

Large Print Guide

**Out of the Margins:
Performance in
London's Institutions
1990s – 2010s**

30 August 2022 – 15 January 2023

Gallery 4



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Out of the Margins: Performance in London's Institutions 1990s – 2010s

These artwork captions start with the interpretation panel and labels outside Gallery 4, and then continue on the left as you enter the gallery and follow in a clockwise direction.

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Introduction

Out of the Margins examines the shifts in institutional engagement with live art, highlighting key moments that raised this cultural practice from underground and marginalised to an acknowledged art form.

Throughout the 1990s, established visual arts institutions in London began programming live art more systematically, and new organisations were founded with a mission to support the development of performance art.

This exhibition revisits seminal moments in this history from Lois Keidan's incorporation and adaption of underground nightclub performances at the Institute of Contemporary Arts (ICA) in 1996, to the inception of the Live Art Development Agency (LADA) in 1999, and the milestone series:

A Short History of Performance (I, II, III, IV) at Whitechapel Gallery between 2002 and 2006.

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Out of the Margins attempts to map the live art scene by looking at initiatives of various kinds of organisations such as Gasworks, Matt's Gallery, and The Roberts Institute of Art, which were vital in enabling a range of experimental and ephemeral practices in London. Also featured is Performance Matters, a collaborative research project established by Goldsmiths, University of London, University of Roehampton and LADA to analyse the critical discourse around performance.

Through the above and a range of live art events that followed, not only in London but across the UK, performance art assumed its place in the institutional realm, culminating in the 2012 opening of The Tanks at Tate Modern, a dedicated space in a major UK museum.

Rarely seen archive material, photo and film documentation from the period are showcased, as well as references to key artists, theoreticians and cultural producers who elevated the status of performance within the visual arts.

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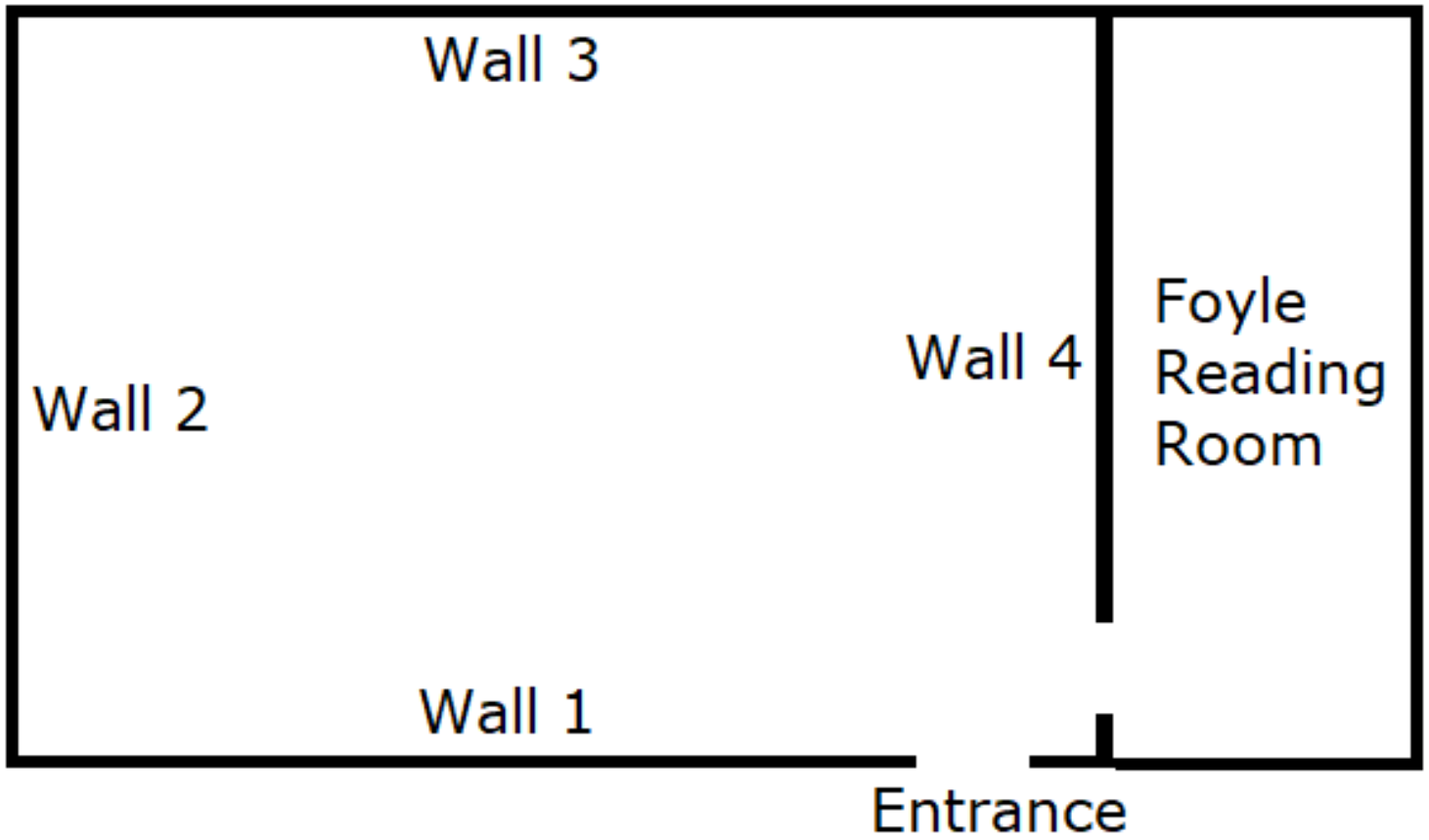
Content guidance

