p>For <i>Good Manners and Physical Violence</i> McLean constructed a complex blue box structure in the Tate Gallery. Once a day the set was activated by three performers, including McLean, who parodied the gestures and speech of everyday social interactions. During the performances the three men clambered around the box, which afterwards lay dormant in the gallery, becoming a static artwork like those already on display.</p>
16 September – 6 October 1985	<i>Performance Art and Video Installation</i>	<p>The short season of works <i>Performance Art and Video Installation</i> was introduced as one of a series in Tate’s history which focused on mixed media artworks. Rather than claiming to present a survey of this type of art making, the brief exhibition, which included live works and a video programme, aimed instead to show the work of artists engaging with ‘mixed media’ in a range of different ways. Photographs of the works included can be accessed through Tate Archive’s Photographic Collection.</p> <p>Featured artists: Dara Birnbaum, Rose English, Nan Hoover, Anthony Howell, Marie-Jo Lafontaine, Hannah O’Shea, Silvia Ziranek.</p>
16 – 18 September 1985	Anthony Howell, <i>Table Moves 1 and 2</i> 1985	<p>As part of Tate’s new media exhibition <i>Performance Art and Video Installation</i> Anthony Howell showed two of his <i>Table Moves</i> series. The live work involved rotating a table through the axis of a central square performance space, or one of the axes of the four smaller squares within that. The open central performance space allowed the museum visitors to move around the work and experience it from different angles.</p>
16 – 25 September 1985	Marie-Jo Lafontaine, <i>A Las Cinco de la Tarde</i> 1985	<p>Marie-Jo Lafontaine’s <i>A Las Cinco de la Tarde</i>, brought together performance, installation and video. The work included fifteen monitors mounted on plinths which showed video on a loop, with no discernible start or end. Visitors were free to move in and out of the space and experience the work at will.</p>
19 – 21 September 1985	Rose English, <i>The Beloved</i> 1985	<p>In September 1985 Rose English performed <i>The Beloved</i> as part of Tate’s exhibition <i>Performance Art and Video Installation</i>. Performed as a monologue, <i>The Beloved</i> was an exploration of the boundaries between performance art and</p>

		theatre, with English bringing these two concepts together within the space of the museum.
22 – 24 September 1985	Silvia Ziraneck, <i>I Tend to and So On</i> 1985	Silvia Ziraneck's work <i>I Tend to and So On</i> explored her interest in language and sound within performance. Presented as part of <i>Performance Art and Video Installation</i> , the performance was enacted once a day over three consecutive days. Using minimal props, the act of walking and Ziraneck's voice, the piece explored the performance of self and the relationship between artist and audience.
27 September – 5 October 1985	Dara Birnbaum, <i>Damnation of Faust</i> 1985	Presented as part of the 1985 Tate Gallery exhibition <i>Performance Art and Video Installation</i> , Dara Birnbaum's film work <i>Damnation of Faust</i> fused image and content to explore the ideology of mass media. Projected in the shape of a Japanese fan, the film explored issues of communication through gesture and contrasted the stillness of the fan shape with the movement of the images within that frame.
28 – 30 September 1985	Hannah O'Shea, <i>A Litany for Women Artist, Upon a Marian Theme, Hannah's Home</i> all 1985	For her contribution to Tate's exhibition <i>Performance Art and Video Installation</i> , Hannah O'Shea presented three works: <i>A Litany for Women Artist, Upon a Marian Theme</i> , and <i>Hannah's Home</i> . O'Shea's works drew upon feminism, Christian iconography, the domestic setting and religious practices to explore being both a woman and an artist.
4 – 6 October 1985	Nan Hoover, <i>Untitled Performance</i> 1985	Nan Hoover's contribution to Tate's 1985 new media exhibition <i>Performance Art and Video Installation</i> consisted of the presentation of her film work and a performance. Rehearsed while her films were shown in the exhibition space, the eventual <i>Untitled Performance</i> consisted of the artist moving slowly through different light and slide projections, using her body to control the shadows it created.
3 – 6 September 1986	Bruce McLean and David Ward, <i>A Song for the North</i> 1986	Performed over four consecutive nights in the Albert Docks, in front of what would become Tate Liverpool in 1988, Bruce McLean and David Ward's collaborative work <i>Song for the North</i> involved singers and other participants floating on a pontoon in the dock, while around them spouts of water were directed by volunteers. Standing on the docks at some distance from both the singers and the audience, McLean and composer P.M. Hughes made gestures and movements, illuminated by Ward's moving spotlight. The event explored regeneration and expansion in the area, and Tate's role in this.
24 – 27 November 1987	Tina Keane, <i>Faded Wallpaper</i> 1987	Tina Keane's <i>Faded Wallpaper</i> was developed between 1986 and 1988 and took different forms during this period. This iteration, shown on three consecutive days in the Clore Studio at Tate in 1987, combined live performance with film footage and a recorded audio track to create a semi-immersive, multi-media work. Keane's work lasted forty minutes and involved her performing in sync with a number of video projections.
1 – 4 December 1987	Richard Layzell, <i>Bruno's Leg</i> 1987	In a double presentation with Tina Keane, Richard Layzell performed a new work at the Tate Gallery. Layzell, like Keane, had designed the work for the newly opened Auditorium in the Clore Wing of the gallery. <i>Bruno's Leg</i> drew on stories

		about journeys from Layzell's life, spanning twenty years and moving from London to France and Italy.
24 – 26 May 1988	Bruce McLean, David Ward and Gavin Bryers, <i>Invention of Tradition</i> 1988	Eighteen months after their work <i>A Song for the North</i> , Bruce McLean, David Ward and Gavin Bryers returned to celebrate the opening of Tate Liverpool with a second performance work, <i>Invention of Tradition</i> . Combining elements of dance, sculpture and music, as well as water-jet displays, the work explored the possibility of communication between the characters presented: architect, artist, conductor, poet, scientist and navigator.
29 September 1989	First Meeting of the Performance Sub-Committee	In September 1989 the Performance Sub-Committee met for the first time and discussed the inclusion of performance in displays and the potential for performance-based works to be acquired by the museum. Attendees included curators Richard Humphreys and Catherine Kinley, as well as Head of Exhibitions Ruth Rattenbury.
29 March – 19 June 1994	<i>Fluxbritannica: Aspects of the Fluxus Movement 1962–73</i>	In 1994 the Tate Gallery mounted an archive display of materials related to Fluxshoe and the Fluxus movement in the 1960s and early 1970s. As well as presenting documentation and photographs of previous Fluxus actions, the display incorporated the presentation of several live Fluxus events, including a Fluxus concert, a two-ball football match and a series of lectures.
1997	Nan Goldin, <i>Greer and Robert on the Bed, NYC</i> 1982	<i>Greer and Robert on the Bed, NYC</i> is an image from Nan Goldin's photographic series <i>The Ballad of Sexual Dependency</i> , which represents the social world of young bohemians in 1980s New York. Although seven images from the series entered the Tate collection in 1997 as individual prints, they were originally presented as a slideshow. These presentations, often accompanied by music, took place in the locales in which the subjects of the photographs gathered. As such they helped shape the community as well as document them.
14 September – 24 November 2002	Jason Rhoades, <i>PeaRoeFormance/The Liver Pool</i> 2002	As part of the 2002 Liverpool Biennial, Jason Rhoades displayed his work <i>The Liver Pool</i> , a large, liver-shaped inflatable at Tate Liverpool. It was host to Rhoades's <i>PeaRoeFormance</i> – the live creation of PeaRoeFoam, a unique sculptural material which filled the hollow of the inflatable.
2002	Rebecca Horn, <i>Moveable Shoulder Extensions</i> 1971	Rebecca Horn's <i>Moveable Shoulder Extensions</i> forms part of her series of wearable sculptures designed to extend and enhance the movements of the human body. Intended to be used for a single performance – for example, in the film series <i>Performances I 1972 – Moveable Shoulder Extensions</i> was acquired by Tate in 2002 and is now exhibited as a static piece alongside performance documentation, as well as texts and drawings.
29 – 31 January 2003	Cai Guo-Qiang, <i>Ye Gong Hao Long (Mr Ye Who Loves Dragons): Explosion Project for Tate Modern</i> 2003	Cai Guo-Qiang presented <i>Ye Gong Hao Long (Mr Ye Who Loves Dragons): Explosion Project for Tate Modern</i> , two explosive live art works at Tate Modern. On two separate evenings he made drawings out of gunpowder, which were then set alight, along with a large-scale gunpowder trail that

		resembled a dragon crossing the Millennium Bridge and scaling Tate Modern's exterior. The events celebrated Chinese New Year and the launch of the Tate & Egg Live programme.
1 February 2003	Mark Leckey, <i>Big Box Statue Action</i> 2003	Mark Leckey's presentation of <i>Big Box Statue Action</i> was the beginning of a series of works in which the artist confronted modernist sculptural works. At Tate Leckey built a sound system which mirrored the dimensions of Jacob Epstein's <i>Jacob and the Angel</i> 1940–1, and placed it directly opposite the imposing sculpture. Through this Leckey played an audio work which he described as itself being sculptural, in a bid to elicit a reaction, or to reanimate the static sculpture opposite.
7 – 8 February 2003	Arvo Pärt, <i>Lamentate</i> 2003 and Peter Sellars, <i>For an End to the Judgement of God/Kissing God Goodbye</i> 2003	Peter Sellars and Arvo Pärt presented two performance events in response to Anish Kapoor's colossal Turbine Hall commission sculpture <i>Marsyas</i> . Sellars directed an English translation of Antonin Artaud's play <i>For an End to the Judgement of God</i> 1947, and June Jordan's poem <i>Kissing God Goodbye</i> 1994, while Arvo Pärt held the world premiere of his symphony <i>Lamentate</i> .
21 March 2003	Kyupi Kyupi, <i>CARBOTICA</i> 2003	Kyupi Kyupi, a performance group from Japan, staged a dinner show for guests at Tate Modern. Using elaborate and often bizarre costumes, video projection and music, the group took cues from popular media such as manga, pornography and cabaret in their creation of the evening's event.
27 – 30 March 2003	<i>Live Culture</i>	<i>Live Culture</i> was a collaborative exhibition mounted by Tate and the Live Art Development Agency. It presented live performance works from a range of artists and artistic groups, as a means to explore the shifting boundaries of performance as a medium. The exhibition was accompanied by a publication, <i>Live: Art and Performance</i> (2004), edited by co-curator Adrian Heathfield. Featured artists: Franko B, Forced Entertainment, Guillermo Gómez-Peña, Oleg Kulik, Hayley Newman, La Ribot.
27 – 30 March 2003	Hayley Newman, <i>Connotations: Performance Images</i> 1994–8	Hayley Newman was a participant in the 2003 exhibition <i>Live Culture</i> , a collaboration between Tate and the Live Art Development Agency. For the exhibition Newman presented twenty photographs which documented performances that had never actually happened. They played with the differences between performance being captured by the camera and the act of performing for the camera.
27 – 30 March 2003	La Ribot, <i>Panaromix</i> 2003	<i>Panaromix</i> , held during <i>Live Culture</i> at Tate Modern, presented a live retrospective of La Ribot's works. Based around thirty-four of La Ribot's 'distinguished pieces' solos, the work presented these as an exploration of the tension created by the naked body in dance. The audience was free to move in and out of the space as the work progressed over more than four hours.
30 March 2003	Franko B, <i>I Miss You</i> 2003	<i>I Miss You</i> was a performance by Franko B as part of <i>Live Culture</i> at Tate Modern in March 2003. For the work the ground floor of the Turbine Hall was transformed into a catwalk-style runway. <i>I Miss You</i> was performed in silence,

