# 13

KALDOR
PUBLIC
ART
PROJECTS

**PROJECT**
27

**CURATED BY
HANS ULRICH OBRIST
AND KLAUS BIESENBACH**

Exhibition view of *12 Rooms*, Ruhrtriennale, 2012. ©Jörg Baumann / Ruhrtriennale, 2012

**Cover image:**

Allora & Calzadilla's *Revolving Door*, 2011.
Performed here by Sydney Dance Company dancers at Kaldor Public Art Project 27: *13 Rooms*.
Drawing by Rebecca Holmes. Photo: Jamie North / Kaldor Public Art Projects

# Contents

Exterior view of Laura Lima's *Man=flesh/Woman=flesh – FLAT*, 1997.
Performed here at *12 Rooms*, Ruhrtriennale, 2012.
©Jörg Baumann / Ruhrtriennale, 2012

# Project 27: 13 Rooms

*It's not called 13 Performances because it's not 13 performances. It's not called 13 Artists because that would be irritating. It's not called 13 Sculptures because that would be misleading. Instead it's called 13 Rooms.\**

**KLAUS BIESENBACH**

*Exhibitions are fundamentally a medium of social encounter.\**

**HANS ULRICH OBRIST**

**First co-commissioned in July 2011 by Manchester International Festival and the Ruhrtriennale, this project, originally titled *11 Rooms*, has received international acclaim as one of the most groundbreaking exhibitions of the decade. Developed by two of the world's most celebrated contemporary art curators, Hans Ulrich Obrist (Co-director of London's Serpentine Gallery) and Klaus Biesenbach (Director at New York's MoMA PS1 and Chief Curator at MoMA), the exhibition focuses entirely on live encounters, inviting the viewer into a series of rooms featuring works that take the human body as their medium.**

An ever-growing exhibition, each presentation invites an additional artist to join for future locations. In its second presentation at the Ruhrtriennale in Germany, an additional room was added for Damien Hirst, and the exhibition became *12 Rooms*. In Sydney in 2013, Australian artist duo Clark Beaumont has been added, and the exhibition has become *13 Rooms*.

In each room a cast of one or more performers enact the instructions of an artist. In Roman Ondák's *Swap*, visitors are invited to exchange an item in their possession with the performer. Allora & Calzadilla's extraordinary human *Revolving Door* sweeps up visitors in the circular movement of a line of dancers, while Laura Lima invites visitors to experience the world from a different angle, bending and contorting their bodies to view the actions of a performer with a physical disability.

\* *13 Rooms* catalogue. Kaldor Public Art Projects 2013

2

These and other new works are presented alongside historically important pieces such as Abramović's *Luminosity* (1997) and Jonas' *Mirror Check* (1970).

Presented for the first time outside its commissioned run, *13 Rooms* represents one of the most ambitious Kaldor Public Art projects to date. Housed in the historic Pier 2/3, and featuring a new room layout, the show will bring the work of some of the most exciting contemporary artists to our shores, including Marina Abramović, Allora & Calzadilla, John Baldessari, Simon Fujiwara, Damien Hirst , Laura Lima, Roman Ondák, Xavier Le Roy, Tino Sehgal, Santiago Sierra, Xu Zhen, Joan Jonas and Clark Beaumont.

*13 Rooms* combines art with life, creating an opportunity to experience artworks well beyond the static environment of the museum, as a series of encounters and experiences rather than objects and representations of the world. In Obrist's words, the exhibition is like a sculpture gallery *where all the sculptures go home at 7pm.*

Allora & Calzadilla's *Revolving Door*, 2011.
Performed here by Sydney Dance Company at Kaldor Public Art Project 27: *13 Rooms*.  Photo: Jamie North / Kaldor Public Art Projects

# The Curators

*There has been a lot of inspiration for this show – the idea that live art can be sculpture and can actually have the same kind of duration as a physical object has, being there from morning to night, throughout the opening hours of a gallery. And when the last visitors leave, and the gallery closes its doors for the evening, the sculptures will all walk out as well.\**

**HANS ULRICH OBRIST**

## Hans Ulrich Obrist

is Co-director of the Serpentine Gallery, London. Prior to this, he was the Curator of the Musée d'Art Moderne de la Ville, Paris. He has co-curated over 250 exhibitions since his first exhibition, the Kitchen show (World Soup) in 1991, and is a contributing editor of Artforum, Paradis Magazine, Kaleidoscope and 032c Magazine. In 2012, Obrist co-curated the following exhibitions at the Serpentine Gallery: *Jonas Mekas; Hans-Peter Feldmann*; Yoko Ono *TO THE LIGHT* and Thomas Schütte *Faces & Figures.*

In 2005, he conceived the Marathon series of public events in Stuttgart. A year later, the Interview Marathon, conducted by Obrist and architect Rem Koolhaas with Julia Peyton-Jones, inaugurated the Serpentine series. The Serpentine Gallery Memory Marathon held in 2012, was its latest and seventh edition.

Obrist has also co-curated the following international projects: *12 Rooms* at Museum Folkwang, Essen; *To the Moon via the Beach*, LUMA Foundation, Arles; *Lina Bo Bardi*, Casa de Vidro, Sao Paulo and *A call for unrealized projects*, DAAD, Berlin.

His recent publications include '*The future will be…*' China Edition, *A Brief History of Curating* and *Ai Wei Wei Speaks*, along with new volumes of his selected interviews.

---

\* *13 Rooms* catalogue. Kaldor Public Art Projects 2013

## Klaus Biesenbach

is Director of MoMA PS1 and Chief Curator at Large at the Museum of Modern Art, New York, where he has curated groundbreaking retrospectives such as *Kraftwerk – Retrospective 1 2 3 4 5 6 7 8* in 2012 and *Marina Abramović: The Artist Is Present* in 2010. Prior to this he founded the Kunst-Werke (KW) Institute for Contemporary Art in Berlin in 1991 and the Berlin Biennale in 1996.