The exhibition contains explicit images of nudity and blood in the documentation of performances exploring and pushing the boundaries of the body. These might be disturbing for some visitors.

These artwork captions for Gallery 4 follow the labels as marked in these floorplans.

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GALLERY 4 FLOOR PLAN



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WALL 1

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Wall 1 - Text

1. The Roberts Institute of Art (RIA) is a non-profit contemporary arts organisation that commissions pioneering performance art, collaborates with national partners on exhibitions, runs an artist residency in Scotland and works to research and share the David and Indre Roberts Collection. RIA was founded as the David Roberts Art Foundation in 2007 with the aim to be a platform for artistic and critical experimentation. It ran an exhibition space in London until 2017, which placed performance and live projects at the centre of its programme. For the past 15 years RIA has championed and showcased the growing field of performance art.

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The annual Evening of Performances (2008–19) presented and commissioned live work, while the DRAF Studio (2015–17) hosted in-residence artists, performers and peer organisations. The organisation is committed to developing the art form and increase its exposure by connecting with new audiences and facilitating cultural engagement.

2. Live Art Development Agency (LADA) was launched by Lois Keidan and Catherine Ugwu in East London in 1999. Their successful advocacy within the Arts Council would grant them the funds needed to set up an organisation to support and develop live art infrastructures.

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Committed to legitimising art forms previously marginalised by the mainstream art world, LADA's work has been key in producing, documenting and promoting the field of live art. With a focus on providing participatory projects and resources to those who make and study performance art, LADA has created a basis on which innovation, risk and representation can thrive.

3. Founded in 1994, Gasworks is a non-profit visual arts organisation, with an established international network and a dynamic programme that offers fundamental support to promising voices in the world of contemporary art.

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Alongside providing studio space and mentorship to their championed artists, Gasworks commissions exhibitions, presents participatory workshops and hosts inclusive events aimed at establishing long-term relationships and dialogues among the artists-in-residence, cultural practitioners and members of the public. The environment of constant feedback and support encourages emerging artists to research, develop and expand their practice as they can take the risks that will define their careers. Since its inception, Gasworks has supported some of the most notable performance artists of the 21st century, including Song Dong, Renata Lucas and Turner Prize nominated artists Monster Chetwynd and The Otolith Group.

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4. Matt's Gallery was established in 1979 as an innovative contemporary art gallery and artist-led space, creating an environment of support and championing the early careers of many established artists. Alongside its programme of exhibitions, Matt's Gallery is working to make public The Matt's Gallery Library and Outset Archive, an extensive archive relating to contemporary work and artist-led practice from the 1960s to today. When complete, visitors will be able to access exhibition documentation, films, letters and ephemera, which give significant insight into the methodology of this essential artistic hub and London's art scene. Matt's Gallery is committed to recording the history of live art, contributing to the rise in knowledge and recognition of this era-defining art form.