		with only the sounds of the paparazzi's camera flashes audible.
30 March 2003	Guillermo Gómez-Peña, <i>Ex-Centris (A Living diorama of Fetish-ized Others)</i> 2002	<i>Ex Centris (A Living Diorama of Fetish-ized Others)</i> was an installation and performance by Guillermo Gómez-Peña. Originally conceived in 2002, it was re-performed by Gómez-Peña along with collaborators at Tate Modern as part of Live Culture in 2003. It addressed cultural and racial fetishism through a series of interactive dioramas.
30 March 2003	Forced Entertainment, <i>12am: Awake and Looking Down</i> 2003, <i>Quizoola!</i> 2003	<i>12am Awake and Looking Down</i> was a six-hour performance work by Forced Entertainment, in which five silent performers repeatedly altered their identities through a series of costume and name changes. The performance took place in Tate Modern's Seminar Room on 28 March 2003 as part of Live Culture. <i>Quizoola!</i> , an absurdist interrogation by the collective conceived in 2000, was performed the following day in a circular space in the corner of the gallery.
30 March 2003	Oleg Kulik, <i>Armadillo for Your Show</i> 2003	<i>Armadillo for Your Show</i> was Oleg Kulick's contribution to the opening night of Live Culture at Tate Modern on 27 March 2003. Throughout the hour-long performance Kulik stood on a trapeze hanging from the rafters of the Tate Modern Turbine Hall. The work's title linked the artist's mirrored costume to armadillo skin and likened the artist's situation to that of a caged animal performing for the public.
11 April 2003	Spartacus Chetwynd, <i>Richard Dadd and the Dance of Death</i> 2003	For <i>The Golden Resistance</i> , an evening of performance at Tate Britain, Spartacus Chetwynd appropriated Richard Dadd's painting <i>The Fairy Feller's Master-Stroke</i> 1855–64. Dressed as nymphs, performers burst through Chetwynd's re-creation of the painting and danced to music from the film <i>The Seventh Seal</i> (1957). Through the performance Chetwynd celebrated the works of British visionaries such as William Blake and Mary Wollstonecraft.
11 April 2003	David Thorpe, <i>The Mighty Light's Community Project</i> 2003	David Thorpe's contribution to the Tate & Egg Live evening event <i>The Golden Resistance</i> was an imagined meeting between inhabitants of the world depicted in his collage artworks. Their meetings involved group chanting and choreographed movements, as an exploration of the ideas of community and communality in practice.
16 April 2003	<i>Death and Resurrection</i>	<i>Death and Resurrection</i> was an evening concert beginning with classical pieces conducted by Sir John Eliot Gardiner at St Paul's Cathedral, on the north bank of the Thames, facing Tate Modern. Following this, the audience and musicians paraded across Millennium Bridge, to the darkened Turbine Hall, where a nursery song arrangement by Steve Martland was accompanied by visuals by the Quay Brothers.
9 May 2003	Carlos Amorales, <i>Amorales vs Amorales</i> 2003	In <i>Amorales vs Amorales</i> , artist Carlos Amorales staged an authentic Mexican wrestling match, designing and wearing his own costumes, in the style of the sport, in Tate Modern's Turbine Hall. With the visitors to Tate Modern becoming the audience to the match, Amorales became his wrestling alter ego 'Amorales' and, joining another fighter wearing an

		identical costume, created a comment on issues of identity, and good versus bad.
19 – 29 May 2003	DV8, <i>Living Costs</i> 2003	Physical theatre company DV8 presented the work <i>Living Costs</i> as part of the Tate & Egg Live performance season in 2003. Drawing on their previous performance work <i>The Cost of Living</i> , company founder Lloyd Newson created a promenade work which began in the Turbine Hall and ended on Level 7 of Tate Modern. Throughout their journey, visitors were confronted with spectacles of dance, circus, and performance feats, which were mixed with music and video projections.
23 May 2003	Nick Cave and the Bad Seeds	Tate Britain hosted a concert by Nick Cave and the Bad Seeds. One in a series of concerts hosted across the Tate sites, Cave performed in the surroundings of Tate Britain as part of the Tate & Egg Live series.
28 June 2003	hobbypopMUSEUM, <i>The Melody of Destiny</i> 2003	hobbypopMUSEUM's work <i>The Melody of Destiny</i> , presented as part of Tate & Egg Live, used the British History painting gallery and the museum's gardens as a space for the exploration of evocation. The group explored the ability for musicians to electronically emulate the sounds of water, thunder and other natural phenomenon, and in doing so likened this to the painter's ability to create these impressions through their technique.
5 – 6 July 2003	Steve McQueen and Jessye Norman, <i>7th Nov – REST</i> 2003	Steve McQueen and Jessye Norman's <i>7th Nov. – REST</i> was presented as a collaborative work in the Duveen Gallery at Tate Britain in 2003. The collaboration included the screening of McQueen's film <i>7th Nov.</i> (2001), followed by a musical response from Norman. Ruminating on the themes of loss and grief, the two works dealt with the story of a man's accidental killing of his brother and the consequences of these events.
18 July 2003	Gogol Bordello, <i>Multi Contra Culti vs Irony</i> 2003	Gogol Bordello's performance in the Turbine Hall at Tate Modern for Tate & Egg Live marked their debut performance in London. The Gypsy punk band performed an elaborate cabaret, which drew on traditions of Gypsy punk and punk rock, as well as Slavic traditions. The spectacle completed the group's European tour, and saw the band leader Eugene Hutz carried around the Turbine Hall on a bass drum.
29 August 2003	Guy Bar Amotz and Jasmin Vardimon, <i>The Dance Machine</i> 2003	Guy Bar Amotz and Jasmin Vardimon collaborated for their Tate & Egg Live presentation to create and demonstrate an interactive dancing machine. Vardimon's choreography was used to trigger the systems in Amotz's sculpture, leading to the creation of a soundtrack. The electronic sensors in the sculpture responded to the angles and movements Vardimon made and created music accordingly. After their performance the public were able to interact with the system to create their own performances.
1 September 2003	PJ Harvey	Performing with a three-piece band, PJ Harvey played a concert in the Turbine Hall at Tate Modern to a crowd of fans and museum attendees, the first rock concert ever to have been hosted by the museum. The gig was part of a series of musical events programmed for Tate & Egg Live in 2003.

5 – 6 September 2003	Wolfgang Tillmans, <i>Film with music, words and singing</i> 2003	Screened to coincide with his exhibition at Tate Britain, <i>Film with music, words and singing</i> was commissioned for Tate & Egg Live. Rather than staging a live performance, Tillmans decided to create a film, which followed his tendencies to have music central to his artworks, whether film or photography, and included appearances from a number of well-known performers.
4 – 8 November 2003	Merce Cunningham Anniversary Events	Tate and Dance Umbrella collaborated on this event celebrating the Merce Cunningham Dance Company's 50th anniversary, presenting a selection of Cunningham's works in Tate Modern's Turbine Hall. Happening concurrently with Olafur Eliasson's Turbine Hall commission <i>The Weather Project</i> , the Company performed works from Cunningham's <i>Events</i> . These began in 1964 and were adapted to Tate's particular spaces, with the addition of newly choreographed linking passages.
14 November 2003 – 25 January 2004	<i>Art, Lies and Videotape: Exposing Performance</i>	Hosted by Tate Liverpool and curated by Adrian George, <i>Art, Lies and Videotape: Exposing Performance</i> drew on the history of performance art. Showing photographs, films, reconstructions and art objects, the exhibition also explored the relationship between live art and how it is recorded. Featured artists: Vito Acconci, Diane Arbus, Franko B, Joseph Beuys, Carolyn Brown, Trisha Brown, Chris Burden, John Cage, René Clair, Merce Cunningham, Philip-Lorca diCorcia, Ken Feingold, Bob Flanagan, Loïe Fuller, Dan Graham, Alex Hay, Isaac Julian, Yves Klein, Ute Klophaus, Kurt Kren, Robert Longo, Babette Mangolte, Peter Moore, Hayley Newman, Yoko Ono, Catherine Opie, Dennis Oppenheim, Tony Oursler, Gina Pane, Yvonne Rainer, Robert Rauschenberg, Man Ray, Sheree Rose, Luigi Russolo, Oskar Schlemmer, Carolee Schneemann, Rudolf Schwarzkogler, Martin Scorsese, Ene-Liis Semper, Bill Shannon, Harry Shunk, Manuel Vason.
20 November – 5 December 2003	Jimmy Robert and Ian White, <i>6 things we couldn't do, but can do now</i> 2004	Jimmy Robert and Ian White, for the exhibition series Art Now at Tate Britain, presented <i>6 things we couldn't do, but can do now</i> . As well as presenting objects within the exhibition space the two artists also learned Yvonne Rainer's choreographic work <i>Trio A</i> and incorporated this into their presentation. As well as their own live performance they also displayed historic documentation of <i>Trio A</i> in the space.
2003	Beginning of the Tate & Egg Live partnership	As part of Tate's intention to create innovative programming, a collaborative partnership was formed with the online bank Egg plc. This resulted in a season of live performances at Tate Modern and Tate Britain, in a variety of galleries and museum spaces.
2003	Appointment of a Curator of Performance	In 2003 Catherine Wood was appointed Curator, Contemporary Art/Performance, with a special focus on programming and acquiring performance. In 2015 Wood became Senior Curator, International Art (Performance).
24 – 25 November 2004	Joan Jonas, <i>Helen in Egypt: Lines in the Sand</i> 2004	<i>Helen in Egypt: Lines in the Sand</i> was a performance and installation by Joan Jonas presented at Tate Modern in 2004. It was concerned with the intersections of mythology and

		history, reality and fiction. In the performance Jonas took on the role of Helen, following the character developed by poet Hilda Doolittle, interwoven with elements from Jonas's own life and her grandmother's 1910 trip to Egypt.
24 October 2005	Rosemary Butcher, <i>Images every three seconds</i> 2003, <i>Hidden Voices</i> 2004, <i>The Hour</i> 2005	In 2005 Rosemary Butcher presented a selection of her choreographic works, performed by dancer Elena Giannotti on the Turbine Hall bridge at Tate Modern. One newly commissioned work, <i>The Hour</i> , was performed alongside <i>Images every three seconds</i> and <i>Hidden Voices</i> , which Butcher had developed over the previous two years. The performances bound environment and movement together through the interaction of dance and lighting.
2005	Roman Ondák, <i>Good Feelings in Good Times</i> 2003	Acquired by Tate in 2005, following its exhibition at the Frieze art fair in 2004, Roman Ondák's <i>Good Feelings in Good Times</i> was the first performance work to be included in the national collection. In this work a small group of volunteers or recruited participants form queues at various points around the gallery, and remain there, without actively drawing attention to themselves, for a set time. The work is not announced, meaning that visitors to the gallery encounter it, unsure of whether it is a genuine queue, or an artwork.
2005	Tino Sehgal, <i>This is Propaganda</i> 2002	Tino Sehgal's <i>This is Propaganda</i> was acquired by Tate in 2005. Sehgal resists the documentation of his 'constructed situations' and so the work was purchased through a verbal agreement. The piece is taught by Sehgal or his associates to new interpreters every time the work is presented. In this work an interpreter dressed as a museum guard sings 'This is Propaganda, you know, you know' as visitors enter the gallery space, challenging their understanding of what they are seeing and experiencing.
25 February 2006	Jonathan Meese, <i>Noel Coward is Back – Dr Humpty Dumpty vs Fra No Finger</i> 2006	Performed in the Turbine Hall at Tate Modern, <i>Noel Coward is Back – Dr Humpty Dumpty vs Fra No Finger</i> was a complex work consisting of performance, painted screens and video, centred around a wrestling ring. Intercut in the live stream of the action happening in the Turbine Hall were video clips, of Meese in his studio and shots of playwright and performer Noel Coward (1899–1973). The performance continued to become more and more frenzied over the hour.
1 March – 14 May 2006	<i>Tate Triennial 2006: New British Art</i>	Tate's 2006 triennial, entitled <i>New British Art</i> showcased a number of performance works. This included both commissions for the triennial and some of the earliest performance works that had entered Tate's collection over the preceding three years. Featured artists: Pablo Bronstein, Angela Bulloch, Gerard Byrne, Marc Camille Chaimowicz, Lali Chetwynd, Cosey Fanni Tutti, Enrico David, Peter Doig, Kaye Donachie, Ian Hamilton Finlay, Luke Fowler, Michael Fullerton, Ryan Gander, Liam Gillick, Douglas Gordon, Mark Leckey, Lucy McKenzie, Daria Martin, Simon Martin, Alan Michael, Jonathan Monk, Scott Myles, Christopher Orr, The Otolith Group (Kodwo Eshun, Anjalika Sagar and Richard Couzins), Djordje Ozbolt, Oliver