In 2006, Biesenbach was named founding Chief Curator of MoMA's newly formed Department of Media and in 2009 founding Chief of the Department of Media and Performance Art. Among the many international exhibitions Biesenbach has organised or co-organised, are *37 Rooms* (1992); *Projected Images* at the Venice Biennale (1995); *Hybrid Workspace* at documenta in 1997; *Disasters of War* (2000); *Greater New York* (2000, 2005, and 2010); the Shanghai Biennale and *Mexico City: An Exhibition about the Exchange Rate of Bodies and Values* (2002); *Regarding Terror: The Red Army Faction Exhibition* (2005); *Douglas Gordon: Timeline and Into Me/Out of Me* in 2006; *Doug Aitken: Sleepwalkers* (co-commissioned with Creative Time) and *Fassbinder: Berlin Alexanderplatz* in 2007; *Pipliotti Rist: Pour Your Body Out (7354 Cubic Meters)* in 2008; *Performance 4: Roman Ondák; Performance 1: Tehching Hsieh; Jonathan Horowitz: And/Or and 100 Years (version 2)* in 2009; *100 Years of Performance* at the Garage Center for Contemporary Culture in Moscow; *Andy Warhol: Motion Pictures and Performance 9: Allora & Calzadilla* (2010); *Rania Stephan, Ryan Trecartin: Any Ever; Francis Al's: A Story of Deception and Laurel Nakadate: Only the Lonely* (2011), *Antony and the Johnsons: Swanlights* in 2012 and *Cyprien Galliard: The Crystal World* (2013).



Curators of *13 Rooms* Klaus Biesenbach (left) and Hans Ulrich Obrist (right) at the launch of *12 Rooms*, Ruhrtriennale, 2012. ©Jörg Baumann / Ruhrtriennale, 2012

*I think exhibition provides situations for experience and participation and the possibility of direct involvement, however you define this. In this exhibition you don't think about an original, it's actually more about the variation.**

**KLAUS BIESENBACH**

* *13 Rooms* catalogue. Kaldor Public Art Projects 2013

# The 13 Artists

The artists involved in *13 Rooms* are some of the most innovative and exciting artists working today. From seminal performance artists such as Marina Abramović and Joan Jonas to new additions like young Australian collaborators Clark Beaumont, all 13 rooms represent significant works in the history of *live art* – from this century and the last.

Marina Abramović

Allora & Calzadilla

Clark Beaumont

John Baldessari

Simon Fujiwara

Damien Hirst

Joan Jonas

Xavier Le Roy

Laura Lima

Roman Ondák

Tino Sehgal

Santiago Sierra

Xu Zhen

Left: Santiago Sierra's *Veterans of the Wars of Afghanistan, Timor-Leste, Iraq and Vietnam Facing the Corner*, 2013. Kaldor Public Art Project 27: *13 Rooms*. Photo: Jamie North / Kaldor Public Art Projects

Three sets of twin interpreters of Damien Hirst's *Hans, Georg*, 1992. Photo: Jamie North / Kaldor Public Art Projects

# MARINA ABRAMOVIĆ

**Born 1946,
Belgrade, former Yugoslavia,
Lives in New York City, USA**

Since the early 1970s, Marina Abramović has pioneered performance as a visual art form. Using the body as both subject and medium, she tests the limits of physical and mental endurance in works that often ritualise the simple actions of everyday life. In *Luminosity*, 1997, the work being re-performed for 13 Rooms, a performer sits on a bicycle seat bathed in light, high up on the wall. Both physically and mentally demanding, Abramović explains: *It's really a work about loneliness, about pain and about spiritual elevation. About luminosity and about the transcendental quality of the human being in general.*

Abramović was awarded the Golden Lion for Best Artist at the 1997 Venice Biennale and was recently the subject of *Marina Abramović: The Artist is Present*, a major retrospective at the Museum of Modern Art in New York in 2010. The eponymous feature-length documentary made about this exhibition premiered at Sundance Film Festival in 2012.

Portrait of Marina Abramovic, 2012.
©ORE Cultura S.r.l. and ©Laura Ferrari

## EXPLORING THE BODY, CONFRONTATION AND ENDURANCE

Create a class list of simple actions which, if held for a long time would test your endurance. Consider props which might enhance the performance. Have each class member choose an action and hold that pose for 5-10 minutes. Photograph each action and create a class exhibition of images on the wall. Discuss the qualities suggested by each of the poses and the effect the collection of images conveys.

# ALLORA &
# CALZADILLA

**Jennifer Allora**
**Born 1974, Pennsylvania, USA**
**Lives in San Jan, Puerto Rico**

**Guillermo Calzadilla**
**Born 1971, Havana, Cuba**
**Lives in San Jan, Puerto Rico**

Allora & Calzadilla have been collaborating as an artist duo for 15 years. Through their experimental combination of performance, sculpture, video and sound, they interrogate the histories and meanings embedded in our culture. In their work *Revolving Door*, 2011, a group of dancers spontaneously form a line and begin to rotate in a circular motion, literally sweeping-up visitors as they circle the space. The choreographed movements are drawn from political protests, military marches and chorus lines - a reflection on the many different gestures we create in unison.

Allora & Calzadilla have participated in numerous biennale events and group exhibitions around the world, including the most recent edition of the prestigious documenta exhibition in Kassel, Germany. Recent solo exhibitions include New York's Museum of Modern Art, Oslo's National Museum of Art and London's Serpentine Gallery. In 2011, Allora & Calzadilla represented the United States at the Venice Biennale, and in 2012, presented Kaldor Public Art Project 26, *Stop, Repair, Prepare: Variations on 'An Ode to Joy' for a prepared piano* at the State Library of Victoria.



Jennifer Allora & Guillermo Calzadilla. Photo courtesy Gladstone Gallery

**EXPLORING SYNCHRONICITY,
COLLECTIVITY AND PARTICIPATION**

In groups of 8 or more, choreograph your own *revolving door* sequence. Research human chain formations, such as human barricades, chorus lines and military marches, and contemporary dance routines such as stepping or hip-hop for inspiration. Film your revolving door with and without the participation of an audience. How does the inclusion or exclusion of an audience affect the progress, meaning or intentions of the performance?

# CLARK BEAUMONT

**Nicole Beaumont**
**Born 1990, Sydney, Australia**
**Lives in Brisbane**

**Sarah Clark**
**Born 1991, Brisbane, Australia**
**Lives in Brisbane**

Nicole Beaumont and Sarah Clark began their collaborative performance-based practice in 2010. Through live and mediated performance works, Clark Beaumont investigate ideas and constructs around identity, female subjectivity, intimacy and interpersonal relationships.

For *13 Rooms*, they extend a historical trajectory of conceptual art in the presentation *Coexisting*, 2013. Explicitly positioning the artists as artwork, the pair will spend the duration of the exhibition on a plinth with a surface area slightly too small for two people to comfortably occupy. As a physical manifestation of their creative relationship, as well as a durational challenge, Clark Beaumont must continually navigate the complex terrains of negotiation and compromise that define collaborative artistic practice.

Clark Beaumont have presented live performances and videos at festivals, exhibitions and events in Brisbane and Sydney and have collaborated on national and international projects online.