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5. The Institute of Contemporary Arts (ICA) was founded in 1946 by a group of eminent artists and poets who described the ground-breaking new project as a 'workshop', quickly establishing the institution as a hub of innovation at the beginning of what would become a cultural boom. For the past 70 years the ICA has staged historical performance works and maintained a commitment to providing a platform for live art and cultivating popular discussions around a medium as innovative as the institution itself. Having worked with performance artists such as Yoko Ono, Laurie Anderson and Rubiane Maia, the ICA is well-known for taking risks in the field.

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The seminal 1996 performance *I'm Not Your Babe*, in which the artist Franko B uses his own drawn blood and suggests the natural destitution of the body as a fundamental of existence, would mark the beginning of a genre-defining career in performance for the artist, and confirm the ICA in the minds of the public and the art world as a destination for the daring.

6. Whitechapel Gallery has been a touchstone for modern and contemporary art since its opening in 1901. Founded with the aim of bringing access and education in the arts to the people of East London, the Gallery has maintained its commitment to creating participatory art experiences for an ever-growing international audience.

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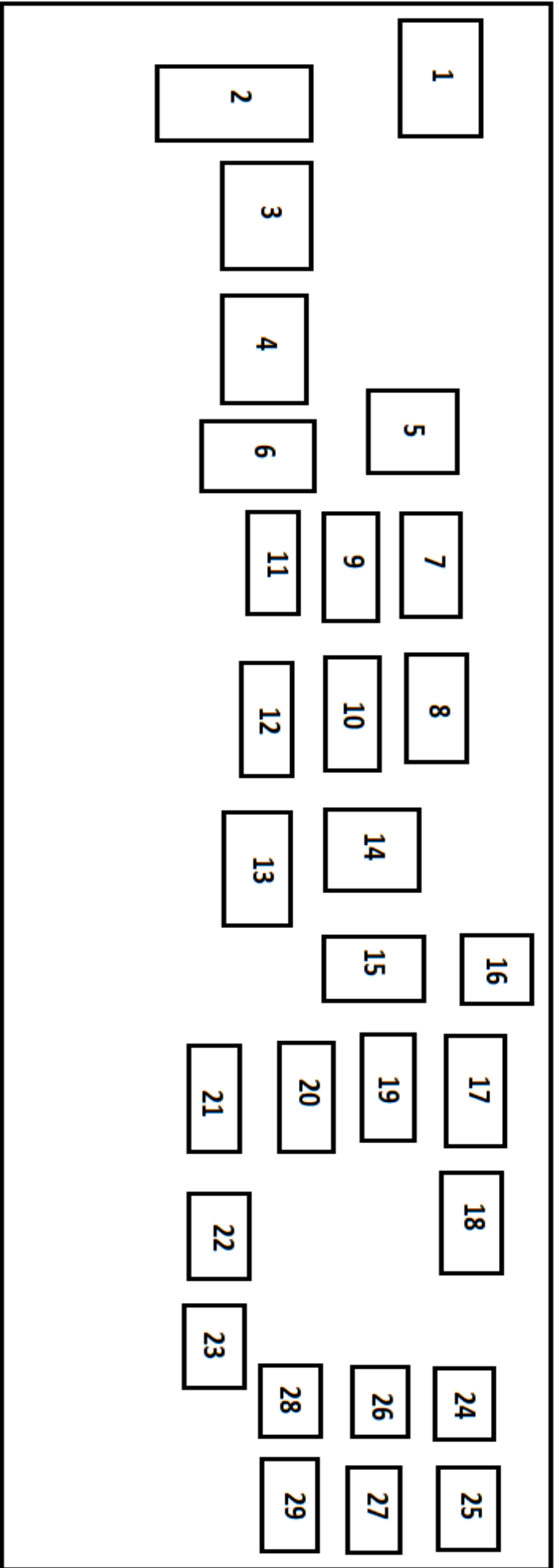
The Gallery has premiered some of the foremost performance artists of the 20th and 21st centuries; most notably in its series A Short History of Performance I, II, III, and IV (2002–2006), a collection of re-enactments, lecture actions and workshops emphasising the impact and legacy of performance in the scope of the art world at large. Featuring performances by globally significant artists such as The Atlas Group / Walid Raad, Stuart Brisley, Hermann Nitsch and Carolee Schneemann, A Short History of Performance was a celebration of the work that paved the way for live art as we experience it today.