		Payne and Nick Relph, Olivia Plender, Muzi Quawson, Eva Rothschild, Tino Sehgal, Linder Sterling, John Stezaker, Rebecca Warren, Nicole Wermers, Cerith Wyn Evans. Collaborators: Beatrix Ruf.
1 March – 14 May 2006	<i>Theatre Pieces</i>	<i>Theatre Pieces</i> was a strand of the 2006 Tate Triennial, for which a range of live works were presented by Marvin Gaye Chetwynd, Celine Condorelli, Pablo Bronstein, Gerard Byrne, Liam Gillick, Daria Martin with Zeena Parkins, Tino Sehgal and Linder Sterling. Performed in the Duveen Galleries, these works made use of the space in a variety of ways, with Bronstein and Condorelli creating a literal staging area within which they all took place. <i>Theatre Pieces</i> was curated by Catherine Wood.
1 March – 14 May 2006	Gerard Byrne, <i>Exercise for Two Actors and One Listener</i> 2004	In keeping with the title of the work, Gerard Byrne's <i>Exercise for Two Actors and One Listener</i> is experienced by a single audience member at a time, and is enacted live by two performers on radio microphones, who broadcast directly to the headphones of the audience member. The conversation between the two actors begins as dialogue from well-known films, and then moves into an improvised conversation about their immediate surroundings. While this is happening, the headphones are circulated around the museum's visitors, and they can briefly hear excerpts of the discussion.
March 2006	Announcement of the Tate and UBS partnership	The partnership between Tate and the financial services company UBS began in 2006 and led to the creation of several performance-focused programmes, including Saturday Live and The Long Weekend.
1 April 2006	Linder, <i>The Working Class Goes to Paradise</i> 2000	Linder's performance work <i>The Working Class Goes to Paradise</i> draws on elements of religion and music. Originally performed in 2000, this iteration was a four-hour performance which took place in the Duveen Galleries at Tate Britain. Accompanied by three rock bands playing simultaneously, Sterling and other women performed the acts of seventeenth-century Shaker worship as an exploration of religious ecstasies and non-conformism in religion.
19 April 2006	Lali Chetwynd, <i>The Fall of Man, A Puppet Extravaganza!</i> 2006	Presented for the first time at Tate's 2006 triennial, <i>The Fall of Man, A Puppet Extravaganza!</i> , plays on the presentation of traditional theatrical staging, with Lali Chetwynd creating an intricate and detailed set, both in the room of the performance and in the two landscapes she creates on the central tables. Using the technique of bricolage, more commonly associated with visual art, Chetwynd used paper, cardboard, plastic and pipes to create on one hand John Milton's <i>Paradise Lost</i> , tinged with the threat of sin and the Fall, and on the other, Karl Marx's utopian society. Her performers then used these scenes to re-enact elements of the origin story from the Book of Genesis.
26 – 29 May 2006	The first UBS Openings: The Long Weekend	In 2006, Tate Modern hosted the first in a yearly series of 'Long Weekends', in collaboration with UBS. These four-day festival-like events hosted a variety of live performances and newly commissioned works in spaces throughout the

		<p>museum.</p> <p>Featured artists: Trisha Brown, John Cage, Surasi Kusolwong, Joan Miró and Joan Baixas.</p>
26 May 2006	Surasi Kusolwong, <i>One Pound Turbo Market (You'll Have a Good Time)</i> 2006	<p>Surasi Kusolwong's <i>One Pound Turbo Market</i> for UBS Openings: The Long Weekend at Tate Modern was a participatory performance, which took place in the Turbine Hall. Having transformed the space into a large indoor market, Kusolwong presented the props he had used as items for sale, all at the same price, encouraging the public to engage with the work and with one another in the buying of the objects.</p>
27 May 2006	Joan Miró and Joan Baixas, <i>Merma Never Dies</i> 1978	<p><i>Merma Never Dies</i> by Joan Miró and Joan Baixas was performed on 27 May 2006 and formed the focal point of The Long Weekend's Surrealist Saturday. <i>Merma Never Dies</i> was a puppet parade which took place throughout the indoor and outdoor spaces at Tate, beginning on the Millennium Bridge and concluding in Tate Modern's Turbine Hall. This reinvention of the work for Tate was the first time the production had been performed in twenty-five years.</p>
27 – 29 May 2006	Trisha Brown, <i>Man Walking Down the Side of a Building</i> 1970	<p>The performance of Trisha Brown's iconic work <i>Man Walking Down the Side of a Building</i> at Tate Modern in 2006 was the first re-enactment of the piece since its initial incarnation in 1970. The performer descended the north side of the east wing of the Tate Modern building, moving down towards a significant crowd that had gathered outside the museum to watch the re-enactment.</p>
28 May 2006	John Cage's <i>Musicircus</i> 2006	<p>As part of UBS Openings: The Long Weekend, Maria Rosenfeld, La Monte Young, and other musicians and musical groups performed a version of John Cage's <i>Musicircus</i>, including various experimental compositions. Arranged by Richard Bernas, the groups and individuals performed the works on a range of instruments, including electric guitars and using pre-recorded electronics, and followed Cage's instructions for the unconventional playing of the instruments. They performed in spaces across Tate Modern, including up and down the escalators in the centre of the building.</p>
1 July 2006	The first UBS Openings: Saturday Live	<p>Following on from the first UBS Openings: The Long Weekend event, Tate Modern hosted the first UBS Openings: Saturday Live, a one-day event showcasing live performance and video works. This first ever Saturday Live event featured, among others, the Guerrilla Girls's performance lecture <i>Your Cultural Consciousness</i>.</p>
1 July 2006	Guerrilla Girls, <i>Your Cultural Consciousness</i> 2006	<p>Guerrilla Girls's lecture performance <i>Your Cultural Consciousness</i> was performed at Tate Modern in 2006 on the occasion of the gallery's rehanging of the collection. Created as a response to the UBS Openings: Tate Modern Collection event, Guerrilla Girls critiqued the rehang and the works included in the displays from a feminist perspective.</p>
1 July 2006	Planningtorock	<p>The electronic music performer Janine (now Jam) Rorston – known as Planningtorock – performed on the Turbine Hall bridge at Tate Modern. Part of the first UBS Openings:</p>

		Saturday Live, Planningtorock performed solo, and was accompanied by projected images of flowers, psychedelic shapes and photographs of herself.
1 July 2006	Laurie Simmons, <i>The Music of Regret</i> 2006	In 2006, following its premier at MoMA earlier the same year, Laurie Simmons's film <i>The Music of Regret</i> was screened in the Starr Auditorium at Tate Modern. Featuring a mixture of ventriloquism and puppetry, and live action performances, <i>The Music of Regret</i> presents a musical exploration of family feuding, the animation of everyday objects, and issues around ageing and sorrow.
15 – 19 September 2006	<i>Migration and [Dis]location</i>	Presented as part of the UBS Openings: Tate Live Mumbai event, <i>Migration and [Dis]location</i> was a film series which explored Indian experimental video and film works from 1913 to 2006. <i>Cinema of Prayoga</i> presented a range of relatively unknown works by experimental film artists, focusing particularly on non-resident Indian artists emerging in that period, including Anuradha Chandra , Shumona Goel and Xav Leplae.
16 September 2006	Tejal Shah and Varsha Nair, <i>Encounter(s)</i> 2006	In <i>Encounter(s)</i> , presented as part of the UBS Openings: Saturday Live Mumbai event, Tejal Shah and Varsha Nair were wrapped in white embroidered fabric, their arms restricted, and attached to one another by lengths of the material. They positioned themselves across the spaces of the gallery and its exterior, always in relation to one another, but never touching nor communicating. They were at once encountering the space of the museum and one another, but always with a sense of alienation.
16 September 2006	Monali Meher, <i>Between the Familiar/Unfamiliar, the Home and Heart, Beats a Golden Kiss</i> 2006	<i>Between the Familiar/Unfamiliar, the Home and Heart, Beats a Golden Kiss</i> is a durational work that was performed at Tate Modern by Monali Meher. Dressed from the waist down in a sari, and covered from the waist up in gold leaf, Meher walked through the spaces of the Idea and Object display, reading aloud to the artworks a text she had written. The work focused particularly on Meher's identity and personality, as well as the relationship between Mumbai (the theme of the Long Weekend) and the artworks.
16 September 2006	Book launch: <i>Cinema of Prayoga: Indian Experimental Film and Video 1913–2006</i>	To celebrate the launch of the book <i>Cinema of Prayoga: Indian Experimental Film and Video 1913–2006</i> , a number of artists were invited to perform works relating to Mumbai. D'Archetypes, a poetic duo, performed their works in a comedic cabaret style, accompanied by a range of different musical styles. Choreographer Sujata Goel performed <i>Disco Dancer</i> with Tarek Halaby, a reimagining of a 1982 Indian film of the same name. Finally, Mukul performed works which threw fresh light onto Mumbai, where he is based as a musician.
16 September 2006	UBS Openings: Saturday Live Mumbai	The 2006 UBS Openings: Saturday Live invited artists who worked in or were from Mumbai to present works which reflected on their relationship to the city. The one-day exhibition integrated live performance, music and films. Featured artists: D'Archetypes, Sujata Goel, Tarek Halaby,

		Varsha Nair, Monali Meher, Mukul, Tejal Shah Collaborators: Arshiya Lokhandwala.
25 November 2006	Ewa Partum, <i>Visual Poetry 2006</i>	In <i>Visual Poetry</i> Partum scattered thousands of paper letters throughout the Turbine Hall, before creating spontaneous words and sentences. Partum brought the letters to life, transplanting them from the page, into the space of the gallery, where she also invited visitors to create their own visual poetry. The performance was part of Word Sculpture, a UBS Openings: Saturday Live event.
25 November 2006	UBS Openings: Saturday Live – Word Sculpture	UBS Openings: Saturday Live – Word Sculpture focused on the use of language within contemporary art practices. The live performance events juxtaposed the spoken word through poetry and visual, sculptural elements to explore the tensions between these as artistic objects. Featured artists: Carl Andre, Martin Creed, Marysia Lewandowska and Neil Cummings, Igor Krenz, Pawel Kwiek, Amatorski Klub Filmowy Mikołów, Anna Niesterowicz, Paulina Olowska, Ewa Partum, Józef Robakowski, Akademia Ruchu, Wilhelm Sasnal, Jan Simon, Andrzej Lachowicz and Ryszard Wasko. Collaborators: Lukasz Ronduda and Michael Wolinski.
25 November 2006	Martin Creed, <i>Words 2006</i>	On 25 November 2006 Martin Creed performed a new work titled <i>Words</i> to a live audience in Tate Modern’s Starr Auditorium, along with his bandmates and collaborators. <i>Words</i> was commissioned as part of Word Sculpture, a UBS Openings: Saturday Live event. <i>Words</i> lasted ninety minutes and appropriated the formats of a music gig and an academic lecture, combining spoken word, written text, choreography and music.
25 October 2006	Carl Andre, <i>Poetry Reading 2006</i>	On 25 November 2006 American artist Carl Andre made a rare public appearance, taking to the stage at Tate Modern’s Starr Auditorium <u>to read a selection of his poetry</u> . This 90-minute-long reading was the first time Andre had performed his poetry to a live audience since the mid-1970s. The performance was commissioned as part of Word Sculpture, a UBS Openings: Saturday Live event.
2006	David Lamelas, <i>Time 1970</i>	With the acquisition of David Lamelas’s <i>Time</i> , Tate acquired not only the opportunity to restage the work but also a photograph of the ‘original’ 1970 iteration which had taken place in the Alps. The work consists of a group of volunteers standing along a line, who then work their way up, telling the next person on the line the time at each new minute, until the last person announces it out loud. The work was acquired by Tate in 2006.
27 January 2007	Matt Mullican, <i>Under Hypnosis 2007</i>	Matt Mullican’s <i>Under Hypnosis</i> performance for UBS Openings: Saturday Live took place while the artist was in a state of controlled hypnosis. Following on from his history of performing while hypnotised, the audience were able to witness his drawing and painting while hypnotised, in which his particular focus on communicative signs came out in his characteristic symbolic and repetitive patterns.

10 March 2007	<i>Actions and Interruptions</i>	Part of the UBS Openings: Saturday Live programme, <i>Actions and Interruptions</i> explored unannounced performance, tracing the impacts of performances that subtly subverted the everyday actions and behaviours expected in the museum. Featured artists: Nina Beier and Marie Lund, Dora García, Mario Garcia Torres, Jiří Kovanda, Roman Ondák.
10 March 2007	Jiří Kovanda, <i>Kissing Through Glass</i> 2007	<i>Kissing Through Glass</i> was a performance by the Czech artist Jiří Kovanda that took place at Tate Modern on 10 March 2007. Kovanda stood behind a glass wall with a sign next to him inviting those passing by to kiss him through the wall. In this way he initiated a sensuous encounter to explore separation and connection within and against the surrounding architecture.
10 March 2007	Mario Garcia Torres, <i>Following Piece (with Evo's sweater)</i> 2007	<i>Following Piece (with Evo's sweater)</i> was a day-long performance by the artist Mario Garcia Torres. From 11am until 6pm on Saturday 10 March 2007 Garcia Torres surreptitiously followed Tate Modern visitors on their journeys around the building. Garcia Torres chose the visitors with no preconceived idea about the types or number of people he would pursue. This work was a re-enactment of the American artist Vito Acconci's famous <i>Following Piece</i> 1969.
10 March 2007	Nina Beier and Marie Lund, <i>Clap in Time (All the People at Tate Modern)</i> 2007	Nina Beier and Marie Lund presented <i>Clap in Time (All the People at Tate Modern)</i> as part of <i>Actions and Interruptions</i> at Tate Modern in 2007. They initiated a participatory performance in which they asked everyone at Tate Modern to clap their hands in time beginning at 16.00. While it had been initiated by the two artists, the performance quickly became something beyond their control; the rhythmic clapping built momentum as more visitors were drawn in to participate.
25 – 28 May 2007	UBS Openings: The Long Weekend 2007	2007 saw the second UBS Openings: The Long Weekend hosted at Tate Modern. Over four days visitors to the museum could watch experimental artistic films from pioneering artists and the responsive works created by contemporary artists, as well as experience live music in the evening. A series of yurts were set up outside of Tate Modern, with activities and acoustic music sessions. Featured artists: Mathieu Briand, Gavin Bryars, Maya Deren, Ben Drew, John Giorno, Derek Jarman, Ryoichi Kurokawa, Sachiko M, Marepe, Throbbing Gristle, Toshimaru Nakamura, Michael Nyman, Hélio Oiticica, Joshua Rifkin., Billy Roisz, Andy Warhol.
25 – 26 May 2007	Mathieu Briand, <i>SYS*011. Mie>AbE/SoS\ SYS*010, aka the Spiral</i> 2007	French artist Mathieu Briand presented his sculptural sound installation <i>SYS*011. Mie>AbE/SoS\ SYS*010, aka the Spiral</i> at Tate Modern for UBS Openings: The Long Weekend. The work is an interactive sound system, which Tate sought artists, composers, and musicians to use over the two day period it was installed in the Turbine Hall. As well as being a sound installation, the shape and design of the sound system also composed itself as a self-contained performance space, with those activating and those observing meeting within the spiral-style layout of the electronic equipment.

