

Media Information
November 23, 2016

BMW Tate Live: 2012-2016 Highlights

Ambitious programme brings performance art to millions of people

London. BMW Tate Live is a major international partnership between BMW and Tate, which aims to foreground the pivotal role of live experimentation in art history and among artists working today. The partnership began in 2012 with the world's first performance programme created for live online broadcast, and evolved into an ongoing series of performances presented at Tate Modern. The programme has showcased over 35 artists including both emerging and more familiar figures from across the world. Performance has taken on an increasingly key role in Tate Modern's vision for the future of the museum and from 2017 will take the form of an annual BMW Tate Live Exhibition in the Tanks.

Frances Morris, Director, Tate Modern, said: "Our partnership with BMW began in 2012 with the world's first performance programme created for online broadcast. The programme has evolved over the past four years – so much so that we are now in a position to host Tate's very first exhibition dedicated to live art, recognising the key role it plays in the museum. To date, BMW Tate Live performances have attracted over half a million visitors. We're thrilled that performance is gaining the recognition it deserves and we look forward to providing a platform for many more artists working in this medium over the coming years."

Performance Room

The inaugural strand of the partnership, BMW Tate Live: Performance Room was a pioneering series of live online commissions that reached international audiences across world time zones, attracting over 300,000 viewers. The performances took place in a closed room at Tate Modern and were viewable exclusively via a live stream on Tate's website and YouTube channel. The global online audience was encouraged to chat with other viewers via social media during the performance and to put questions to the artists and curator during the Q&A afterwards. Each performance was archived and remains available to view online.

Pablo Bronstein said: "You would expect experimental, complicated and difficult performance to be taking place first in the smaller institutions and then gradually make its way up to Tate. But with things like BMW Tate Live: Performance Room you saw the most raw and early and strange things at Tate before you saw them anywhere else."

List of participating artists: Jérôme Bel (22 March 2012), Pablo Bronstein (26 April 2012), Emily Roysdon (31 May 2012), Harrell Fletcher (28 June 2012), Joan Jonas (28 February 2013), Liu Ding (16 May 2013), Meiro Koizumi (13 June 2013), Nicoline van Harskamp (19 September 2013), Ragnar Kjartansson (24 October 2013), Daniel Linehan (12 December 2013), Cally Spooner (27 February 2014), Spatial Confessions (22 May 2014), Selma and Sofiane Ouissi (18 September 2014), Alexandra Bachzetsis (23 October 2014), Nora Schultz (11 December 2014), Mary Reid Kelley (19 November 2015), Otobong Nkanga (26 November 2015), Naufus Ramirez-Figueroa (3 December 2015) and Michael Smith (10 December 2015).

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BMW Tate Live has given Tate Modern the opportunity to stage a wide variety of major performances in the gallery, attracting over half a million visitors. These events have explored the many ways artists use performance, both historically and today, while also addressing the changing role of the museum as a space for live encounters and participation. The Tanks have hosted several of these works, including Suzanne Lacy's Silver Action, in which hundreds of women over the age of sixty came together to share their stories, and Charles Atlas' immersive film installation activated by dancers and performers. The programme has also brought large-scale events to the Turbine Hall, such as the indoor carnival Up Hill Down Hall, which combined costume, architectural design, live music, DJs and performance. Tate Modern itself has even been transformed into a dancing museum by choreographer Boris Charmatz, with dancers spread throughout the collection displays and audience mass-participation in the Turbine Hall in 2015.

List of artists and projects: Suzanne Lacy (3 February 2013), Charles Atlas and Collaborators (19-28 March 2013), Isidoro Valcárcel Medina (4 October 2013), Laboratoire Agit-Art (29 November 2013), Cally Spooner (21 January 2014), Tim Etchells and FormContent (30 January 2014), Joëlle Tuerlinckx (4 and 5 April 2014), Bojana Cvejić and Collaborators (21-24 May 2014), Up Hill Down Hall – An Indoor Carnival (23 August 2014), Musée de la danse (15 and 16 May 2015) and Paulina Olowaska (21, 23 and 25 September 2015).

Talks and workshops

BMW Tate Live has also included a series of public events, discussions and workshops reflecting on the performance programme. These ranged from a symposium on contemporary art practices in Africa, to a panel discussion about the future of live art, as well as providing a chance to hear directly from artists like Boris Charmatz and Paulina Olowaska about their performances at Tate Modern. The programme also became a springboard for the Thought Workshops, a series of projects in which participants broadened discussions into areas beyond art itself, such as society, education, politics and identity. This culminated in an event featuring figures from the wider cultural arena such as Shami Chakrabarti, Owen Jones and Ben Okri.

List of events and participants: Experience as Institution (29 November 2013) with Elizabeth Harney, Clementine Deliss, Simon Njami, Elvira Dyangani Ose, Jan Goossens and Neo Muyanga. If you had a year to change something, what would you do? (1 March 2014): Shami Chakrabarti, Owen Jones, Ben Okri, Matthew Herbert and John McGrath. On Liveness (10 April 2014): Cally Spooner, Philip Auslander, Fiona Templeton and Chantal Pontbriand. On Publicness (29 September 2014): Jen Harvie, Chantal Mouffe, Santiago Sierra and Claire Tancons. On Mediated Experience (27 October 2014): Pablo Bronstein, Lynn Hershman Leeson, Lois Keidan, Lev Manovich and Capucine Perrot. The Future of Live (1 December 2014): Charles Aubin, Defne Ayas and Barbara Clausen. Museums: The Artists' Creation (12 May 2015): Boris Charmatz, Simon Fujiwara, Dayanita Singh and Grant Watson. On Stage/Off Stage: Performance and the Theatrical (31 October 2015): Paulina Olowaska, Michal Kobialka Thomas Oberender and Berliner Festspiele.