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7. Founded in 1897 to showcase the best of British art, Tate houses international modern and contemporary works alongside its extensive historical collection across four sites. Inspiring audiences to engage with their own creative abilities, Tate prioritises agency and empowerment, and aims to demonstrate the possibilities of creative risk taking. One of the only museums in the UK with a dedicated space for live art, The Tanks are a highly visible feature at Tate Modern and an essential vehicle for the recognition of the medium, placing live works centrally in relation to traditional understandings of museum collections.

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Wall 2



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Wall 2 - Text

1. Carolee Schneemann, *Meat Joy*, 16 April 2002. Performed as part of *A Short History of Performance: Part One*, 15–21 April 2002. Courtesy of Whitechapel Gallery Archive. Photo: Manuel Vason.
2. Martha Rosler, *Semiotics of the Kitchen*, 1975. Performed as part of *A Short History of Performance II*, 18–23 November 2003. Courtesy of Whitechapel Gallery Archive. Photo: Manuel Vason.
3. Andrea Fraser, *Official Welcome*, 2001. Performed as part of *A Short History of Performance II*, 18–23 November 2003. Courtesy of Whitechapel Gallery Archive. Photo: Manuel Vason.

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4. Jannis Kounellis, *Untitled*, 21 April 2002. Installation view, *A Short History of Performance: Part One*, 15–21 April 2002. Courtesy of Whitechapel Gallery Archive. Photo: Manuel Vason.

5. Hermann Nitsch, *Lecture-Action: Basic Elements of the Orgies Mysteries Theatre*, 19 April 2002. Performed as part of *A Short History of Performance: Part One*, 15–21 April 2002. Courtesy of Whitechapel Gallery Archive. Photo: Manuel Vason.

6. Joseph Beuys, *Lecture-Actions, 1972–1980*. Installation view, *A Short History of Performance II*, 18–23 November 2003. Courtesy of Whitechapel Gallery Archive. Photo: Manuel Vason.

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7. Robin Deacon, *Approximating the Art of Stuart Sherman*, performed as part of *Performing Idea Lectures and Redos*, *Performance Matters*, Toynbee Studios, 6 October 2010. Photo: Hugo Glendinning. Courtesy the artist.

8. Augusto Corrieri, *Musical Pieces*, performed as part of *Performing Idea Lectures and Redos*, *Performance Matters*, Toynbee Studios, 5 October 2010. Photo: Hugo Glendinning. Courtesy the artist.

9. Mel Brimfield, *This is Performance Art – Part Two: Experimental Theatre & Cabaret*, performed as part of *Trashing Performance Shows*, *Performance Matters*, Toynbee Studios, 25 October 2011. Photo: Christa Holka. Courtesy Live Art Development Agency and the artist.

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10. Janine Antoni, *Performing Idea Creative Spaces*. A workshop as part of *Performing Idea, Performance Matters*, Whitechapel Gallery and Toynbee Studios, 2–6 October 2010. Photo: Hugo Glendinning. Courtesy the artist.

11. Dickie Beau, *THIS IS NOT A DREAM*, performed as part of *Trashing Performance Shows, Performance Matters*, Bethnal Green Working Men's Club, 27 October 2011. Photo: Christa Holka. Courtesy Live Art Development Agency and the artist.

12. Lois Weaver, Bird La Bird, Amy Lame and Carmelita Tropicana, Musing Muses & FeMUSEum, performed as part of Trashing Performance Shows, Performance Matters, Toyne Studios, 28 October 2011. Photo: Christa Holka. Courtesy Live Art Development Agency and the artist.

13. Vaginal Davis, Memory Island, performed as part of Trashing Performance Shows, Performance Matters, Tate Modern, 29 October 2011. Photo: Christa Holka. Courtesy Live Art Development Agency and the artist.

14. Performance Matters was a three-year research project that challenged ideas around the cultural value of performance and live art.

A collaboration between Live Art Development Agency, Gavin Butt from the Department of Visual Cultures at Goldsmiths, University of London and Adrian Heathfield from the Department of Drama, Theatre and Performance at the University of Roehampton, the project was funded by The Arts and Humanities Research Council. Three differently themed years between 2009 and 2012 facilitated cross-disciplinary exchanges, critical explorations and multiple presentations, which exemplified cultural practices that had long been excluded from museum and gallery programmes.