26 May 2007	Throbbing Gristle	As part of UBS Openings: The Long Weekend, Throbbing Gristle gave a live performance which responded to the accompanying screening of a selection of Derek Jarman's early, experimental films. Their own innovative electronic music was joined by The New London Chamber Choir and cellist Hildur Ingvaldardottir Gudnadottir.
26 May 2007	Mathieu Briand and Prue Lang, <i>Did you ever want to be someone else?</i> 2007	<i>Did you ever want to be someone else?</i> was a site-specific commission for the Turbine Hall in Tate Modern, designed to be presented as part of UBS Openings: The Long Weekend in 2007. The work was realised by a group of 100 volunteers, who were all fitted with latex masks to hide their identity. Over the course of an hour they received instructions from the artists through text message and responded accordingly, exploring the notions of individual anonymity and collective identity.
28 May 2007	Hélio Oiticica, <i>Parangolés</i> 1964–79	Hélio Oiticica originally designed the <i>Parangolés</i> in the late 1960s as objects to be worn and carried while dancing to samba music. At Tate in 2007 visitors were invited to make their own <i>Parangolés</i> and dance with them in the Turbine Hall. The event sought to recreate Oiticica's desire to bring people together through art, and to bring colour to life.
30 June 2007	Guy de Cointet, <i>Tell Me</i> 1979	In 2007 Tate presented a re-creation of the French artist Guy de Cointet's play <i>Tell Me</i> . The play was staged in Tate Modern's Turbine Hall in front of a live audience, as part of UBS Openings: Saturday Live. With no obvious plot, three female characters took part in a series of absurd conversations while interacting with the props, and each other, in bizarre and unexpected ways.
14 September 2007	Alvin Curran, <i>Maritime Rites</i> 2007	In collaboration with the London Symphony Orchestra, <i>Maritime Rites</i> saw composer Alvin Curran arrange a sculptural sound piece with performers both on a barge, and along the banks and bridges of the Thames around Tate Modern. Designed to be accompanied by the bells of St Paul's on the opposite bank of the river, the Orchestra, improvisers and volunteers performed music associated with the water, creating the sculptural sound piece observed by visitors to Tate Modern and its waterfront areas.
23 October 2007	Pawel Althamer, <i>Film</i> 2000	Pawel Althamer's work <i>Film</i> is a performance work with a filmic element. Consisting of a ninety-second trailer, made for each iteration of the work, the performance element is then a recreation of the events suggested in the trailer. In 2007, for an iteration staged by Tate, the film trailer and subsequent performance focused on a well-known actor named Jude Law buying some fish in Borough Market.
24 October 2007 – 1 January 2008	<i>The World as a Stage</i>	The exhibition <i>The World as a Stage</i> at Tate Modern drew together contemporary artists working in performance whose work had a particular connection to theatre and theatrical staging. Involving both live performances and set-like installations, the artists presented both existing works and those commissioned specifically for the exhibition. Featured artists: Pawel Althamer, Cezary Bodzianowsky, Ulla

		von Brandenburg, Jeremy Deller, Trisha Donnelly, Geoffrey Farmer, Andrea Fraser, Dominique Gonzalez-Foerster, Jeppe Hein, Renata Lucas, Rita McBride, Roman Ondák, Markus Schinwald, Tino Sehgal, Catherine Sullivan, Mario Ybarra Jr.
1 November 2007	Ulla von Brandenburg, <i>Singplay</i> 2007	Presented as part of <i>The World as a Stage</i> at Tate Modern, Ulla von Brandenburg's work <i>Singplay</i> was an ambiguous performance set in a domestic interior. Five actors appeared on the stage playing members of a family, while Von Brandenburg sang their dialogue, playing all five characters, as the actors mimed. There was no fixed or clear narrative, and with the disjunction between what the audience saw and what they heard, Von Brandenburg created an unsettling performance.
3 November 2007	Mario Ybarra Jr., <i>Sweeney Tate: A Barber Competition</i> 2007	Staged as a permanent installation for the duration of the exhibition <i>The World as a Stage</i> at Tate Modern, Mario Ybarra Jr. also held a one-day barber competition in his artwork <i>Sweeney Tate</i> . Modelled after a genuine barbership in Los Angeles, <i>Sweeney Tate</i> and the one-day competition were intended to present a brighter and bolder image of the barbershop, and through this draw attention to existing barbershops in communities which tended to go unnoticed.
2007	Cildo Meireles, <i>Insertions into Ideological Circuits: Coca-Cola Project</i> 1970	Cildo Meireles produced his <i>Insertions into Ideological Circuits: Coca-Cola Project</i> in Rio de Janeiro, seeking to capture the experience of life under dictatorship and push back against its oppressive constraints. He altered reusable Coca-Cola bottles, subtly adding questions, slogans or illustrations, before releasing them back into circulation. Conceiving of this project in terms of performance entails the shift of emphasis away from the message in, or on, the bottle and towards the object in and as circulation, tracing a collective situation and rendering it in human scale. The artist presented this work to Tate in 2006 and it was acquired in 2007.
2007	Glenn Ligon, <i>Condition Report</i> 2000	<i>Condition Report</i> comprises two framed images, identical except that one has annotations written by a conservator. The diptych reproduces one of Ligon's earliest text-based paintings, <i>Untitled (I Am a Man)</i> 1988, which in turn borrowed its featured phrase, 'I AM A MAN', from a famous episode in the American civil rights movement of the 1960s. The work offers a meditation on how meaning changes across time and space, and prompts consideration of daily life itself as performance. The work was loaned to Tate in 2007.
26 – 27 January 2008	Tania Bruguera, <i>Tatlin's Whisper #5</i> 2008	The 2008 performance of <i>Tatlin's Whisper #5</i> consisted of the interaction between two policemen mounted on horseback and museum visitors on the Turbine Hall bridge at Tate Modern. The officers exercised crowd control techniques on the accidental assembly. According to Tania Bruguera, the piece depended on not being immediately recognisable as art. Tate's acquisition of the work allows it to be re-enacted following the artist's instructions. The police officers should be mounted on one white and one brown or black horse, and

		must carry out crowd control measures that would be used in real-life situations.
26 – 27 January 2008	Sanja Iveković, <i>Delivering Facts, Producing Tears</i> 1998	Sanja Iveković's work <i>Delivering Facts, Producing Tears</i> was presented as part of UBS Openings: Live – The Living Currency at Tate Modern in 2008. The live element of the performance involves an actor, sitting at a table covered with various newspapers, who begins to cry. Video of this is then live-fed to a monitor positioned at a distance from the actor and the table. The work plays on the disconnect present in mass media between message and impact, broadcasting the emotional response rather than the facts and information normally seen in broadcast news.
26 – 27 January 2008	Santiago Sierra, <i>Group of Persons Facing a Wall</i> 2002	One of a series of Santiago Sierra's delegated performances, <i>Group of Persons Facing a Wall</i> was presented at Tate Modern as part of UBS Openings: Live – The Living Currency in 2008. For this version of the performance, Sierra payed a group of underprivileged people to stand for an hour facing a wall on the Turbine Hall bridge. The group did not perform any action and did not face the visitors at any point, but simply undertook the pointless task in return for payment for their time.
26 – 27 January 2008	Annie Vigier and Franck Apertet, <i>X-Event 2</i> 2008	Part of a series of choreographies, Annie Vigier and Franck Apertet's <i>X-Event 2</i> was presented as part of UBS Openings: Living Currency at Tate Modern in 2008. A partner of their previous X-Events, <i>X-Event 2</i> saw the interaction of the dancer-performers' sculptural body movements with the spaces and architectures of Tate Modern. The work can be repeated and re-enacted, but adapts each time to the specifics of the space it is being presented in.
26 – 27 January 2008	Prinz Gholam, <i>Ein Ding Mehr (One More Thing)</i> 2008	As part of UBS Openings: Living Currency, artistic duo Prinz Gholam presented the work <i>Ein Ding Mehr (One More Thing)</i> . The performance took the form of movement between the bodies of the two performers, who were almost constantly touching, moving into new shapes and positions in relation to one another. Surrounded by a museum full of sculptures and paintings, the performers became art objects themselves, and therefore 'one more thing' in the space.
26 – 27 January 2008	Lawrence Weiner, <i>A Wall Pitted by a Single Air Rifle Shot</i> 1969	Presented as part of UBS Openings: Living Currency, Lawrence Weiner's work <i>A Wall Pitted by a Single Air Rifle Shot</i> focused on the enactment of a single line of instruction. In this case the instruction (also the title of the work) was carried out on the Turbine Hall bridge, where it was observed live by visitors to the museum, though it could also be seen as a remnant of the action in the mark created on the wall.
26 – 27 May 2008	UBS Openings: The Living Currency	The two-day exhibition The Living Currency was curated by Pierre Bal-Blanc and took a work by Pierre Klossowski as its starting point. Contemporary artists whose work deals with the human body, moments of interchange and transaction, and an alternative economy of experience were invited to present works over two days at Tate Modern, in response to Klossowski's provocations.

		Featured artists: Tania Bruguera, Prinz Gholam, Sanja Iveković, David Lamelas, Santiago Sierra, Isidoro Valcárcel Medina, Annie Vigier and Franck Apertet (les gens D’Uterpan), Franz Erhard Walther, Lawrence Weiner.
26 – 27 January 2008	Franz Erhard Walther, <i>Werksatz (Workset)</i> 2008	<i>Werksatz</i> consists of around fifty wearable or usable material sculptures, designed and sewn by Franz Erhard Walther between 1963 and 1969. As part of USB Openings at Tate Modern in 2008 a number of volunteers activated the sculptures, demonstrating the demands they made on the body as well as the possible relationships the objects prompted between multiple users.
26 – 27 January 2008	David Lamelas, <i>Time</i> 1970	Originally conceived in 1970, <i>Time</i> was performed on Tate Modern’s Turbine Hall bridge during USB Openings: Live on 26 – 27 January 2008. David Lamelas gathered together a group of twenty-five volunteers and asked them to line up along a piece of tape, which he had laid diagonally across the floor. They were then instructed by Lamelas that they must each in turn ‘hold’ time for one minute before ‘passing’ it to the person on their right.
29 March 2008	Allan Kaprow, <i>Fluids</i> 1967, <i>Scales</i> 1971	This live event saw the <u>re-staging of two happenings</u> in and around Tate Modern that were originally initiated by Allan Kaprow in the 1960s and 1970s. Participants restaged these works via scores, testing Kaprow’s propositions in a new context. The event took place as part of USB Openings: Saturday Live – Happening Again.
27 April 2008	Juan Muñoz, <i>A Registered Patent</i> 2008	Juan Muñoz’s work <i>A Registered Patent</i> was only realised after the artist’s death, when composer Alberto Iglesias and actor John Malkovich used his concept to create a live work. The live event consisted of a drummer performing from atop an eight-foot-high plinth, accompanied by Malkovich’s voiceover of the details of the titular patent.
24 May 2008	Alison Knowles, <i>Newspaper Music</i> 1962	In 2008 Alison Knowles performed a new version of her 1962 work <i>Newspaper Music</i> . It was the largest version of the work realised to date and included a choir of twenty people, singing from stories printed in different newspapers. The performance formed part of the USB Openings: The Long Weekend – States of Flux programme, which brought to life works associated with the Fluxus movement.
24 – 26 May 2008	Larry Miller and Tom Russotti, <i>Flux-Olympiad</i> 2008	Over a weekend in May 2008 Miller and Russotti transformed the Tate Modern Turbine Hall into an alternative olympic games. The <i>Flux-Olympiad</i> saw gallery visitors invited to participate in unconventional and ridiculous games, from the <i>Slow Bicycle Race</i> to <i>Smell Chess</i> . The event was the realisation of Fluxus artist Georges Macunias’s original conception of a <i>Flux Olympiad</i> in the 1960s, and reactivated original scores from the Tate Archive.
24 May 2008	Alison Knowles, <i>Make a Salad</i> 1962	Alison Knowles’s <i>Make a Salad</i> was one of a series of her instruction-based works performed as part of USB Openings: Long Weekend – States of Flux in 2008. Knowles’s works often centre on a series of simple instructions, such as ‘make a salad’, which can be enacted by anyone. In this case the salad