Clark Beaumont, *Coexisting*, 2013, performed for Kaldor Public Art Project 27: *13 Rooms*, 2013.  Photo: courtesy the artists



Nicole Beaumont (Left) and Sarah Clark (Right).
Photo: courtesy the artists

**EXPLORING INTIMACY, IDENTITY AND PERFORMANCE**

Re-enact Clark Beaumont's performance *Coexisting* by drawing a square 60cm x 60cm with chalk on the floor. Sit and stand within this square in pairs for 10 to 15 minutes. Discuss the challenges of compromising, negotiating and sharing space with another person.

John Baldessari, 2011. Photo: Jamie Williams

# JOHN BALDESSARI

**Born 1931, National City, California, USA**
**Lives in Santa Monica, California, USA**

One of the most influential artists of the last 50 years, John Baldessari was integral to both the conceptual art movement of the 1960s and to appropriation art. Interested in exploring the language of visual culture and the relationship between image and text, some of Baldessari's work from the 1970s and 1980s deconstructs cinematic language, while others playfully reference the genres of performance art and minimalist art through the use of repetitive gestures with an absurdist edge. His 1977 video performance, *Six Colourful Inside Jobs*, will be re-imagined for *13 Rooms* as *Thirteen Colourful Inside Jobs*.

In this work a painter continuously changes the wall colour in one room for the duration of the exhibition, carefully following the instructions of the artist. Baldessari has exhibited widely and was awarded the Golden Lion award for Lifetime Achievement at the 2009 Venice Biennale. That year, London's Tate Modern presented a major retrospective of his work titled *Pure Beauty*, which toured international museums including the Metropolitan Museum of Art in New York. In 2011, Baldessari created Kaldor Public Art Project 23 *Your Name in Lights*, in Sydney.

**EXPLORING COLOUR, MOVEMENT & TRANSFORMATION**

Draw or paint on a surface such as perspex, cardboard or canvas using colourful drawing or painting materials. Document the process of filling the surface with colour by taking photographs which track the progress of these layered marks. Put these photographs together with those made by peers to create a stop-motion animation.

# SIMON FUJIWARA

**Born 1982, London, UK
Lives in Berlin, Germany**

Simon Fujiwara often begins with the written word and combines scriptwriting, large-scale installation and performance to create compelling and complex narratives in his works. For *13 Rooms*, Fujiwara has enlisted local athletic-bodied young men to perform his work *Future/Perfect*, 2012. As each man lies on a tanning bed he learns a foreign language via headphones, audibly sounding out words and phrases. The artist describes the piece as a kind of educational entertainment whereby we witness a transformation that is both interior and exterior.

In 2010 Fujiwara was awarded the prestigious Baloise Art Prize at Art Basel and the Cartier Award at Frieze Art Fair. His work has been shown in major institutions and exhibitions around the world, including New York's Museum of Modern Art and Tokyo's Museum of Contemporary Art. In 2012, Tate St Ives hosted his first major solo survey exhibition, *Simon Fujiwara: Since 1982*.

**EXPLORING TEACHING, LEARNING AND SELF IMPROVEMENT**

**Break into pairs, with each person attempting to teach their partner a skill. Perform these newly learnt activities for the group and discuss the experience of being teacher and student and the challenges involved in both positions.**



Simon Fujiwara's *Future/Perfect,* 2012. Performed here at Kaldor Public Art Project 27: *13 Rooms.*
Photo: Jamie North/Kaldor Public Art Projects

# DAMIEN HIRST

**Born 1965, Bristol, UK
Lives in London, Devon and
Gloucestershire, UK**

Damien Hirst's ambitious and often
controversial body of work broadly
explores the themes of life, death and
decay, while simultaneously parodying
and taking advantage of the art system's
capitalist market. Hirst's work for *13
Rooms, Hans, Georg,* was created in 1992
and consists of a rotating cast of identical
twins positioned in front of two of his
iconic spot paintings. Rather than a fixed
shape, the work is continually shifting
with the inclusion of different sets of twins
throughout the duration of the exhibition.
In 2009, the piece was exhibited for a
second time, employing over 40 sets of
twins at Tate Modern's group exhibition
*Pop Life: Art in a Material World.*

Hirst has been represented in more
than 80 solo and 250 group exhibitions
worldwide and has been the subject
of more than 25 monographs. He was
awarded the coveted Turner Prize in 1995,
and in 2012 Tate Modern held a major
retrospective spanning 25 years of his
practice.

## EXPLORING SELF AND OTHER

With, or without, sound, mimic another
person's movements and expressions as
if you were their mirror reflection.
Start as slowly as possible and increase
the speed as the performance continues.
Document this process via drawing,
photography or video.
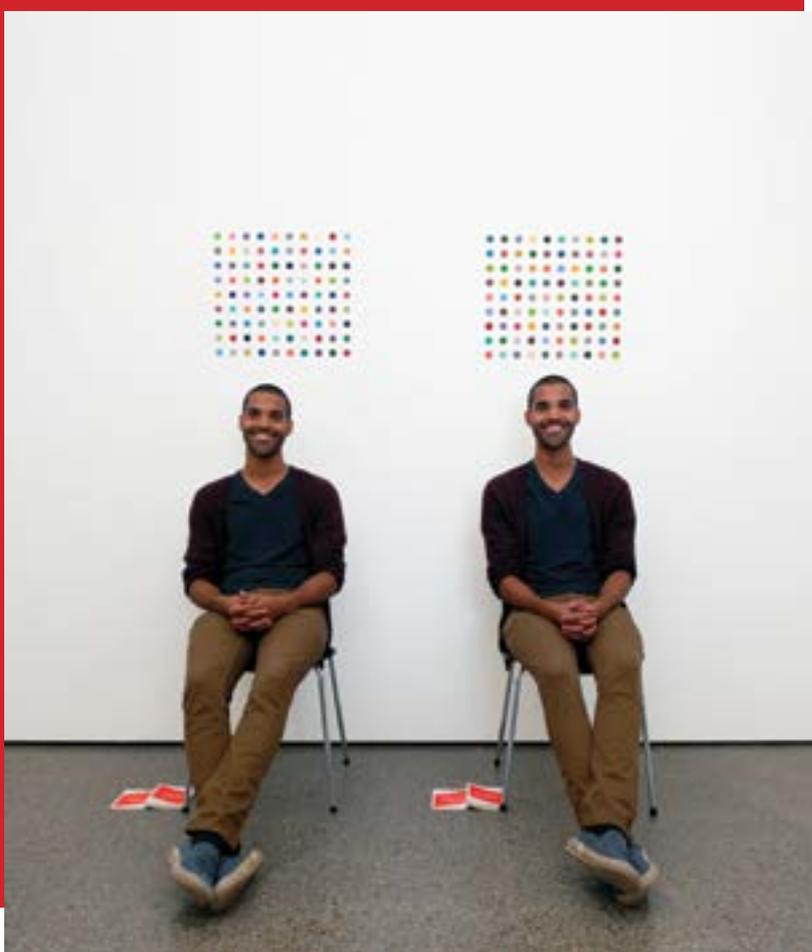


*Marian, Julian,* 1992, Detail
installation shot from *12 Rooms,*
Ruhrtriennale, August 2012.
Damien Hirst and Science Ltd. All
rights reserved, DACS 2012.
Photographed by Jens Nober

# JOAN JONAS

## Born 1936, New York City, USA, Lives in New York City

Joan Jonas is an acclaimed and influential multimedia performance and video artist. Starting out as a sculptor, Jonas began working with her own body in the late 1960s, finding that performance and movement allowed her greater scope to represent image and gesture. In her early performances Jonas used mirrors as props, creating a distance between performer and viewer in order to explore issues of spectatorship, gender, identity and the fragmented female image.