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15. Franko B, *I'm Not Your Babe*, 13 May 1996, performed as part of *Totally Wired*, Institute of Contemporary Arts. Courtesy Institute of Contemporary Arts and the artist.

16. Karl Holmqvist, *How Come Babies Can Cry So Loud?*, 2009. Courtesy the artist and the Roberts Institute of Art. Photo: Damian Griffiths.

17. Alexandre Singh, performance for *A Series of Performances*, 2009. Courtesy the artist and the Roberts Institute of Art.

18. Yeu-Lai Mo, *Service, Kissing, Licking*, 1997. Installation view, *Licked*, Gasworks, 2000. Courtesy the artist.

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19. Art in Action (18 July – 28 October 2012) was the inaugural festival of live art and multimedia events, which took place during fifteen weeks in the converted former oil tanks.

New commissions, performances, films, sound works and ephemeral installations by more than 40 artists were staged in three colossal and industrial underground spaces of raw concrete.

20. Sonia Boyce, *Gospel Choir*, 2000.

Performed as part of *Licked*, Gasworks.

Photo: Sophie Verhagen. Courtesy the artist.

21. Hayley Newman, *The Daily Hayley*, 2001.

Photo: Mario Schruff. Courtesy the artist and Matt's Gallery, London.

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22. Still from Radiant Fields, Anne Bean, 1998, three screen video installation, Matt's Gallery. Courtesy Matt's Gallery, London.

23. Anthea Hamilton, Kabuki, 2012. Performed as part of Art In Action, The Tanks, Tate Modern. © Tate, Photo: Tate.

24. Guillermo Gómez-Peña, Juan Ybarra and Michelle Ceballos of La Pocha Nostra with Kazuko Hohki and Ansuman Biswas, Ex-Centris (A Living Diorama of Fetish-ized Others), 2003. Performed as part of Live Culture, Tate Modern. Courtesy Live Art Development Agency and the artist.

25. Oleg Kulik, Armadillo for your Show, 2003. Performed as part of Live Culture, Tate Modern. Photo: Hugo Glendinning. Courtesy Live Art Development Agency and the artist.

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26. La Ribot, *Distinguidas Pieces*, 2003.
Performed as part of Live Culture, Tate Modern. Photo: Hugo Glendinning.
Courtesy Live Art Development Agency and the artist.

27. Franko B, *I Miss You!*, 2003. Performed as part of Live Culture, Tate Modern. Photo: Hugo Glendinning. Courtesy Live Art Development Agency and the artist.

28. Forced Entertainment, *Quizoola!*, 1996.
Performed as part of Live Culture, Tate Modern, 2003. Photo: Hugo Glendinning.
Courtesy Live Art Development Agency and the artist.