		was constructed on a huge scale, with a group of chefs preparing vegetables on the Turbine Hall bridge and throwing these over the side of the bridge, onto a tarpaulin, where rakes were used to mix the salad. Members of the audience were able to eat the salad after its preparation.
24 – 26 May 2008	UBS Openings: The Long Weekend – States of Flux	2008's UBS Openings: The Long Weekend – States of Flux was grounded in the works of the Fluxus movement and contemporary artists' responses to them. Involving both the recreation of 'original' Fluxus artworks from the 1960s and 1970s, and younger artists' responses to these, States of Flux involved concerts, live performances and interactive game-based activities. Featured artists: Ay-O, Eric Andersen, George Brecht, Philip Corner, Dick Higgins, Joe Jones, Bengt af Klintberg, Milan Knížák, Alison Knowles, Takehisa Kosugi, George Maciunas, George Maciunas, Larry Miller, Yoko Ono, Ben Patterson, Mieko Shiomi, Yasunao Tone, Ben Vautier, Robert Watts, Emmett Williams. Collaborators: Simon Anderson, Larry Miller, Tom Russotti.
24 – 26 May 2008	<i>Flux Concerts</i>	Presented as part of the 2008 UBS Openings: Long Weekend – Come and Play, three series of concerts based on Fluxus practices were enacted. This included the re-enactment of a number of Fluxus concerts first performed in the 1960s and 1970s, involving visitors to Tate, as well as participating musicians and performers.
25 May 2008	George Maciunas, <i>Selection from 12 Piano Compositions for Nam June Paik 1962/2008</i>	The Long Weekend – States of Flux at Tate Modern in May 2008 marked the realisation of the Fluxus Olympiad conceived by the founder of the Fluxus movement George Maciunas. The weekend included the reperformance of the instruction-based piece by Maciunas <i>12 Piano Compositions for Nam June Paik</i> , which was originally developed in 1962.
14 June 2008	Tony Conrad, <i>Unprojectable: Projection and Perspective 2008</i>	Performed during a retrospective of his work, Tony Conrad's performance piece <i>Unprojectable: Projection and Perspective</i> filled the space of the Turbine Hall at Tate Modern. Intended to create an intense auditory and visual environment for the audience, Conrad used elements of sound, projection, film, performance and installation during the seventy-one minute work.
27 September 2008	Bonnie Camplin and Paulina Olowaska, <i>Usher We, Down There 2008</i>	In 2008, prior to the opening of the Tanks as an exhibition space at Tate Modern, Bonnie Camplin and Paulina Olowaska presented their devised tour <i>Usher We, Down There</i> as part of UBS Openings: Saturday Live. Taking a small group of visitors down into the pre-renovated space of the old oil tanks, Camplin and Olowaska presented their interventions into the space, and used light to demonstrate its features and intricacies. The tour took place in complete silence.
1 November 2008	Sturtevant, <i>Spinoza in Las Vegas 2008</i>	<i>Spinoza in Las Vegas</i> was a performance by Sturtevant at Tate Modern as part of the Saturday Live programme in November 2008. The performance comprised a dialogue between two characters: Sturtevant/Spinoza and the Ventriloquist, whose dummy also participated in the conversation. During the

		conversation Spinoza and the Ventriloquist were repeatedly interrupted by other characters.
13 December 2008	Orla Barry, <i>The Scavenger's Daughters</i> 2008	Orla Barry's performance <i>The Scavenger's Daughters</i> was presented at Tate Modern as part of UBS Openings: Saturday Live, and was performed by Kate McIntosh, Ineke Lievens and Miles O'Shea. Consisting of three interwoven and interjecting monologues, the work remained narrative-free, but was intended to give the impression of a working brain, making connections and jumps between thoughts and ideas, and making swift turns into new paths of enquiry.
	Gavin Bryars and Juan Muñoz, <i>A Man in a Room, Gambling</i> 1992	<i>A Man in a Room, Gambling</i> was presented as part of a retrospective of Juan Muñoz's work at Tate Modern. A collaborative work between Muñoz and Gavin Bryars, originally conceived of as a radio work, the piece consists of a man's voice reading out instructions for card tricks. Incorporating ten texts, the work was designed to be heard over a series of ten evenings, accompanied by Bryar's compositions.
20 – 21 February 2009	Xavier Le Roy, <i>Product of Circumstances</i> 2009	<i>Product of Circumstances</i> by Xavier Le Roy took place on the bridge in the Turbine Hall in Tate Modern on 20 and 21 February 2009 as part of UBS Openings: Saturday Live – Characters, Figures and Signs. Le Roy used the format of a lecture-performance to blend together artistic and scientific methods and explore points of divergence and reciprocation between the two.
21 February 2009	Jennifer Lacey and Florian Hecker, <i>Robin Hood: The Tour</i> 2009	Presented as part of UBS Openings: Tate Live – Characters, Figures and Signs, Jennifer Lacey and Florian Hecker reworked a verbal description of a work by Trisha Brown to create a hypnotic soundscape. Visitors to the workshop-like performance experienced Brown's work at a remove, through a choreographic reworking.
21 February 2009	Ian White, <i>Black Flags</i> 2009	Ian White's work <i>Black Flags</i> , presented as part of UBS Openings: Saturday Live – Characters, Figures and Signs, took the form of a performative lecture. Delivered in the Starr Auditorium at Tate Modern, in front of a large wind machine, White's work was concerned with ways of saying nothing, and the interconnectivity of these types of communication.
21 February 2009	Julien Bismuth and Jean Pascal Flavien, <i>Plouf!</i> 2006	Julien Bismuth and Jean Pascal Flavien's work <i>Plouf!</i> originated at a performance which took place off the coast of Rio de Janeiro. The two artists communicated over a series of months between two boats, which drifted in the sea until they were too far apart to be able to signal to one another. The audience were positioned nearby on a larger ship. For UBS Openings: Saturday Live – Characters, Figures and Signs, Bismuth and Flavien recreated the work for the Thames, occupying two boats in the section of the river outside Tate Modern.
20 – 21 February 2009	UBS Openings: Saturday Live – Characters, Figures and Signs	UBS Openings: Saturday Live – Characters, Figures and Signs, co-curated with Vanessa Desclaux, dealt with the boundaries between dance and art. Exploring notions of gesture, movements and non-verbal communication, the group of

		<p>invited artists explored these historically and globally through their live works.</p> <p>Featured artists: Jérôme Bel, Julien Bismuth, Pablo Bronstein, Bojana Cvejić, Guillaume Désanges, Jean-Pascal Flavien, Martin Hargreaves, Florian Hecker, Jennifer Lacey, Xavier Le Roy, Robert Morris, Tino Sehgal, Marten Spanberg, Catherine Sullivan, Ian White.</p>
21 February 2009	Pablo Bronstein, <i>Intermezzo</i> 2009	Pablo Bronstein's lecture-demonstration <i>Intermezzo</i> was performed in the Starr Auditorium during the event Characters, Figures and Signs at Tate Modern in 2009. The event explored the apparent differences between speech and movement, and considered the ways in which gesture and choreography could be used as a language.
30 April – 1 May 2009	William Forsythe, <i>Nowhere and Everywhere at the Same Time</i> 2009	<i>Nowhere and Everywhere at the Same Time</i> by William Forsythe was performed 30 April – 1 May 2009 in Tate Modern's Turbine Hall. The Turbine Hall was filled with dozens of metal pendulums suspended from wire rope. Dancers used the pendulums as catalysts for movement as they moved through the space. The dance piece was part of Focus on Forsythe, a retrospective of the choreographer's work.
22 May – 14 June 2009	Robert Morris, <i>Bodyspacemotionthings</i> 2009	At Tate Modern in 2009, <i>Bodyspacemotionthings</i> featured nearly all the same sculptural components as Morris's self-titled 1971 exhibition at Tate. This time, instead of closing after only four days, the exhibition was a great success. The two shows offer an opportunity to see how much museums, audiences and ideas about art have changed in response to the provocations of performance.
22 – 25 May 2009	UBS Openings: The Long Weekend – Do It Yourself	Centred around the re-enactment of Robert Morris's interactive sculptures <i>Bodymotionspacethings</i> , originally installed at Tate Gallery in 1971, UBS Openings: The Long Weekend 2009: Do It Yourself allowed visitors to actively engage with artworks. Featured artists: Jannis Kounellis, Robert Morris, Luigi Nono, Michelangelo Pistoletto, Paola Pivi, Jennifer West.
25 May 2008	Paola Pivi, <i>1000</i> 2009	<i>1000</i> was a live event by the artist Paola Pivi that took place at Tate Modern in 2009. For the event Pivi recruited 1,000 volunteer participants. They were led onto the bridge in the Turbine Hall and, after standing quietly for a few minutes, were then instructed to scream loudly, before returning to quiet.
3 July 2009	Cyprien Gaillard and Koudlam, <i>Desniansky Raion</i> 2007	As part of the programme for UBS Openings: Saturday Live, Cyprien Gaillard presented a series of his filmed works, accompanied by the electronic scoring of musician Koudlam. Dubbed an 'electronic opera', Gaillard's work <i>Desniansky Raion</i> showed images of Russian fight clubs on housing estates, alongside dramatic images of buildings being demolished. Presented in the Turbine Hall, the startling images and intensifying music filled the cavernous space.
3 November 2009	Keren Cytter, <i>History in the Making</i> 2009	Performed in the Turbine Hall at Tate Modern, Keren Cytter's live theatrical work <i>History in the Making</i> incorporated light,

		choreography, language, performance and film. Telling the story of Linda Schultz and John Webber, who wake up to find they have switched genders, the work takes a humorous look at the implications of this change for society, politics and personal identity.
12 – 13 December 2009	Rob Pruitt, <i>Flea Market</i> 1999	Rob Pruitt's <i>Flea Market</i> was held in Tate Modern's Turbine Hall on 12 – 13 December 2009 in conjunction with the exhibition <i>Pop Life: Art in a Material World</i> . Made up of over forty stalls, with vendors selling both art and non-art items, the market drew on many of the themes touched upon within the <i>Pop Life</i> exhibition. The constant stream of bartering, advertising and selling that took place over the two days formed the performance element of the work.
2009	Vito Acconci, <i>Sonnabend Show Jan 72: Archives</i> 1972	<i>Sonnabend Show Jan 72: Archives</i> is a collection of drawings, plans and notes that document three performances by Acconci and their display at the Sonnabend Gallery in New York in 1972. Tate acquired these items, which are laid out for display on panels, as an artwork in 2009. That this work records an earlier piece tests the borderline separating archival holding and artwork.
2009	Jennifer Allora and Guillermo Calzadilla, <i>Balance of Power</i> 2007	Jennifer Allora and Guillermo Calzadilla's <i>Balance of Power</i> was acquired by Tate in 2009, following its enactment in Trento, Italy in 2007, and Trafalgar Square, London in 2008. The work consists of three yoga practitioners holding various warrior poses, while also dressed in full military uniform, including balaclavas obscuring their faces. The work is intended to take place in a public space, using the current military clothing of that country.
2009	Nedko Solakov, <i>A Life (Black and White)</i> 1998	Nedko Solakov's <i>A Life (Black and White)</i> was acquired by Tate in 2009 as a repeatable performance. For the duration of the work, two performers begin to paint the room, one in black paint and one in white. They overlap onto one another's painted areas, but maintain a balance of half white and half black in the room throughout.
14 – 16 May 2010	<i>No Soul For Sale</i>	An exhibition in the Turbine Hall celebrating the tenth anniversary of Tate Modern, <i>No Soul For Sale</i> invited independent art spaces, galleries and collectives to participate in a combined exhibition. Each was given an identical amount of space, delineated by a red line, in which to mount their contribution. Seventy groups from across the world participated.
13 July – 30 August 2010	<i>Michael Clark Company residency at Tate Modern</i> 2010	In 2010 Tate invited choreographer Michael Clark and his dance company to undertake a residency at Tate Modern between 13 July – 30 August. The company rehearsed in the Turbine Hall each day, allowing visitors to see the process of choreographic development and rehearsal. The main company rehearsed in the Turbine Hall space daily but Clark also worked with non-dancers, selected via an open call, on Friday nights.
16 – 19 October 2010	<i>Trisha Brown: Early Works</i>	To celebrate forty years of the Trisha Brown Dance Company, Dance Umbrella presented a series of her early works at Tate