In Jonas' *Mirror Check*, first performed by the artist in 1970 and presented in *13 Rooms*, we watch as a woman observes and examines her own naked body in a small, round, hand-held mirror. Carefully and thoughtfully observing reflections across her entire body, she explores each different angle and perspective, while the audience is only able to experience these fragmented images vicariously via the performer's reactions.

In 2009, Jonas was awarded the Guggenheim Museum's Lifetime Achievement Award in New York. She has presented numerous works and performances at museums and galleries around the world, participating in the 2009 Venice Biennale and in six of the prestigious documenta exhibitions in Kassel, Germany.



Joan Jonas' *Mirror Check*, 1970. Performed here for *11 Rooms*, Manchester International Festival, 2011. Photo: Manchester City Galleries.

### EXPLORING PERCEPTION, THE GAZE AND THE BODY

Complete a self portrait by drawing yourself slowly and carefully onto a mirror, as if seeing your face for the first time. Did you notice anything new about yourself?

Re-enact Joan Jonas' work by using a small mirror to survey your clothed self with the same scrutiny as the *Mirror Check* performer of this work. Repeat by replacing the pocket mirror with a video camera, and watch the recorded version. Describe the similarities and differences in the experience of seeing yourself reflected in the mirror, as compared with seeing yourself as the 'mirror'. Discuss the effect of seeing the part versus the whole, and the visual ambiguities that arise.

# XAVIER LE ROY

**Born 1963, Juvisy sur Orge, France**

Since the beginning of his career, French dancer and choreographer Xavier Le Roy has brought an inclination for analysis to theatrical dance and uses movement to fragment and disfigure the body beyond recognition in order to explore and transform its image. For *13 Rooms*, Le Roy presents *Untitled*, 2012, a work in which two masked figures with similar physiques move together in the darkness, making it impossible to know who, or what, they are.

Transfixing and unsettling, this intimate duet builds on an artistic practice interested in the body's production of knowledge and its capacity for movement.

Le Roy has performed worldwide and collaborated with renowned artists such as Jérôme Bel, Tino Sehgal and Yvonne Rainer. His work has been shown in many international festivals and institutions, including Tanz im August in Berlin, the Museum of Modern Art in New York, the National Museum of Contemporary Art in Seoul and the Julia Stoschek Collection in Dusseldorf.



Xavier Le Roy's *Untitled*, 2012. Performed here at Kaldor Public Art Project 27: *13 Rooms*. Photo: Jamie North/Kaldor Public Art Projects

**EXPLORING MOVEMENT, PERCEPTION AND THE OBJECT**

Construct a model or dummy as a group work, then devise a performance as an individual, or in pairs if the group is large, employing the dummy as a prop.

How does this non-living partner affect the ways you move? Can objects be made to seem alive? What were the benefits, challenges or interesting things about working with a model/dummy?

# LAURA LIMA

**Born 1971, Minas Gerais, Brazil
Lives Rio de Janeiro, Brazil**

Laura Lima's work explores the boundaries between the everyday and the absurd, fiction and dream, performance and sculpture. Her principal subject is the human body: as a medium, as a concept and as the driving force in social relations through its gestures and behaviours. The artist never appears herself; she instructs others to present pieces she has developed or invites the audience to actively examine her 'objects'.

In Lima's work for *13 Rooms, Man=flesh/Woman=flesh – FLAT*, 1997, flesh is the basic working material, positioned within a confined architectural environment. Beneath a ceiling that is a mere 45 centimetres off the ground, a person silently lies with just a single lamp to light the small space. The viewer must crouch or lie down to see the participant who, in this case, has some form of physical disability.

Lima's work has been included in group shows and festivals around the globe, including the São Paulo Biennial, 2003 and 2007, Mercosul Biennial, Basel, Art Basel Miami and Frieze, London.



Laura Lima's *Man=flesh/Woman=flesh – FLAT*, 1997. Performed here at *12 Rooms*, Ruhrtriennale, 2012. ©Jörg Baumann / Ruhrtriennale, 2012

## EXPLORING BODIES, CAPACITIES AND DIFFERENCE

Individually or in small groups, devise a movement-based performance in which the body is used in unusual, restricted or different ways. You might choose to restrict your hand movements by folding your arms close to your body, using one leg only, or wearing a blindfold. The group could try joining arms and attempting to move as one entity, or you could create your own piece. Perform your piece for others, then discuss the impact on the performer and audience.

# ROMAN ONDÁK

**Born 1966, Žilina, Slovakia,
Lives and works in
Bratislava, Slovakia**

Roman Ondák's installations, performances and interventions are often thoughtful and humorous, provoking a double take by viewers and making them question their preconceptions and modes of interaction. Ondák's work for *13 Rooms*, entitled *Swap*, 2011, merges art with everyday life.

Ondák selects a performer to wait behind a table and asks them to choose an object, which sits on the table until the first visitor enters the room. Visitors to the exhibition are then given the opportunity to swap the object with anything else they would be willing to exchange – a coin or a watch, a feather or a piece of paper – setting in motion an ongoing chain of barter and exchange.

Each day the last object remains on the table until the following morning and at the close of the exhibition the final performer takes with them the remaining object of that day. Ondák has held numerous solo exhibitions at museums and galleries around the world and participated in group exhibitions including the Venice Biennale in 2003, 2009 and 2011, the Berlin Biennale in 2010, and the prestigious documenta in 2012 in Germany.

## EXPLORING THE OBJECT, MEMORY AND EXCHANGE

Each class member draws an object on a piece of paper representing something that holds particular significance in his/her life. Place all the drawings in a hat, then pass it around with each person withdrawing a piece of paper.

Guess whose drawing you've withdrawn, and discuss how receiving an object provides insight into another person's identity. How does that object affect your understanding of that person? Consider the value of everyday objects in this context.