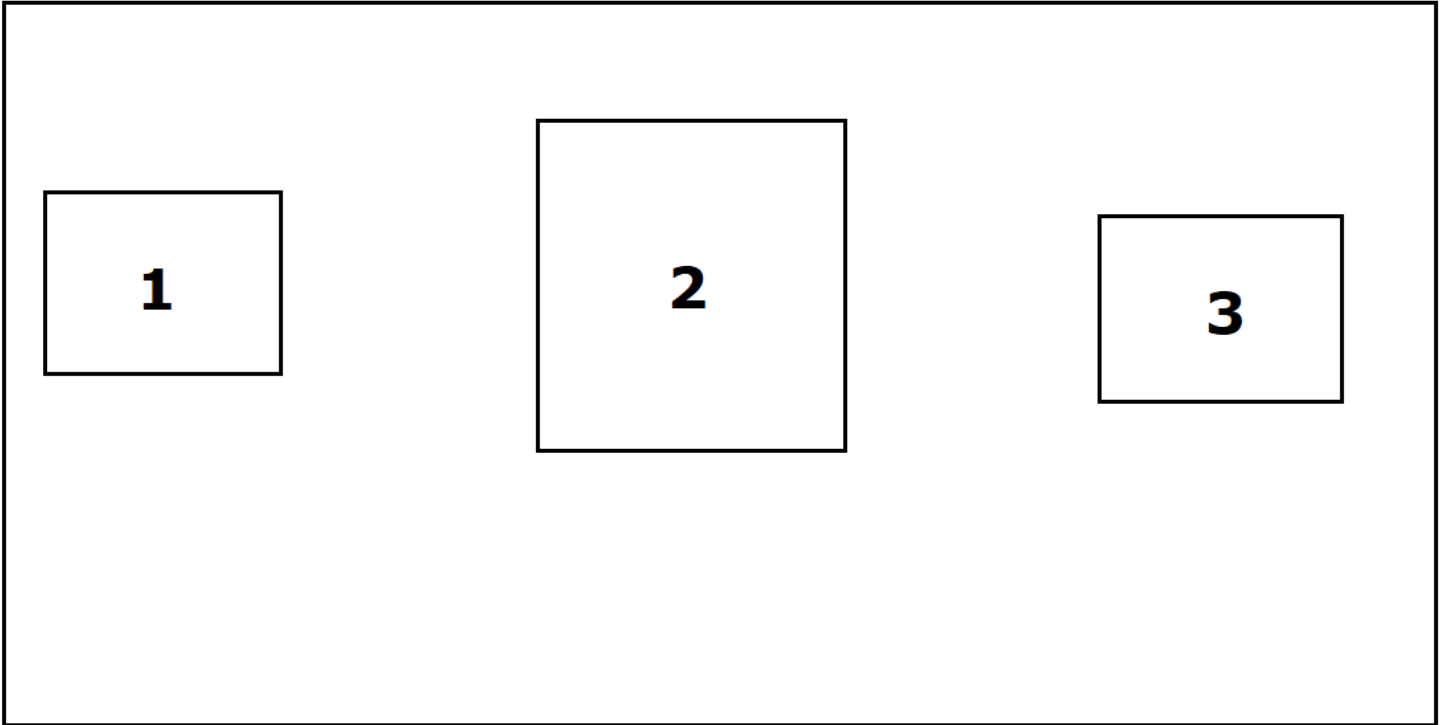
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29. Created in collaboration with Tate Modern and curated by Live Art Development Agency and Adrian Heathfield in 2003, Live Culture was a collection of performances, presentations and debates considering the cultural impact of live art practices.

A critical intervention into discourses around performance work, the event highlighted the ways in which the term 'live art' has come to represent an array of contemporary practices which use performance as a force for critique, communication and connection, while activating audience participation.

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Wall 3



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Wall 3 - Text

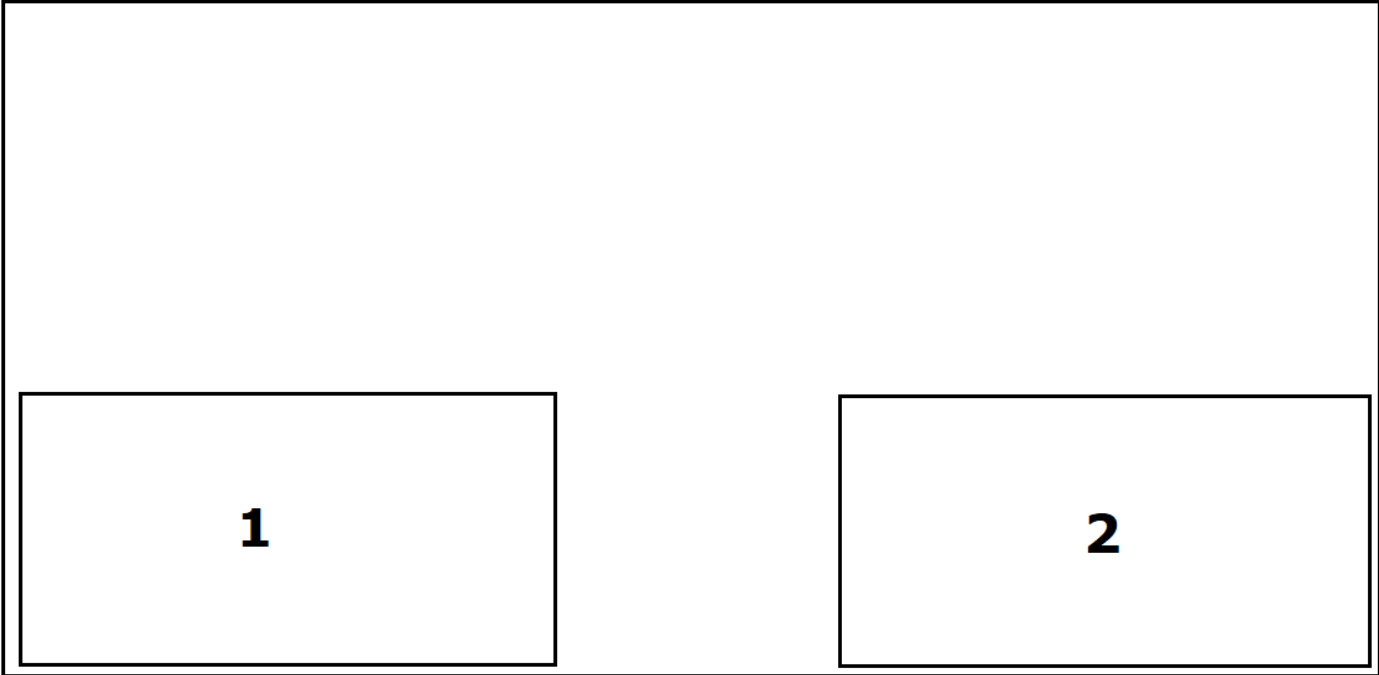
1. Interview with Lois Keidan, Co-Founder and former Director of Live Art Development Agency (LADA), on the creation and growth of LADA within the context of the cultural and political climate of the time Interviewed and filmed by Alex Eisenberg at LADA as part of LADA's 20th Anniversary in 2019, edited by Rosaleigh Harvey-Otway
2. Anthea Hamilton
Lucky Fortune Tomato Kimono from Kabuki, 2012
Digital print on PVC banner

