

TimeOut
London

TATE
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TATE MODERN IS

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Film Curator
Stuart Comer



London has always had a fantastic culture for artists' film work. Hopefully Tate Modern has helped shift

the recognition and presentation of experimental film in the right direction, by making it increasingly a core part of our programme and Collection. There are hundreds of ways of making and showing films beyond conventional cinema, explored in our film programme 'Expanded Cinema' and through live performances by artists such as Tony Conrad and Lis Rhodes.

Presenting film as an equal alongside other more traditional media, Tate Modern has provided access to dozens of important and emerging figures, such as Bas Jan Ader and Deimantas Narkevicius. If there was an assumption that there was no audience for this kind of work, then we've proved that to be wrong.

Performance

Catherine Wood introduces the interactive live art, music, dance and film events that makes Tate Modern such a happening place



Mexican wrestling match 'Amorales vs Amorales', staged by Carlos Amorales in 2003



Robert Morris, 'Bodyspacemotionthings'

in 2003. That's one of the great things about organising performance at Tate Modern: we can stage intimate performances for audiences of 150 or for many thousands of people at Long Weekends. As there's never been a dedicated live art space (that will come in the next phase of Tate Modern's expansion), performance has had an almost parasitic relationship to the large scale of the institution. A certain freedom has come with this – we've had to invent spaces to use in the concourses and auditorium – and for the 'Actions and Interruptions' programme in 2007, the artists created near-invisible theatre throughout the building, so no one was quite sure where the work began or ended.

As well as pushing the boundaries of what should be displayed in a fine art institution, our logic has always been that we're not a theatre, dance or music venue but that we should illuminate the history of art in the museum by making connections with these other disciplines.



The gallery experience is often about individuals in one-to-one connections with objects,

yet throughout the twentieth century there's been a growing desire for artists to engage with large groups of people in one go, as a way of testing new ideas.

There's not only been a resurgence of interest in live performance by young artists, but also a tendency to look back and reinterpret earlier performances of the '60s and '70s as a way of re-evaluating that history. Two examples are Spartacus Chetwynd's remakes of Yves Klein's 'Anthropometries' performances in 2003 and last year's reconstruction of



THE UNILEVER SERIES

Doris Salcedo

From a hairline crack to a deep rupture in the floor, this disturbing interruption, entitled 'Shibboleth', symbolised a dividing line between the haves and have-nots. Even now that the Colombian artist's piece has been filled in, a scar still remains.



APRIL 2008

Artists on the move
The National Galleries of Scotland and Tate acquire 725 works from Anthony D'Offay which are now touring the UK – with the help of The Art Fund – as 'ARTIST ROOMS'.

Birthday

Part of the weekend-long celebrations, 'No Soul for Sale', brings creativity and a bit of chaos to the Turbine Hall, says **Kathy Noble**



'No Soul For Sale – A Festival of Independents' invites the most exciting not-for-profit centres, alternative art spaces, artists' collectives and underground enterprises from around the world to create a pop-up village of global art for visitors to explore.

Devised by curators Cecilia Alemani, Massimiliano Gioni and artist Maurizio Cattelan and displayed in an unconventional, do-it-yourself style, ranging from monumental structures to witty interventions, participants will exhibit alongside each other without partitions or walls and will also be given 30 minutes each to stage performances, presentations, discussions and music programmes.

Tate Modern has always aimed to support artistic practice in the widest possible sense, so alongside celebrating its own achievements from the last decade, we wanted to celebrate the breadth and diversity of contemporary art in a way that subverts the normal museum structures. The Turbine Hall is synonymous with projects that engage the audience in different and unexpected ways, so 'No Soul For Sale' is also a celebration of the spirit of interdisciplinary and participatory works that this vast,

flexible space has enabled Tate to realise. Of the 70 eclectic projects coming to London is Barcelona-based duo Latitudes who will be driven there and back in a taxi designed by



'Kite Poems' by Thurston Moore and Marti Anson's taxi (above right)

Spanish artist Marti Anson (pictured below), while New York's K48 Kontinuum will make their stamp on the space with a giant photo of a slice of pizza plastered to the floor. Another New Yorker, Sonic Youth's Thurston Moore will be releasing the new edition of his Ecstatic Peace Poetry Journal in the form of paper kites to be flown around the space.



What's On

10th Birthday Parade

Adm free
A morning procession of 150 local children, carrying gingerbread men to represent the many visitors that have made their way here over the past ten years, will culminate with the ceremonial cutting of a special Tate Modern-shaped cake. *May 12.*
'No Soul For Sale – A Festival of Independents' *Adm free*
As well as over 70 stalls and installations (see left) the building will be open late to coincide with Museums at Night, featuring performances by artist-musicians Thurston Moore & Eva Prinz, Martin Creed, Cozey Fanni Tutti, DJ Spooky, The Temperatures, Long Meg (Steven Claydon and Mark Leckey), Jeffrey Lewis and patten. *May 14 & 15 10am-midnight, May 16 10am-6pm.*



DID YOU KNOW?
Around 13,000 people visit Tate Modern every day

DID YOU KNOW?
In 2009, 57% of Tate Modern visitors were female

2006
Kandinsky
282,439 visitors

2008
Rothko
327,244 visitors

TM Timeline

MAY 2006

Bankside holiday
The first of Tate Modern's UBS-sponsored Long Weekends launches, split into four themes: Futurist Friday, Surrealist Saturday, Abstract Sunday and Minimalist Monday. The packed schedule of live events featured a Joan Miró puppet parade, a John Cage recital, a gig by Courtney Pine and Trisha Brown's wall-walking man.

SEPTEMBER 2006

Signed and unsigned
The museum launches Tate Tracks, inviting budding musicians to send in songs inspired by the Collection. The Chemical Brothers, Roll Deep and others also respond to works by Karel Appel and Anish Kapoor.

FEBRUARY 2007

Dynamic duo
For the first time, Tate

Modern gives over an entire floor to a living artist, or rather to a pair of living sculptures, Gilbert & George, for their 'Major Exhibition'.

SEPTEMBER 2007

Liquid refreshment
Composer Alvin Curran stages 'Maritime Rites', a sound piece with the London Symphony Orchestra on a barge moored on the river outside Tate Modern.

2006 → '07 → '08 → '09 → '10

Time Out said...



★★★★

The Unilever Series: Carsten Höller, Test Site Oct 2006

How should an artist cope with the vast Turbine Hall? By making use of it – and Carsten Höller's response is so appropriate that now his installation of helter-skelter slides is in place, you wonder why it wasn't introduced from the very beginning as a way of getting people down from the upper floors. This installation turns everyone into kids – participants and spectators alike. Sour pussies will say that Höller's slides descend too far down the slippery slope of populism. Normally I would agree, but when being taken for a ride is as much fun as this, it would be churlish to complain. *Sarah Kent*



★★★★

Cildo Meireles Oct 2008

Cildo Meireles can take a simple visual idea relating to time and space and run with it. For the installation 'Fontes' he has filled a room with a hanging spiral (based on the formation of the Milky Way) constructed from 7,000 hinged, white plastic rulers and covered the walls with 1,000 white, ticking clocks. As the spiral becomes denser the closer one gets to the centre, the experience becomes increasingly disorienting and claustrophobic. Rather than reconstructing the real, Meireles stages the surreal and makes interaction a journey of provocation and potential. *Helen Sumpter*

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