Roman Ondák's *Swap*, 2011. Performed here at *11 Rooms* at Manchester International Festival, 2011.
Photo: Howard Barlow / Manchester City Galleries

# TINO SEHGAL

**Born 1976, London, UK**
**Lives in Berlin, Germany**

Tino Sehgal's practice is an inspiration for the *13 Rooms* exhibition. Since 2000, he has been initiating situations that create unique encounters between people. Generated by the connections and interactions between visitors and participants, his work takes shape in the moment when the visitor encounters them. Sehgal forbids any documentation of his work – the only way they are circulated is through his unwritten verbal instructions. For the *13 Rooms* exhibition, Sehgal presents his work *This is New*, 2003. Solo exhibitions of Sehgal's work have been held around the world, including the Institute of Contemporary Arts in London.

In 2005 he represented Germany at the Venice Biennale and in 2010, New York's Guggenheim Museum dedicated an extensive solo show to Sehgal that was celebrated by audiences and critics alike. His largest work to date, *These Associations*, was constructed for the Tate Modern's Turbine Hall in 2012 as part of the gallery's well-known Unilever Series.

**EXPLORING THE ENCOUNTER AND INTERPRETATION**

Think of a simple phrase or story. Sitting in a circle, whisper this story to the person next to you. Repeat this process until it comes full circle. How did the final message change on its journey around the circle? Discuss how close the artist's intention is to the viewer's understanding or perception of the work.

Each person in the group receives the same partially drawn image, and works on it privately to complete the image. Collect all the drawings and discuss the idea of interpretation in art.

# SANTIAGO SIERRA

## Born 1966, Madrid, Spain
## Lives in Madrid

The poetic and often confronting artworks of Santiago Sierra draw on the art historical tradition of using paid models as sculptures. Sierra commissions street workers, illegal immigrants, the unemployed and the dispossessed to test individual and social boundaries and expose social and cultural inequalities. In *13 Rooms*, Sierra presents *Veterans of the Wars of Afghanistan, Timor-Leste, Iraq and Vietnam Facing the Corner*, 2013, a durational work in which a series of war veterans, from varied past conflicts, stand facing the corner within the 5 x 5 metre room. Silent



and still, as if positioned in a military line, they only move from their post when replaced by another veteran, who solemnly steps-in as if changing the guard.

Sierra's work has been exhibited in numerous solo and group exhibitions around the world and was chosen to represent Spain at the 2003 Venice Biennale. In 2010, Sierra created Kaldor Public Art Project 22, *7 forms measuring 600 x 60 x 60 cm constructed to be held horizontal to a wall,* at the Gallery of Modern Art, Brisbane.

## EXPLORING GESTURE, SOCIAL RELATIONS AND THE BODY

Think of an important event in your life. It might be a sad memory, as in Sierra's work, or it might be something happy, for example winning a prize or competition, a special birthday, or the birth of a relative.

Try to represent this memory using your body in tableaux - that is, without movement.

Choose another student to re-perform the story of your tableaux, and continue the process until each tableaux has been re-performed. When completed, discuss how our bodies communicate emotions. What story did you attempt to convey through your silent gesture? Did your peers guess or reinterpret your story correctly?

Santiago Sierra's *Veterans of the wars of Northern Ireland, Afghanistan and Iraq Facing the Corner,* 2012. Performed here at *12 Rooms,* Ruhrtriennale, 2012. ©Jörg Baumann / Ruhrtriennale, 2012

# XU ZHEN

**Born 1977, Shanghai, China
Lives in Shanghai**

As a prolific and controversial artist, Xu Zhen's conceptually-driven practice encompasses a vast range of media and often employs humour, irony and sophisticated trickery. For *In Just a Blink of an Eye*, 2005, presented in *13 Rooms*, a breathing body floats mysteriously in mid-air, frozen in time and space as if defying the constraints of physics. The work engages with the materiality of the body, testing the limits of physical and cognitive possibilities as we try to comprehend what we see. It was first performed by migrant workers, who physically enacted their liminal position in society.

In 2005, Zhen's video work *Shouting* was exhibited in the first Chinese Pavilion at the 51st Venice Biennale and his work has been included in numerous international exhibitions, including the Tate Liverpool in 2006, and Art Basel in 2007. In 1998, Zhen co-founded the influential artist-run space BizArt Art Center, Shanghai and in 2009 formed MadeIn company with a group of collaborators who explore authorship, ethics and commerce within the art system.

## EXPLORING SPACE, TIME AND MOTION

Select a series of coloured chalks, one for each participant.

With or without musical accompaniment, move and dance around the space. At the signal to stop, freeze your body in position and draw around each person's feet, body or shadow in a different colour.

Continue until the music or time runs out.

Review the documentation of your performance to see the marks created by the abstract expression of your movement. Discuss ideas of documentation, the trace and erasure.



Xu Zhen's *In Just a Blink of an Eye*, 2005. Performed here at Kaldor Public Art Project 27: *13 Rooms*.
Photo: Jamie North / Kaldor Public Art Projects

# Historical Context: Performance and Visual Art

*[P]erformance is central to the history of art as we know it, and it's been there for a long time, going back to Leonardo da Vinci, whom the Medici would hire to create a special event when they had a wedding, and the pageants of Rome.*

**ROSELEE GOLDBERG**

Left: John Baldessari's *Thirteen Colourful Inside Jobs*, 2013.
Kaldor Public Art Project 27: *13 Rooms.*
Photo: Jamie North / Kaldor Public Art Projects

From the telling and re-telling myths to travelling poets, religious rituals to sporting events, performance has been an integral means for us to express ourselves and communicate with others for as long as we have recorded our history. Although performance as a medium of artistic expression in its own right has only recently gained momentum, there are accounts of artists using performance reaching back to Leonardo da Vinci, who staged experimental 'river pageants' for invited audiences (Goldberg 1979). Since these early experiments, performance has taken considerable time to enter the 'mainstream' of artistic practice we witness today.

Performance raises numerous challenges and questions; its ephemeral nature prompts us to consider the relationship of art and the object, the way we document and market art, and the possibility and implications of reproducing such work. Art historian Claire Bishop has identified three particularly significant historical points – 'flashpoints' – in the development of performance today. These are: the avant-garde in Europe circa 1917, the so-called 'neo' avant-garde leading to 1968, and the resurgence of performance art following the fall of communism in 1989 (Bishop 2012:3).