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New Tate Modern

When the new Tate Modern opened in June 2016, the increasingly important role of live performance was a key part of the museum's vision. The opening was celebrated with three weeks of live performances as part of the BMW Tate Live programme, during which a record half a million visitors came to the gallery. Five performances from the collection were staged intermittently throughout the building, including Tania Bruguera's Tatlin's Whisper #5 (2008) and Tino Sehgal's This is Propaganda (2002). The Tanks housed a mixed display of three seminal 'active sculptures' from the 1960s, which could be walked around, entered or rearranged, alongside two new performance and music commissions: Tarek Atoui created an evolving soundscape with ten specially-designed instruments, while Alexandra Pirici and Manuel Pelmuş's group of performers enacted live versions of familiar artworks.

Alexandra Pirici said: "Despite fears of losing the radical potential of performance, I believe the popularisation of the medium and its accommodation by big, mainstream institutions could also bring about new possibilities: for a more complicated critique via reimagining formats of display, encounter, thinking the exhibition space, history-making, memory, knowledge production and remediation, and last but not least, the economy of visual arts."

Manuel Pelmuş said: "With the BMW Tate Live exhibition series and the opening of the Tanks, 'liveness' is placed at the centre of a relevant and necessary debate around performativity, institutions and today's increasingly fluid and hybridised society. Questions related to value, labour and categories we sometimes take for granted, are thoroughly raised and put forward through complex and often intriguing performances and live actions."

List of artists and works: Tarek Atoui (The Reverse Collection), Alexandra Pirici and Manuel Pelmuş (Public Collection Tate Modern), Robert Morris (Untitled 1965, reconstructed 1971), Rasheed Araeen (Zero to Infinity 1968-2007), Charlotte Posenenske (Mobile Walls 1967-8, replicas 2016), Tania Bruguera (Tatlin's Whisper #5 2008), David Lamelas (Time 1970), Roman Ondák (Good Feelings in Good Times 2003), Amalica Pica (Strangers 2008), Tino Sehgal (This is Propaganda 2002).

Biographies

Frances Morris

Frances Morris (b.1958) took up the post of Director, Tate Modern in April 2016 and was previously Tate's Director of Collection for International Art. She has been instrumental in re-imagining Tate's collection and developing its international reach. Frances was jointly responsible for the initial presentation of the opening collection displays at Tate Modern in 2000 and has curated many landmark exhibitions, including several major retrospectives of women artists such as Louise Bourgeois (2007), Yayoi Kusama (2012) and Agnes Martin (2015). She is a Board member at Fruitmarket Gallery, Edinburgh, a

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Board member of CIMAM and a member of the Advisory Committee of the Serralves Museum of Contemporary Art, Porto.

Achim Borchardt-Hume

Achim Borchardt-Hume (b.1965) has been Director of Exhibitions, Tate Modern since November 2012. He oversees Tate Modern's ambitious programme of exhibitions, commissions, performance and film, increasing the international scope and variety of art showcased at the museum. He has also curated major exhibitions of artists including Mark Rothko (2008), Kazimir Malevich (2014) and Robert Rauschenberg (2016). He was previously Chief Curator at Whitechapel Gallery from 2009 to 2012 and has also worked at the Barbican and Serpentine Gallery. He is a member of the Board of Trustees of the London gallery PEER and of the Advisory Board of the Generali Foundation, Vienna and Salzburg.

Catherine Wood

Catherine Wood (b.1973) is Senior Curator of International Art (Performance) at Tate Modern. She has spearheaded Tate Modern's diverse live programme since it began in 2003, organising over two hundred performances, as well as building Tate's collection to include works of performance art. She has also co-curated exhibitions including *The World as a Stage* (2007) and *Pop Life* (2009) as well as the opening programme for the Tanks, *Art in Action* (2012). She previously worked at the Barbican Art Gallery from 1998 to 2002 and is currently a trustee of the non-profit space Studio Voltaire, London.

Andrea Lissoni

Andrea Lissoni (b.1970) is Senior Curator of International Art (Film) at Tate Modern. He has been responsible for exhibitions, acquisitions and displays of film and moving image works since joining Tate in 2014, including the pioneering film programme in the refurbished Starr Cinema. He has also curated major installations, from Apichatpong Weerasethakul's multi-screen work in the Tanks to Philippe Parreno's Hyundai Commission for the Turbine Hall. He was previously curator at Hangar Bicocca and Professor at the Accademia di Brera in Milan, and currently sits on the Board of Film London and the EYE Prize, Amsterdam.

Thomas Girst

Thomas Girst (b. 1971), PhD, is an art historian and global Head of Cultural Engagement at the BMW Group. Since 2003, he is responsible for a multitude of long-term partnerships in the fields of art, music, design and architecture with major institutions as well as artists worldwide. He worked as cultural correspondent for the German daily *Tageszeitung* (1999-2003), founding editor of the international literature and art anthology "*Die Aussenseite des Elementes*" (1991-2003) and research manager of the New York-based Art Science Research Laboratory (1998-2003). Girst teaches and continues to write books. He received the international "European Cultural Manager of the Year" award in 2016.