		Modern. Drawing on the period from 1968 to 1975, dances were performed live in the Turbine Hall and on the bridge, alongside a series of films representing Brown's long choreographic career.
2011	Roman Ondák, <i>Measuring the Universe</i> 2007	Roman Ondák's <i>Measuring the Universe</i> is a participatory performance work. The artist invites museum visitors to draw a mark at the level of their height, gradually building up a pattern of marks as more people participate. In the 2011 iteration at Tate St Ives, around 90,000 people participated and made their mark on the gallery.
18 – 19 March 2011	Tate Modern Live: Push and Pull	The two-day performance event Push and Pull was curated in collaboration with MuMOK and Barbara Clausen and presented at Tate Modern, MuMOK and Tanzquartier Wien, Vienna. It took its name from Allan Kaprow's <i>Push and Pull: A Furniture Comedy for Hans Hoffman</i> 1963. The event invited artists to explore history and theory through live performance, allowing ideas and explorations to cross media. Featured artists: Gregg Bordowitz, Ruth Buchanan, Andrew Geyer, Melanie Gilligan, Florian Hecker, Mark Leckey, Josiah McElheny, Rabih Mroué, Sarah Pierce.
18 March 2011	Gregg Bordowitz, <i>Sex Mitigating Death: On Discourse and Drives: A Meditative Poem</i> 2011	<i>Sex Mitigating Death: On Discourse and Drives: A Meditative Poem</i> was a lecture-performance conceived by Gregg Bordowitz, exploring the French philosopher Michel Foucault's theories on death and sexuality. Bordowitz walked to the front of the empty Tate Modern gallery, which had been laid out to resemble a lecture hall, and stepped behind a grey podium adorned with a skull. Bordowitz's introduction was addressed to the collected audience but alluded to a fictive crowd of 800 people who were apparently desperate to hear the lecture.
18 March 2011	Mark Leckey and Florian Hecker, <i>Untitled</i> 2011	<i>Untitled</i> 2011 is a collaborative sound artwork by Mark Leckey and Florian Hecker which they later recorded and released as an LP. This piece, which focused on sound as a means of exploring how technology mediates everyday life, fused practices and concepts developed by each artist into a new, hybrid work. <i>Untitled</i> formed part of Tate Modern Live: Push and Pull in March 2011.
18 March 2011	Ruth Buchanan, <i>The weather, a building</i> 2011	For <i>The weather, a building</i> Ruth Buchanan repurposed the form of the museum audio guide. Rather than focus on works in the museum, the audio guide reflected on the museum as a space. Designed to be experienced by a small group of visitors (about sixteen people at a time), the tour was thirty-five minutes long and ran four times on one Saturday in 2011 as part of the Push and Pull Tate Modern live programme.
19 March 2011	Andrea Geyer and Josiah McElheny, <i>The Infinite Repetition of Revolt</i> 2010	In <i>The Infinite Repetition of Revolt</i> , actress Maggie McBrien performed two speeches proposing two different approaches to revolution. The set included two seating arrangements either side of a double-sided blackboard. Each speech took place in one half of the room, forcing the audience to move and to physically occupy the contradictory positions. It took place as part of the series Tate Modern Live: Push and Pull.

19 March 2011	Rabih Mroué, <i>Theater with dirty feet – a talk on theater into art</i> 2008	<i>Theater with dirty feet – a talk on theater into art</i> was a performance-lecture by the Lebanese artist Rabih Mroué. For an hour Mroué sat at a table facing the audience, illuminated by a lamp that also made visible his notes. Still images of his previous work and historical works that had influenced them were projected onto the wall behind him as he discussed and described them. It was performed as part of Tate Modern Live: Push and Pull in March 2011.
19 March 2011	Sarah Pierce, <i>Future Exhibitions</i> 2011	<i>Future Exhibitions</i> was a live event on 19 March 2011 by Sarah Pierce as part of Tate Modern Live: Push and Pull. Pierce utilised two adjoining empty galleries on the fourth floor of Tate Modern. As the audience arrived Pierce began the performance by reading a succession of five monologues. By enlivening historic documents through action in the present, under a title focused on the future, Pierce brought together various acts of curation into a narrative of creative practice.
19 March 2011	Melanie Gilligan, <i>Untitled</i> 2011	<i>Untitled</i> 2011 was a performance-lecture by Melanie Gilligan. For this work Gilligan stood in front a large screen projecting footage of her performance <i>The Miner's Object</i> 2006 (performed at Tate in 2007) in a well-lit lecture theatre, with a stage, desk and chairs. Gilligan's lecture described the earlier performance and related theoretical work.
30 April 2011	Hamish Fulton, <i>Slowwalk (For Ai Weiwei)</i> 2011	Hamish Fulton's <i>Slowwalk (For Ai Weiwei)</i> was presented in the Turbine Hall of Tate Modern in response to the then-recent disappearance of artist Ai Weiwei and Weiwei's Turbine Hall commission, <i>Sunflower Seeds</i> , which occupied the east end of the hall. Following his long-term interest in the use of walking as an artistic medium, and a concern with art being socially and politically active, Fulton invited people to spend two hours slowly walking in a formation he designed, both in response to the political issue of Weiwei's situation and to the architectural space of the Turbine Hall.
8 – 12 June 2011	Michael Clark Company, <i>th</i> 2011	Following a residency at Tate Modern in 2010, Michael Clark Company returned for the performance of a new production, <i>th</i> , which ran between 8 and 12 June 2011. This production built on the research Clark undertook in 2010 and continued the collaboration between his own company and non-dancers. <i>th</i> emphasised the Turbine Hall's physical situation as the threshold between the space of art and the world beyond the museum's walls.
3 September 2011	Kateřina ředá, <i>From Morning Till Night</i> 2011	In <i>From Morning Till Night</i> , Kateřina ředá invited eighty volunteers from the Czech village of Bedřichovice to perform a series of daily tasks and games from the hours of sunrise until sunset. Precisely mapping the borders of the village over a space between Tate Modern and St Paul's Cathedral, ředá worked with the volunteers to create a series of tasks – from sweeping to playing children's games – which represented their community, thus overlaying it on part of London for the duration of a single day.
3 December 2011	Emma Smith, <i>ΔE=W, A game of energy</i>	In Emma Smith's <i>ΔE=W, A game of energy communication: spatial harmony, discordance and resonance</i> members of the

	<i>communication: spatial harmony, discordance and resonance</i> 2011	public were asked to participate in considering how our experience of art changes when we view it as a solitary figure, and when we experience it as part of a relationship with other people. Those invited to participate in the work were not performers, but were asked to participate in a game involving physical and vocal actions, responding to one another and to the spaces they occupied.
22 March 2012	Jérôme Bel, <i>Shirtology</i> 2012	<i>Shirtology</i> by Jérôme Bel was the first work commissioned for the BMW Tate Live: Performance Room series and was performed on 22 March 2012. It explored a new, experimental way of connecting performer and audience, as well as the relationships between choreography and everyday action, performance and popular culture, through the simple act of changing shirts.
14 April 2012	<i>Neue Slowenische Kunst: c. 1984–1992: A Historical Perspective</i>	The event <i>Neue Slowenische Kunst: c.1984–1992: A Historical Perspective</i> explored the history of the Neue Slowenische Kunst (NSK) group, an artistic collective formed out of political turmoil in Slovenia. Including discussions between originating members of the group, lectures from artists involved and a concert by the artist-musicians Laibach, the event explored the group in their historical context, but also looked at their relevance to social and political activism in art in the contemporary world.
26 April 2012	Pablo Bronstein, Constantinople <i>Kaleidoscope</i> 2012	In this Performance Room commission Pablo Bronstein choreographed a contemporary take on Baroque court performance, a precedent for his 2016 work <i>Historical Dances in an Antique Setting</i> in the Duveen Galleries at Tate Britain. The dancers in <i>Constantinople Kaleidoscope</i> moved around the small space of the McAulay Gallery with mirrors, creating different tableaux for the audience to view via an online live stream.
April 2012 – January 2014	<i>Collecting the Performative</i>	<u>Collecting the Performative</u> was a major research initiative led by Pip Laurenson, Head of Collection Care Research at Tate. Forming a research network to examine emerging practice for collecting and conserving performance-based art, the project aimed to challenge the museum’s remit, change traditional approaches and research new models and approaches. It was supported by the Arts and Humanities Research Council (AHRC) and the Netherlands Organisation for Scientific Research. Recordings of associated talks by Tim Etchells, Tania Bruguera and Boris Charmatz are available <u>here</u> .
31 May 2012	Emily Roysdon, <i>I am a helicopter, camera, queen</i> 2012	For her Performance Room commission Emily Roysdon explored the terrain of the McAulay Gallery for viewers, who watched the action via a livestream broadcast. The small gallery was filled with bodies, all participants who identified as queer or feminist. The group moved through the space, touching its perimeters and organising themselves into formations. In this way <i>I am a helicopter, camera, queen</i> ‘made space’ – as the artist commented – for a queer and a feminist presence in the museum.

28 June 2012	Harrell Fletcher, <i>Where I'm Calling From</i> 2012	For his BMW: Tate Live Performance Room commission, <i>Where I'm Calling From</i> Harrell Fletcher brought three London buskers into Tate to undertake a live performance which was streamed live online via YouTube. A means to question the impact of the internet, Fletcher expanded the reach of the buskers involved, from the audiences on the streets and stations of London to a global audience, with the performances accessible to anyone with an internet connection.
16 July – 28 October 2012	The Tanks: Art in Action	Commencing with the opening of the Tanks at Tate Modern – a space dedicated to the presentation of performance and film – The Tanks: Art in Action brought together a fifteen-week programme of historical and contemporary artists working in performance, video, film and new media. Each artist or group of artists installed their work for a week, exploring different dynamics of displaying live and film works, and the exhibition was accompanied by symposia discussing issues around live and new media art. Featured artists: Maryanne Amacher, Ei Arakawa, Nina Beier, Tania Bruguera, Boris Charmatz, Supreme Connections, Keren Cytter, Juan Downey, Filmaktion, Anthea Hamilton, Tina Keane, Jeff Keen, Anne Teresa de Keersmaeker, Mike Kelley, Anthony McCall, Rabih Mroué, Eddie Peake, Aura Satz, Patrick Staff, Hito Stereyl, Aldo Tambellini, Worlds Together, Kerry Tribe, Undercurrent, Haegue Yang.
18 July 2012 – 20 January 2013	Lis Rhodes, <i>Light Music</i> 1975	Lis Rhodes's <i>Light Music</i> 1975 was exhibited in the Tanks at Tate Modern during their first period of use as performance spaces. The work translates strips of light and dark on film into equivalent audio, with the soundtrack and film projection presented together to explore the relationship between sight and sound. In the Tanks the work was presented in a hazy room to emphasise the beams of light and to allow visitors to engage with them by moving through the beams.
18 July – 18 November 2012	Sung Hwan Kim, <i>Dog Video</i> 2006, <i>From the Commanding Height</i> 2007, <i>Washing Brain and Corn</i> 2010, <i>Temper Clay</i> 2012	Sung Hwan Kim's commission for The Tanks: Art in Action at Tate Modern in 2012 fused four of his video works – one of which was commissioned especially for the Tanks exhibition – with a large architectural installation tailored to the space of the eastern Tank. Kim's installation created four zones, designated by the use of light, colour, carpeting and objects, for each of the video projections. The space of the eastern Tank was split into two rooms and the effect was a journey through Kim's body of work.
19 – 20 July 2012	Anna Teresa de Keersmaeker, <i>Fase, Four Movements to the Music of Steve Reich</i> 1982	First developed and performed in 1982, <i>Fase, Four Movements to the Music of Steve Reich</i> is a choreographic response to four works by minimalist composer Steve Reich. In keeping with the division of the larger choreographic work into four parts, de Keersmaeker's work was compiled of repeated phrases and sections, which combine to create the four elements: Piano Phase, Come Out, Violin Phase, and Clapping Music.