The European avant-garde circa 1917 included Italian Futurism, Dada, the Constructivists and Surrealists, many of whom published manifestos and writings describing their activities and critiquing mainstream artistic practice and evaluation. The neo avant-garde leading to 1968 represented a renewed interest in performance in the US and Europe, notably the Bauhaus-inspired Black Mountain College. This interest was pivotal in the development of 'Happenings', Fluxus, Action Painting, and the work of many important artists including Marina Abramović and Ulay, Joan Jonas, Chris Burden, Vito Acconci and Gilbert and George. The third 'flashpoint', following the fall of Communism in 1989, encompasses new tendencies, including post-studio and so-called 'social' practices, process-based work and community 'projects'.

# FUTURISM

Futurism first emerged in Italy in the early 1900s. Its concern with the future embraced speed, technology, youth and violence, and their expression in associated objects such as cars, planes,



Production of Alfred Jarry's *Ubu Roi*, directed by Michael Mesche in 1965. Credit: varsity.co.uk

and industrialised cities. Futurists worked in all art forms – painting, sculpture, ceramics, design, film, literature, fashion, music, architecture, and performance – fusing them with their themes of movement and acceleration. Futurist performance centred around events known as Futurist Evenings, at which artists of many different practices would devise and perform works. One of the most famous performances to occur during this period was Alfred Jarry's play *Ubu Roi*. These Futurist evenings caused a sensation and were considered so scandalous that they were monitored and sometimes closed down by large battalions of police. The Futurists also engaged painters in exploring their manifestos, demonstrating how a theoretical manifesto primarily applied to performances, events and acts could be used to inform object-based practices such as painting.

# THE DADA MOVEMENT

The Dadaists, a group of avant-garde artists of the early twentieth century, engaged in wide-ranging practices. Their literature, music, visual art and performances shared a rejection of reason and logic, seeking to move beyond the bourgeois and capitalist ideologies that many believed had been the cause of World War I. The *Cabaret Voltaire*, experimental nights of poetry readings, discussions of art, presentations of the Dada Manifesto and other performances, occupied a significant place in Dada expression and are early examples of the confluence of performance and visual art.

The Dada Season of 1921 in Paris, or *Grande Saison Dada*, was a significant event in the development of performance practices associated with the movement. It involved numerous acts designed to agitate the general public, including talks, musical performances, visits to locations around the city and mock trials. These incursions into public life were initiated by Tristan Tzara, an early member of the Dada movement who, along with Hugo Ball, was instrumental in developing the experimental and controversial format of the *Cabaret Voltaire*. Like the Futurist evenings, the *Cabaret Voltaire* introduced performance to wider practices, with Dada artists producing objects, writing, and gallery spaces as well as performance. The Dada performance events also attracted considerable controversy, emphasising the experimental and often confronting nature of the performance medium.
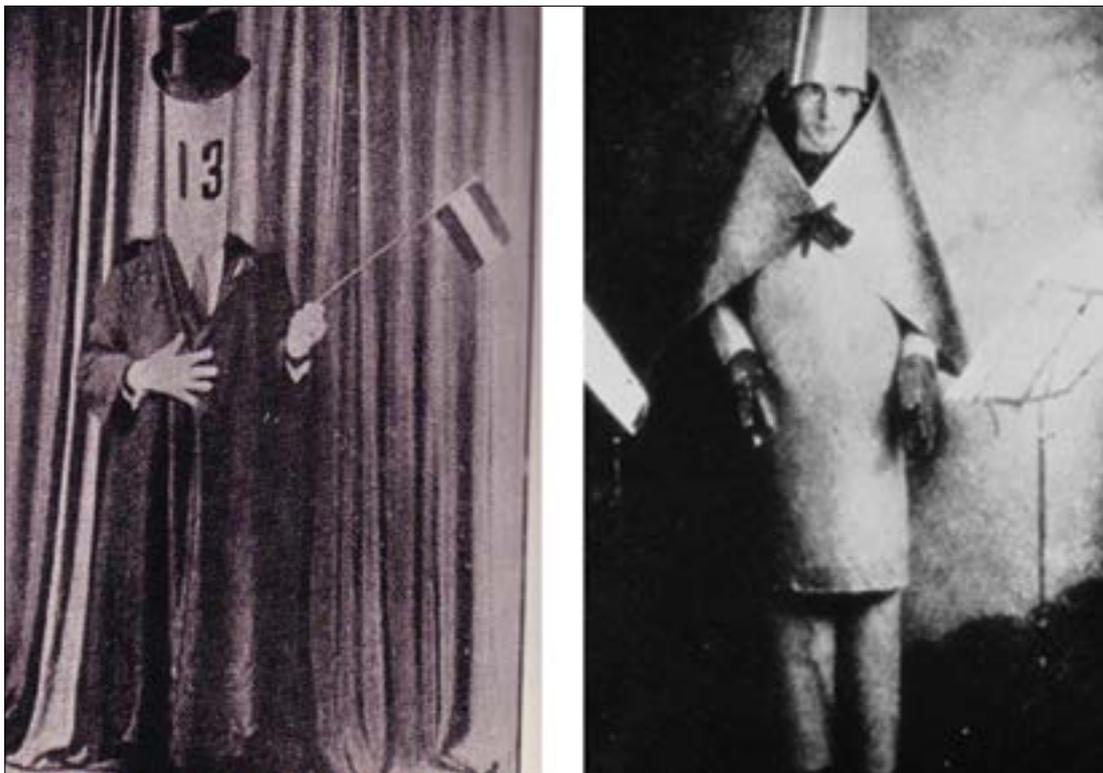


Hugo Ball performing at Cabaret Voltaire. Credit: article11.info / doattime-arthistory.blogspot.com.au

Bauhaus performance troupe. Credit: extraspecialpeople.org

# BAUHAUS

A school, rather than a movement, the Bauhaus contributed to the early growth of performance through experimental explorations of the relationships between space, sound and light. The German Bauhaus, founded in 1919, included theatrical workshops designed to integrate the performing and visual arts. Unlike the Dada and Futurist movements, which both tended towards rebellious action, the original Bauhaus movement aimed at the unification of all arts in a 'cathedral of socialism' (Goldberg 1979:63). As such, their manifesto applied particular strategies and theories across numerous art forms, from painting and drawing to the performances devised for their theatre evenings. In fact, the relationship between painting and performance, which Bauhaus artists believed could inform each other in numerous ways, was a preoccupation of the school, with significant focus on the staging and set pieces for their performances. For the Bauhaus school, which eventually closed in 1932, performance provided a means of working towards the 'total art work'.