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3. Interview with Iwona Blazwick, former Director of Whitechapel Gallery, on the performance series A Short History of Performance - Part I (2002) and Part II (2003) Interviewed by Nayia Yiakoumaki, Curator: Archive Exhibitions, on the occasion of the archive exhibition Out of the Margins: Performance in London's Institutions 1990s – 2010s

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Wall 4



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Wall 4 - Text

1. A Short History of Performance – Part I

Whitechapel Gallery, 15–21 April 2002

Programme Invitation letter to participating artist

Hermann Nitsch Programme handout of Lecture-

Action: Basic Elements of the Orgies Mysteries

Theatre by Hermann Nitsch List of Materials

requested by artist Hermann Nitsch for Lecture-

Action:

Basic Elements of the Orgies Mysteries Theatre

Sequence outline of Meat Joy by Carolee

Schneemann, fax received on 2 April 2002 from J.

Paul Getty Museum. Page 1 of 5.

Programme handout of Meat Joy by Carolee

Schneemann Correspondence between artist

Stuart Brisley and Andrea Tarsia, former Head of

Exhibitions and Projects, Whitechapel Gallery.

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A Short History of Performance – Part II
Whitechapel Gallery, 18–23 November 2003
Programme Catalogue Email correspondence
between artist Andrea Fraser and Andrea Tarsia,
former Head of Exhibitions and Projects,
Whitechapel Gallery.

2. Performance Matters Archive Box Set

The Performance Matters Archive was a partnership with the British Library in the form of a box set of 40 DVDs of documentation of all public events for Performing Idea (2009-10) and Trashing Performance (2010-11) with contextualising texts, including an extended dialogue between Gavin Butt, Adrian Heathfield and Lois Keidan which reflects upon the project's various challenges and achievements, and its place within the fields of performance practice and research.

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The Performance Matters Archive is held in 13 key public archives in the UK, Europe, Asia, Australia, Middle East, South Africa, South America and the USA. It can also be viewed in the Live Art Development Agency (LADA)'s Study Room.

Copublished in 2012 by Performance Matters and LADA. Performance Matters, programme. Performance Matters, bookmark. Trashing Performance, leaflet. Live Culture, Promotional booklets and brochures. Live Culture (27 – 30 March 2003) was a collaboration between LADA and Tate Modern. Curated by Lois Keidan and Daniel Brine, LADA and Adrian Heathfield; supported by Arts Council England, LADA, London Arts, The Felix Trust for Art, and The Henry Moore Foundation.

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