21 July 2012	Eddie Peake, <i>Amidst a Sea of Flailing High Heels and Cooking Utensils, part 1</i> 2012	<i>Amidst a Sea of Flailing High Heels and Cooking Utensils, part 1</i> was a forty-minute performance choreographed by Eddie Peake and performed by eight dancers. It took place on 21 July 2012 as part of the series The Tanks: Art in Action and was created specifically for the Tanks space in Tate Modern. The work juxtaposed the fleshy spectacle of nude and semi-nude human bodies with the stark, grey, industrial backdrop of the space's cavernous, concrete interior.
22 July 2012	Anthony McCall, <i>The Complete Cone Films</i> 2012	Pioneer of expanded cinema Anthony McCall's collection of <u>cone-based sculptural films</u> were presented as part of The Tanks: Art in Action at Tate Modern. Created through the projection of light in a haze-filled room, McCall's films create apparently solid shapes through the projection of light at particular angles, expanding from a single point of projection to a full circle, creating a line of light which becomes a luminescent cone, and exploring the variants between these.
26 July 2012	Ei Arakawa, <i>Joy of Life: Performance-Talk</i> 2012	Part of Ei Arakawa's week long residency in the Tanks at Tate Modern, <i>Joy of Life: Performance-Talk</i> was an exploration of the relationship between the visual and performing arts in Japan. The workshop, featuring a performance-lecture, was led by Harumi Nishizawa and Miwako Tezuka.
29 July 2012	Ei Arakawa, <i>Single's Night</i> 2012	As part of his week-long residency in the Tanks at Tate Modern, Ei Arakawa presented an evening event for single people to participate in. Visitors to the event were invited to dance with Jutta Koether's work <i>Mad Garland</i> , comprised of canvases and planks which could be carried between pairs of participants, as they were accompanied by music from Stefan Tcherepnin.
31 July – 5 August 2012	<i>Supreme Connections, Maryanne Amacher Residency</i>	The collective <u>Supreme Connections</u> were invited by Ei Arakawa to present their explorations of the audio and visual materials of composer Maryanne Amacher, as part of the Tanks: Art in Action at Tate Modern. Following Amacher's proposal for a laboratory dedicated to sonic experiment, Supreme Connections experimented with her ideas around staging and sound, presenting both the process and the product of these explorations to the public.
7 – 15 August 2012	Tania Bruguera, <i>Surplus Value</i> 2012	Tania Bruguera's work <i>Surplus Value</i> , presented as part of The Tanks: Art in Action, consisted of two elements of performance. In the first, members of the public wishing to enter the Tanks were attached to a polygraph and were asked questions based on those used for visa applications, before it was determined whether or not they would be allowed to enter. Once inside, they observed a man welding and sandpapering a replica of the sign reading 'Arbeit Macht Frei' (Work Sets You Free) from the concentration camp at Auschwitz. Part of Bruguera's larger work <i>Immigrant Movement International</i> , the piece commented on the movement of labour and people across the world.
11 – 16 September 2012	Haegue Yang, <i>Dress Vehicles</i> 2012	Exhibited both as static sculptures and interactive installations, Haegue Yang's <i>Dress Vehicles</i> occupied the Tanks as part of Art in Action at Tate Modern. Constructed from

		clothes-horses and blinds, and mounted on wheels, the structures were animated both by moving lights, controlled by a drum kit and microphone which visitors were invited to interact with, and by the movement of people within them. As well as public participation, Yang also worked with performers to periodically choreograph movements using the sculptures, during their installation.
18 – 25 September 2012	Jeff Keen, <i>Gazapocalypse – Return to the Golden Age</i> 2012	Jeff Keen's <i>Gazapocalypse – Return to the Golden Age</i> was installed in the Tanks at Tate Modern in the period 18 – 25 September 2012. The installation comprised a number of Keen's films shown together on a large diorama screen, as well as a performance event. Keen died on 12 June the same year and so the presentation was directed by Stella Starr and dedicated to the artist.
25 – 29 September 2012	Boris Charmatz, <i>Flip Book</i> 2012	Over the course of five days, as part of The Tanks: Art in Action, the choreographer Boris Charmatz and a group of professional and amateur dancers rehearsed and presented <i>Flip Book</i> . The performance was based on photographs of Merce Cunningham choreography. The dancers replicated the positions and movements, gesturing to the importance of dance history for contemporary movement, as well as the difficulty of transmitting this history through time.
30 September – 6 October 2012	Symposium: <i>Performance Year Zero</i>	<i>Performance Year Zero</i> was a symposium, hosted by Tate Modern to coincide with the opening programmes in the Tanks. It explored how performance's history might be explored by the museum. Involving lectures and performances – and combinations of the two – by Hito Steyerl, Rabih Mroué, Keren Cytter, Nina Beier and Anthea Hamilton, among others, the works explored the history of performance and the links between generations of performance artists.
9 – 14 October 2012	Aldo Tambellini, <i>Black Zero</i> 1965, <i>Moondial</i> 1966, <i>Retracing Black</i> 2012	In 2012 Aldo Tambellini presented <u>three performances in the Tanks</u> at Tate Modern that explored the intersections between film, painting, poetry, dance and sound. While <i>Moondial</i> 1996 – which features a dancer moving in relation to a series of projections – was recreated faithfully, <i>Black Zero</i> 1965 took an altered form. For its contemporary presentation, footage from past performances was juxtaposed with live presentation. This also formed the basis for <i>Retracing Black</i> 2012, which incorporated hand-painted film from Tambellini's 1960s <i>Black Film Series</i> .
16 – 28 October 2012	<i>Filmaktion</i>	As part of The Tanks: Art in Action at Tate Modern, Filmaktion, a group of British film artists who worked in the 1970s, were invited to present significant historical works from their practices, which were key to expansions of film and cinema. The group exhibited both film installations and a programme of film screenings of rarely seen works, as well as a special event which focused on presentations with the artists and their collaborators present.

23 – 26 October 2012	Juan Downey, <i>Plato Now</i> 1973	Juan Downey's video-installation work <i>Plato Now</i> , originally performed in 1973, was restaged at Tate Modern for The Tanks: Art into Action, leading up to the symposium <i>Playing in the Shadows</i> . The work saw nine people, artists and arts professionals in the first iteration, sitting in a meditative state with their backs to the audience. Their faces were then projected through CCTV onto monitors facing the audience, while their brainwaves were monitored. Certain levels of activity triggered excerpts from Plato's works to be played in their headphones. The work, as the title suggests, played with elements of Plato's philosophy for the contemporary, electronic age.
26 October 2012	Patrick Staff, <i>Chewing Gum for the Social Body</i> 2012	The first of a group of performances related to the symposium <i>Playing in the Shadows</i> , Patrick Staff's <i>Chewing Gum for the Social Body</i> used projection, dance and video, as well as sound mapping. Staff hosted workshops with dancers and performers to explore the act of performing in a collapsed technological manner, performing not just to the camera but with and against the camera. For Staff, it was not just what the performers created that was important, but how they achieved that as collaborators.
27 October 2012	Aura Satz, <i>In and Out of Synch</i> 2012	As part of the performance symposium <i>Playing in the Shadows</i> , Aura Satz demonstrated presented her installation work <i>In and Out of Synch</i> . The work was centred on a Ruben's tube, which responded to the performances of a singer and cellist in the same space. The sound they created generated a light-based response from the flames of the Ruben's tube. The work was part of a wider programme that explored light and dark against action and image.
27 October 2012	Tina Keane, <i>Transposition</i> 1992	Installed in conjunction with the symposium <i>Playing in the Shadows</i> , Tina Keane's work <i>Transposition</i> explored light and dark, image and action, drawing on themes explored in the symposium. The work incorporated an installation of manipulated video on the walls of the Tanks at Tate Modern, and a performance element using the same video projected on the backs of ten men. This was a smaller-scale reworking of one of Keane's previous works.
27 October 2012	Kerry Tribe, <i>Critical Mass</i> 2010	Kerry Tribe presented her 2010 work <i>Critical Mass</i> in conjunction with the symposium <i>Playing in the Shadows</i> at Tate Modern. Taking Hollis Frampton's 1971 film of the same name, Tribe directed a pair of actors to learn the dialogue and then repeat the words out of sequence, interrupting and rupturing the narrative. At the same time, they performed the actions in the same sequence as the original film actors had done, creating a disruption between what was seen and what was heard.
19 November – 3 December 2012	Clod Ensemble, <i>Silver Swan</i> 2012	Clod Ensemble's <i>Silver Swan</i> was performed on three occasions in the Turbine Hall at Tate Modern. It saw musician Paul Clark weave together two seventeenth-century songs by John Smith and William Lawes, which were then performed by seven unaccompanied singers. The work is designed to adapt

		to the space in which it is presented; in the Turbine Hall eight dancers also participated, responding to the singing which filled the cavernous hall.
2012	Mona Hatoum, <i>Performance Still 1985–95</i>	<i>Performance Still 1985–95</i> began as a live performance. Ten years later Hatoum extracted a still from the video of the performance, cropped the image and printed it as a black and white photograph mounted on aluminium. The resulting work is always displayed directly on the floor and leaning against a wall. Tate’s example of <i>Performance Still</i> is number two from an edition of fifteen, and was acquired in 2012.
2012	Partnership between Tate and BMW	In 2012 Tate and the car manufacturer BMW formed a partnership which led to the instigation of the BMW Tate Live programmes, including weekend events and the Performance Room series.
21 March 2012	Performance Room	In 2012 the McAulay Gallery at Tate Modern was the site of the first Performance Room event. The space hosted performances, which were then live-streamed through Tate’s YouTube channel, meaning that they were conceived to be experienced only in digital space. With multiple commissions throughout the year, artists were invited to respond to this particular space and concept of performance-making. The series ran every year until 2015. Featured artists: Jérôme Bel, Emily Roysdon, Pablo Bronstein, Harrell Fletcher (all 2012); Joan Jonas, Liu Ding, Meiro Koizumi, Nicoline Van Harskamp, Ragnar Kjartansson, Daniel Linehan (all 2013); Cally Spooner, Bojana Cvejić, Alexandra Bachzetsis, Selma and Sofiane Ouissi, Nora Schultz (all 2014); Mary Reid Kelley, Otobong Nkanga, Naufus Ramírez-Figueroa, Michael Smith (all 2015).
3 February 2013	Suzanne Lacy, <i>Silver Action 2013</i>	On 3 February 2013 Suzanne Lacy invited around 400 women over the age of sixty to participate in a conversation-based artwork entitled <i>Silver Action</i> at the Tanks in Tate Modern. Lacy was particularly interested in facilitating conversation around these women’s place in British activism since the 1960s and how they saw their place in contemporary society.
6 – 14 February 2013	Kraftwerk, <i>The Catalogue, 1,2,3,4,5,6,7,8 2013</i>	Presented over nine nights, <i>The Catalogue</i> was a chronological exploration of the works of German electronic group Kraftwerk, performed by the group in the Turbine Hall of Tate Modern. Each night a full cover of one of the group’s albums was presented, accompanied by projections, visualisations and animation, spanning forty years of musical experimentation.
28 February 2013	Joan Jonas, <i>Draw Without Looking 2013</i>	In this chaotic, multifaceted performance Jonas presented a meditation on creative process. Like earlier works, such as <i>The Juniper Tree 1976</i> , in <i>Draw Without Looking</i> Jonas occupied an installation environment, which she activated through the performance. As her body merged and emerged from a projection on the back wall of the gallery, the artist drew, painted, donned masks and waved flags. The work was a commission for the Performance Room series at Tate Modern.
28 March – 9 April 2013	Charles Atlas, <i>MC9 2012</i>	Charles Atlas presented his nine-channel video work <i>MC9</i> in the Tanks at Tate Modern from 28 March to 9 April 2013. The

		installation comprised nine hanging screens positioned around the space at different angles. Videos, primarily ones resulting from the long-term collaboration between Atlas and choreographer Merce Cunningham, were projected onto the screens.
16 May 2013	Liu Ding, <i>Almost Avantgarde</i> 2013	Liu Ding's BMW Tate Live: Performance Room commission <i>Almost Avantgarde</i> explored attitudes towards modern art and westernism, bringing together live performance with static works from Tate's collection. Laid out like a party, with members of Tate's staff mingling and conversing, Ding cut between these live moments accompanied by a DJ and projections containing anecdotes from Chinese artists, curators, and collectors.
16 June 2013	Meiro Koizumi, <i>The Birth of Tragedy</i> 2013	A response to the invitation to create a work for Tate's Performance Room series, Meiro Koizumi's <i>The Birth of Tragedy</i> adapted Koizumi's earlier video installation <i>It's a Comedy</i> to be presented on the live-streamed, digital platform. Involving six performers, the central figure attempted to read aloud from Friedrich Nietzsche's book <i>The Antichrist</i> (1895). Gradually the hands of the other performers moved from making mundane gestures – stroking the reader's chin for example – to a crescendo of destruction – ripping pages from the book to prevent it being read.
19 September 2013	Nicoline van Harskamp, <i>English Forecast</i> 2013	Nicoline van Harskamp's work for the Performance Room investigated the transformation of the English language in the global context. In <i>English Forecast</i> our non-native English speaking actors read a script comprised of fragments of speech reflecting the different sounds made in accented English. The performance questioned the dominance of English, its potential disintegration and the preservation of other languages.
4 October 2013	Isidoro Valcárcel Medina, <i>18 Pictures and 18 Stories (#8)</i> 2013	On 4 October 2013, Isidoro Valcárcel Medina presented the concluding chapter of the work <i>18 Pictures and 18 Stories (#8)</i> , which had followed from <i>Performance in Resistance</i> , his response to an invitation from <i>If I Can't Dance</i> . In <i>Performance in Resistance</i> Valcárcel Medina presented photographs of 18 of his actions from the 1960s to the 1990s, some of which had not originally been documented. Other artists were then invited to respond to the images with stories, which were eventually collated into a publication at the end of the project, launched at Tate on the same date.
24 October 2013	Ragnar Kjartansson, <i>Variation on Meat Joy</i> 2013	Ragnar Kjartansson's <i>Variation on Meat Joy</i> was streamed live online from Tate Modern on 24 October 2013. For this work Kjartansson transformed the Performance Room into a lavish Rococo-style dining room in which ten actors, including the artist, sat at tables eating steak. The performance lasted 23 minutes and 10 seconds and referred to Carolee Schneemann's seminal 1964 performance piece <i>Meat Joy</i> .
29 November 2013	Symposium: <i>Experience as Institution</i>	Using the work and methods of Senegalese artistic collective Laboratoire Agit-Art as a case study, the one-day symposium <i>Experience as Institution – Part 1: Artist Collectives and</i>