# BLACK MOUNTAIN COLLEGE

Following the exile of many European artists living under the National Socialist regime, the US became a focal point for the further development of performance art. By 1945, performance art was considered an art form in its own right, and the Black Mountain College, inspired by the school model of Bauhaus, became a key institution. The College brought together a range of artists, from musicians such as John Cage, to dancers such as Cage's collaborator Merce Cunningham, poet Charles Olsen, and artists such as Robert Rauschenberg. An untitled event, held in the countryside in 1952, served to spread word about the activities at Black Mountain, attracting young artists who were interested in the experimental musical, poetic, filmic and artistic practices to their classes. The College also served as the inspiration for what would become some of the earliest examples of public performance art outside the European avant-garde, events known as 'Happenings' that began to occur in New York in the late 1950s.

# ACTION PAINTING

such as Jackson Pollock, Franz Kline and Willem de Kooning were all advocates of the style, which was identified by critic Harold Rosenberg in his 1952 essay *The American Action Painters*. This essay, which signified a major shift in aesthetic theory – from considering art as object to from considering art as object to art as act – would become a key text for a number of subsequent movements, including Performance Art, Earth art, Conceptual Art, and Installation Art. Yves Klein's 'live painting' could also be considered a descendent of action painting. His *Anthropometry* performance of 1960, for example, involved hired models acting as 'live paintbrushes', whom he would direct in front of an audience to construct his paintings.



Jackson Pollock. Credit: shootfilmordie.tumblr.com

Action painting, or 'gestural abstraction', refers to a painting practice in which the canvas itself serves merely as the documentation or tracing of a performative studio practice. Paint is spontaneously dribbled, splashed or smeared onto the canvas, resulting in unplanned and chaotic marks rather than carefully designed images. Artists

# HAPPENINGS

The 1960s saw an explosion of performance elements in art, eventually leading to the adoption of the term 'performance art'. Around this time, the term 'Happening' was also used for performances, events and situations being created in the name of art. Every Happening, while different, usually involved audience participation, an organic connection between artwork



Allan Kaprow's *Fluids* 1967. Image courtesy of John Gibson Gallery

and environment, and an inability to reproduce the exact event. Allan Kaprow's *18 Happenings in 6 Parts* (1959) is often cited as the first example of a Happening. The work actively involved the audience as participants, mailing envelopes to guests in advance of the event containing various materials they would use to contribute to the work. The event was divided into three rooms and six parts, with performers, musicians, artists, and the audience all involved in constructing the works. Despite calls for clarification, no formal Happening 'group' was ever formed, nor manifesto or collections published. Artists such as Kaprow, Yves Klein, Jean-Jacques Lebel, Adrian Henri, Yoko Ono, Joseph Beuys and Nam June Paik were all early adopters of the Happening model.

# THE SITUATIONIST INTERNATIONAL

Around the same time that American artists were experimenting with Happenings, European groups were also exploring an expanded practice, many inspired by the Situationist International (SI). The SI was directly influenced by Dada and Surrealist practices, particularly their 'excursions' and nocturnal strolls, which were intended as a method of 'behavioural disorientation' (Bishop 2012:77). These actions were called *derives,* and served as a means for the SI to explore the 'psychogeography' of their environments – the impact of urban surroundings on the emotion and behaviour of individuals. The SI, in fact, largely represented a move away from visual art, advocating the suppression of objects of art in favour of 'art as life', a series of actions intended to critique what they perceived as the 'commodification of existence' (Bishop 2012:81). Despite being largely made up of writers, political activists and architects, the group was of significant influence in performance art. SI founder Guy Debord's book *The Society of the Spectacle,* remains one of the most recurrent theoretical references in participatory art today (Bishop 2012:11).

# FLUXUS

*Fluxus* (taken from the Latin word meaning *to flow*) is an international network of artists, composers and designers interested in the intersection of a number of different mediums and disciplines. Some of the earliest work to embody the concepts that would come to define *Fluxus* were the musical compositions of John Cage in the 1950s and Marcel Duchamp's *readymades.*



*Cage vs Duchamp A Musical Chess Match,* 1968. Image courtesy of fluxlist.blogspot.com.au

The latter's sculptural objects were characterised by their context rather than composition, such as the now infamous *Fountain 1917*. The Fluxus movement is characterised by strong anti-commercialism and anti-art tendencies and informed by an artistic philosophy that emphasises attitude over style.

Performance has always been an important part of Fluxus, whose members included many seminal performance artists, including Joseph Beuys, Yoko Ono, Nam June Paik, Charlotte Moorman, and Carolee Schneemann. Using inter-media practices, humour, chance and an 'anti-movement', 'anti-style' philosophy, Fluxus artists created works that challenged ideas of professionalism and traditional ideas of art. Works throughout the 1960s and 1970s remain some of the most significant performance works, such as Yoko Ono's *Cut Piece*, first performed in Japan in 1964, in which members of the audience were issued the instruction 'Cut', and invited to cut off the artist's clothes until she was naked.

# 1970S

The 1970s was a decisive period for performance work. Artists who had incorporated performance into their practice began to present it in stricter forms. Many began to reject the traditional gallery space, art object and many accepted premises of aesthetic production. Body art emerged as a particularly striking form of the genre, and video was increasingly used to document the works. Seminal pieces such as Chris Burden's *Shoot*, Vito Acconci's *Seedbed*, Marina Abramović 's *Rhythm 10*, Laurie Anderson's *Duets on Ice*, and Gilbert and George's *The Singing Sculpture*, all helped define and propel the movement forward. Although still on the fringes of the commercial art world and gallery spaces, by the late 1970s, Performance Art had undoubtedly cemented its place as one of the most inventive and challenging aspects of the avant-garde across America, Europe and Asia.

The works that define this period were radical, transgressive and shocking to audiences. They often pushed the limits of what the body can endure, for example Marina Abramović and Ulay's *Breathing In, Breathing Out*, in which they locked their mouths together and recycled each other's oxygen until both losing consciousness from carbon dioxide intake; or Burden's *Shoot*, in which he allowed himself to be shot in the arm in the gallery. These groundbreaking performance works explored and challenged the body in new and profound ways. Whether exploring the boundaries of what a body can endure, the ways in which a body can move through space, or the body as an object, the artists active in this period came to define what we think of as performance art today. *13 Rooms* work *Mirror Check* by Joan Jonas is a seminal work from this era.



Marina Abramović *Nude With Skeleton*, 2002-05, Black and White photograph, 50 x 80 1/4" (125 x 145cm).
© 2010 Marina Abramovic. Courtesy the artist and Sean Kelly Gallery / (ARS), New York

Kaldor Public Art Project 3: Gilbert and George's *The Singing Sculpture* at the Art Gallery of New South Wales, 1973.

