

Фондация „Отворени изкуства“ и SARIEV Contemporary  
представят:

## ВЪВЕДЕНИЕ В СЪВРЕМЕННОТО ИЗКУСТВО 2017

### 100 години изкуство на действието

2 декември

Френски институт, пл. „Славейков“ 4, зала Славейков

Час: 14:00 – 16:00 часа

### Isabella Maidment

#### GOING LIVE: COLLECTING AND PRESENTING PERFORMANCE AT TATE MODERN

This lecture sets out a history of the presentation and collection of performance and live art at Tate Modern. Since the turn of the millennium contemporary artists have turned to the live act or employed the performance medium almost as often as they have used painting, sculpture, or lens-based media. Art practices rooted in performance play an increasingly prominent role within the story told by the contemporary art museum, both in terms of our role in presenting recent work and in tracing the evolution of the medium backwards through time. Over the past fifteen years, in tandem with the resurgence of interest in this form amongst artists in many regions globally, Tate has paid increased attention to the question of both presenting, and subsequently collecting, historical and contemporary performance. Key performance acquisitions during this period include: Roman Ondák *Good Feelings in Good Times* (2003) acq. 2005; Tino Sehgal *This is Propaganda* (2002) acq. 2005; Suzanne Lacey *The Crystal Quilt* (1984-5) acq. 2012; Tania Bruguera *Tatlin's Whisper #5* (2007) acq. 2008, Nedko Solakov, *A Life (Black and White)*, 1998 acq. 2009; Joan Jonas *The Juniper Tree* (1976), acq. 2009. Focusing on a number of acquisitions, together with the Tate Live Programme first initiated at Tate Modern in 2003, this lecture addresses the relationship between the museum's permanent collection and live art; while emphasizing the history of objects and the history of ephemeral experiences of art as inextricably intertwined.

## Further reading:

Gabriella Giannachi and Jonah Westerman (eds) *Histories of Performance Documentation*, Routledge, 2018

Ana Janveski (ed.) *MoMA Dance: Boris Charmatz*, 2017

Teresa Calonje (ed.) *Live Forever: Collecting Live Art*, Cornerhouse, 2014

Claire Bishop *Artificial Hells: Participatory Art and the Politics of Spectatorship*, Verso, 2012

Dorothea von Hantlemann, *How to Do Things with Art*, JRP Ringier, 2010

Claire Bishop (ed.) *Participation*, Whitechapel and MIT Press, 2006

Peggy Phelan, *Unmarked the Politics of Performance*, Routledge, 1993

RoseLee Goldberg, *From Futurism to the Present*, Thames & Hudson, 2011 (3<sup>rd</sup> edition)

## Online resources:

<http://www.tate.org.uk/research/publications/performance-at-tate>

<http://www.tate.org.uk/about-us/projects/collecting-performative>

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„Въведение в съвременното изкуство“ е проект на фондация „Отворени изкуства“ и галерия SARIEV Contemporary.

Проектът „Въведение в съвременното изкуство 2017 – София“ е финансиран от Столична програма „Култура“ на Столична община за 2017 г. С подкрепата на Гьоте-институт България.

Организатори: Фондация „Отворени изкуства“, SARIEV Contemporary

Партньор: Софийска градска художествена галерия

Медийни партньори: Жената днес, Капитал, Go Guide, Виж!, dnevnik.bg, Artnewscafé бюлетин

За повече информация:

Фондация „Отворени изкуства“

[assistant@openarts.info](mailto:assistant@openarts.info)

[www.openarts.info](http://www.openarts.info)

[www.facebook.com/open.arts](https://www.facebook.com/open.arts)

[www.facebook.com/introduction.to.contemporary.art](https://www.facebook.com/introduction.to.contemporary.art)