		<i>Cultural Platforms in Africa</i> explored the state of contemporary African art. As a collective, Laboratoire Agit-Art resisted the creation of objects that could be circulated within a market, and instead looked to performance and performative intervention as ways to explore identity and socio-political contexts.
12 December 2013	Daniel Lineham, <i>untitled duet</i> 2013	In response to the invitation to participate in the Performance Room series for 2013, Daniel Linehan developed the work <i>untitled duet</i> . During the performance Linehan and fellow performer Anneleen Keppens read from a pre-prepared script, which was also projected onto the back wall of the room, and carried out a series of intricately programmed movements. These movements highlighted the natural rhythms, pauses and inflections of the spoken word, translating them into choreography.
21 January 2014	Cally Spooner, <i>And You Were Wonderful, On Stage</i> 2014	In <i>And You Were Wonderful, On Stage</i> a chorus of twenty-six women sang a musical score written by Spooner. The prologues and overtures were based on recent scandals including celebrity confessions, exposés of lip-syncing and errant speech-writers. Spooner transformed these stories into a meditation on speech and language, while playing with theatrical conventions, from the Broadway musical to the classical Greek chorus. The performance at Tate Britain was the fourth iteration of this changing work.
30 January 2014	Tim Etchells and FormContent, <i>It's moving from I to It – The Play</i> 2014	<i>It's moving from I to It – The Play</i> marked the final chapter of FormContent's exploration into a travelling curatorial practice. Tim Etchells was asked to create a performance to end the two-year journey, through which he explored the questions raised by the project as a whole. Rather than being performed in a theatre-like space, Etchells and FormContent presented <i>The Play</i> against Tate's collection, with references to visual and material culture being woven into the 17 scenes of the play, each of which corresponded to one of the 17 events of the project.
27 February 2014	Cally Spooner, <i>He's in a Great Place! (A Film Trailer for And You Were Wonderful, On Stage)</i> 2014	Derived from her live work <i>And You Were Wonderful, On Stage</i> , Cally Spooner's <i>He's in a Great Place! (A Film Trailer for And You Were Wonderful, On Stage)</i> adapted the material for a digital, live-streamed broadcast. Interspersing live vocal performances, with pre-recorded singing and choreography, Spooner explored the audience's perception of the 'live' moment and the many ways this is undermined or challenged in contemporary pop culture.
4 – 5 April 2014	Joëlle Tuerlinckx, <i><<THAT'S IT!>> (+3 Free Minutes)</i> 2014	Joëlle Tuerlinckx presented her opera-lecture <i><<THAT'S IT!>> (+3 Free Minutes)</i> at Tate Modern on 4 – 5 April 2014. The piece was developed from the intersection of the artist's visual and text-based studio archive with a sound archive she had accumulated in collaboration with artist Christoph Fink. A series of multi-lingual texts were played from recordings and read aloud live, alongside a musical score composed by Fink and accompanied by Valentijn Goethals. The result was what

		Tuerlinckx termed a 'theatre-laboratory', with herself as the self-styled chemist.
21 – 24 May 2014	Bojana Cvejić, <i>Spatial Confessions (On the question of instituting the public) 2014</i>	This programme of events, talks and lectures was specially devised for Tate Modern to explore how people act and interact in museums and galleries. The ideas explored in <i>Spatial Confessions (On the question of instituting the public)</i> originated in <i>Performance and the Public 2011–12</i> , a project by Bojana Cvejić, Marta Popivoda and Ana Vujanović.
21 – 24 May 2014	Bojana Cvejić, <i>Moving Part 2014</i>	<i>Spatial Confessions (On the question of instituting the public)</i> was a four-day programme orchestrated by Bojana Cvejić that took place at Tate Modern between 21 – 24 May 2014. It examined the question of 'publicness' within museum spaces. <i>Moving Part</i> was a series of choreographic experiments staged within the public arena of Tate Modern's Turbine Hall as part of <i>Spatial Confessions</i> . The project created a choreographed social experiment that altered the flow of visitors in the Turbine Hall.
24 May 2014	Bojana Cvejić, <i>Speaking Part 2014</i>	The last part of Bojana Cvejić's <i>Spatial Confessions</i> programme was <i>Speaking Part</i> , a one-day symposium titled 'Is the public going to be instituted?'. Free and open to all, it ran from 14.00 – 19.30 on 24 May in the Starr Auditorium at Tate Modern. The conference addressed the question of 'the public' through a series of talks, debates, commentaries and film screenings.
23 August 2014	<i>Up Hill, Down Hall: An Indoor Carnival 2014</i>	Curated by Claire Tancons, <i>Up Hill, Down Hall: An Indoor Carnival</i> ran in parallel to the Notting Hill Carnival and explored its history, tensions and potentials through a number of artworks displayed and performed in the Turbine Hall. Including works by Marlon Griffith, Hew Locke, Dubmorphology, Gia Wolff and students from Central St Martin's, visitors were engulfed by the carnival spirit, but also found themselves at odds with it at times, as jovial dancing and drumming was transformed into crowd control which saw the audience herded around the space, beneath Wolff's carnival-inspired red-rope sculpture, suspended across the length of the Turbine Hall.
18 September 2014	Selma and Sofiane Ouissi, <i>Les Yeux d'Argos 2014</i>	<i>Les Yeux d'Argos</i> was a BMW Tate Live: Performance Room commission by siblings Selma and Sofiane Ouissi. The performance took place on 18 September 2014, with Sofiane present in the McAulay Gallery at Tate Modern and a live video of Selma transmitted into the space from her apartment in Paris. The pair spoke and danced together via a monitor in the gallery, exploring connection and disconnection, presence and absence, in the digital realm.
23 October 2014	Alexandra Bachzetsis, <i>From A to B via C 2014</i>	For her Performance Room commission Alexandra Bachzetsis presented a version of <i>From A to B via C</i> . The piece comprised two parts. In the first, three dancers moved across the space, keeping close to the floor and entwining their bodies together. In the second, they were joined by the production team for a Q&A with curator Catherine Wood. While each work in the Performance Room series includes a Q&A,

		Bachzetsis used it to explore how a work is shaped by its environment.
October 2014 – September 2016	<i>Performance at Tate: Collecting, Archiving and Sharing Performance and the Performative</i>	<u>Performance at Tate</u> was a major initiative aiming to research and document the role performance – in all its forms – has played in the history of modern and contemporary art at Tate since the 1960s. It looked at the museum’s practices of collecting, displaying, documenting and sharing performance and explored how performance practices have reframed conventional understanding of an art collection. Funded by the Arts and Humanities Research Council (AHRC), the two-year project was a collaboration between the Centre for Intermedia at the Department of English at the University of Exeter and Tate. It was led by Professor Gabriella Giannachi, Catherine Wood (Senior Curator, International Art (Performance)) and Jennifer Mundy (Head of Collection Research).
11 December 2014	Nora Schultz, <i>Terminal + 2014</i>	Nora Schultz performed <i>Terminal +</i> on 11 December 2014 as part of BMW Tate Live: Performance Room. The performance was live-streamed to an internet audience from the gallery at Tate Modern, which was painted white, brightly lit and carpeted with grey sound-isolation foam. <i>Terminal +</i> responded to the artist’s experience of being part of the Performance Room project.
2014	Amalia Pica, <i>Strangers</i> 2008	Amalia Pica’s work <i>Strangers</i> was acquired by Tate in 2014 and was one of the collection works performed for the opening of the new Tate Modern Switch House building in 2016. The work consists of two strangers holding a 10-metre string of coloured bunting between them, but can also be displayed as just the bunting hung on a gallery wall.
18 April 2015	Tania Bruguera, <i>Tatlin’s Whisper #6</i> 2009	In solidarity with Tania Bruguera, when she was detained in Cuba, Tate Modern and a number of other international arts institutions, staged a <u>two-hour version</u> of <i>Tatlin’s Whisper #6</i> . The first version (known as the Havana Version) was performed at the Havana Biennial in 2009.) Members of the public, including other artists, were invited to step up to a microphone on a podium and speak for one minute on a topic of their choice, or read out a pre-prepared section of text, utilising and performing their right to free speech.
21 – 25 September	Paulina Olowska, <i>The Mother: An Unsavoury Play in Two Acts and an Epilogue</i> 2015	In September 2015 Paulina Olowska installed her piece <u>The Mother: An Unsavoury Play in Two Acts and an Epilogue</u> in the Poetry and Dream suite of displays at Tate Modern. After removing the paintings in a gallery, Olowska created the impression of a bourgeois interior. The play made reference to the works of August Strindberg and Henrik Ibsen, two playwrights who explored realism but were also concerned with misperception and hallucination.
26 November 2015	Otobong Nkanga, <i>Diaoptasia</i> 2015	Otobong Nkanga was commissioned to create a work for the Performance Room series. In <i>Diaoptasia</i> Nkanga focused particularly on the use of camera movement and sliding walls to explore framing, and the cutting and live editing of film and images. The camera moved between shots of the artist,

		images on the walls of the room and writing on large boards extending the full height of the room.
3 December 2015	Naufus Ramírez-Figueroa, <i>Illusion of Matter</i> 2015	Naufus Ramírez-Figueroa's response to the invitation to participate in the Performance Room series resulted in <i>Illusion of Matter</i> . Performed by the artist – manipulating a life-sized polystyrene puppet – and a group of children, the work explored the Guatemalan civil war. Ending in the destruction of the set and props, and leaving a skeleton of supports, the work particularly explored the nature of childhood experiences and the traumas of war.
10 December 2015	Michael Smith, <i>Excuse me!?!...I'm looking for the 'Fountain of Youth'</i> 2015	Presented as part of the Performance Room series at Tate Modern in 2015, Michael Smith's response to the invitation to create a work for the digital platform incorporated live performance with intercut sections from his current film work. The work moved between settings populated by different characters, including Mike and Baby Ikki, both recurring presences in Smith's film works. <i>Excuse me!?!...</i> interspersed video of a knight's quest to find the fountain of youth with Mike's final day in the office, meandering around the watercooler.
15 – 16 May 2015	<i>If Tate Modern was Musée de la danse?</i> 2015	<i>If Tate Modern was Musée de la danse?</i> , Tate Modern became Boris Charmatz's 'Dancing Museum' for a day. The event included a rolling programme of performances, including a range of Charmatz's choreographic works, invited performers presenting their own work, an exhibition without objects, and opportunities for members of the public to participate. Visitors to the museum took their own journeys through Tate, encountering the live performances across the spaces of the galleries and the Turbine Hall.
13 June – 24 July 2016	Opening of the Tate Modern Switch House	Five of Tate's live collection works were presented at the opening of the new Switch House building at Tate Modern. David Lamelas's <i>Time</i> 1970, Tino Sehgal's <i>This is propaganda</i> 2002, Roman Ondák's <i>Good Feelings in Good Times</i> 2003 (pictured here), Tania Bruguera's <i>Tatlin's Whisper #5</i> 2008 and Amalia Pica's <i>Strangers</i> 2008 were all performed in rotation.
September 2016	<i>Performance at Tate: Into the Space of Art</i>	As part of the two-year <u>Performance at Tate</u> research project, <i>Performance at Tate: Into the Space of Art</i> is an online research publication incorporating essays, case studies and multimedia resources, including this timeline. It asks: what has happened to art, its institutions and its audiences given that performance is now firmly <i>in</i> the museum?