# LIVING SCULPTURE

In 1969, Gilbert & George began experimenting with more humorous performances. Calling themselves 'living sculpture', they themselves became art. First performed in 1969, and re-staged in Australia in 1973 at the Art Gallery of NSW as Kaldor Public Art Project 3, their work *The Singing Sculpture* involved the artists painting their faces gold, wearing ordinary suits and singing the Flanagan and Allen song 'Underneath the Arches' while executing mechanical, puppet-like movements atop a plinth. The work was not only entertaining; it commented on traditional definitions of art. For Gilbert and George, there was no difference between their activities as sculptors and their activities in life, and they regularly blur art and life in order to emphasise this philosophy.

In *13 Rooms*, the idea of living sculpture is expanded to the whole exhibition. Rather than performance art as we might usually imagine it, the works in *13 Rooms* are presented as sculptural. There have been several works throughout the history of performance and body art that have explored this idea. Some particularly controversial works were produced in Argentina during the 1960s and 1970s, under a series of increasingly restrictive dictatorships. These works were political in character, exploring themes of class inequality and poverty with the aim of drawing attention to the plight of marginalised groups.

Oscar Masotta's *To Induce the Image of the Spirit* (1966), for example, featured twenty elderly, lower class men and women lining against a white wall, exposed to intense light and electronic sounds for an audience that paid to view them. Oscar Bony's *The Worker's Family* (1968) likewise consisted of 'everyday' subjects positioned sculpturally. In this work, a working class Argentinean family were hired to sit on a raised plinth in tableaux, forming a living sculpture. These works forced audiences to engage with the contradiction of observing human bodies as if they were sculptural objects, while at the same unable to escape their humanity.

# PERFORMANCE TODAY

It is only recently that Performance Art has arguably made its way into the mainstream. Marina Abramović's 2010 retrospective at MoMA, *Marina Abramovic: The Artist is Present,* was a landmark event, representing one of the largest exhibitions of performance ever shown. The Tate Modern recently launched *The Tanks,* a new space dedicated to the exclusive presentation of performance. Performance Art's absorption into gallery spaces marks a decisive moment in the movement's history, one that has brought new audiences. In 2012, British artist Spartacus Chetwynd became the first performance artist to be nominated for the prestigious Turner Prize, further reflecting the acceptance of performance work in the mainstream. Questions of commerciality, presentation and re-presentation, documentation, and the shift of the practice from being a transgressive fringe act to part of a greater event culture are now more pressing than ever.



Anne Teresa De Keersmaeker Fase: *Four movements to the music of Steve Reich* Photo: Herman Sorgeloos

# Participation and The Audience

*The exhibition provides situations for experience and participation and the possibility of direct involvement, however you define this.\**

**KLAUS BIESENBACH**

The role of the audience is critical in performance art, as artists challenge the traditional more passive encounter with an art work. Audiences encountering performance works are often asked to participate, whether as a part of the artwork or by witnessing performers endure extreme actions. In early Futurist and Dada performances, the aim was frequently to annoy, upset, shock, or disturb viewers. At some events, glue would be spread onto seats before the audience arrived, literally sticking them to their seats, or objects would be hurled at them.

As performance matured throughout the twentieth century, interactions with audiences also changed. In the 1970s, artists' works were often explicitly political, forcing audiences to confront events such as the Vietnam War, as in Chris Burden's *Shoot* (1971). These works attempted to evoke a reaction in relation to their social and cultural environment. By removing the object from their work, artists made the audience an integral part of the work, as without witnesses little would remain after the event.

Curator and art critic Nicholas Bourriard's book *Relational Aesthetics* (2002) emphasised the role of audience participation in contemporary art, making the encounter between artist or art object and the audience central to the constitution of the work. For Bourriard,

'what [the artist] produces, first and foremost, is relations between people and the world, by way of aesthetic objects' (2002:42). In this way a work of art creates 'ways of living and models of action within the existing real' (Bourriard 2002:13). One of the most elaborate participatory works to demonstrate this idea is Jeremy Deller's *The Battle of Orgreave* (2001), in which more than 800 people actively participated in a recreation of a historic clash between striking miners and police in South Yorkshire, including some strikers and police from the original event. *The Battle of Orgreave* not only involved the active participants, but also members of the audience, who all experienced a particular kind of social relation, that of a mass protest, and a particular relation to historical time in re-enacting the event 17 years after its occurrence.

This kind of mediated participation has become increasingly influential in both contemporary art and wider popular culture, a good example being the cultural phenomenon of 'flash mobbing'. Flash mobs are pre-planned, yet seemingly spontaneous performative gatherings of people in public spaces. Groups of people descend on a particular place, perform an unusual and seemingly pointless act for a brief time, and then disperse just as suddenly. The first recorded flash mob occurred in 2003 in New York's Macy's department store, in which almost 150 people gathered on the ninth floor, stating they were seeking to buy a 'Love Rug' as a group. In flash mobs, as in participatory art, spectators and audiences – whether intended or not – are an integral part of the work.

In *13 Rooms*, each work demands a different kind of participation from

---

Xavier Le Roy's *Untitled*, 2012. Performed here for *12 Rooms*, Ruhrtriennale, 2012. Photo: ©Jörg Baumann / Ruhrtriennale, 2012



Allora & Calzadilla's *Revolving Door*, 2011. Performed here for *12 Rooms*, Ruhriennale, 2012. Photo: ©Jörg Baumann / Ruhrtriennale, 2012

audiences, some more directly participatory than others. Roman Ondák's *Swap* requires participants to actively contribute to the work by swapping one of their own possessions for the object on the table, whereas in Marina Abramović's *Luminosity* or Xu Zhen's *In just the blink of an eye*, audience members are implicated in a more subtle way, as spectators of the interpreters in the space. In Allora & Calzadilla's *Revolving Door*, anyone who enters the room is forced into participation through the physical need to negotiate their movements around the line of dancers before they are able to exit. In John Kaldor's view, *13 Rooms* represents *... a new way of experiencing and seeing art.* (SMH 15/10/12).



Laura Lima's *Man=flesh/Woman=flesh – FLAT*, 1997. Performed here at *12 Rooms*, Ruhrtriennale, 2012. ©Jörg Baumann / Ruhrtriennale, 2012

# The Human Body in Visual Art

There is a long history of using the human body in visual art. Some of the earliest examples of 'living sculpture', for example, were *tableaux vivants,* in which people would recreate well-known paintings or etchings by dressing up and standing still for a period of time. In 1921 Marcel Duchamp lathered his scalp and shaved his hair into the shape of a star, making his body the art object. Duchamp's work involved movement, action and change, transforming the body over the course of the work. Duchamp also experimented with altering his very identity, creating an alter ego named Rose Selavy, through whom he attempted to experience an opposite gender role. Thirty years later, action painters like Jackson Pollock used their whole bodies to create their works, which were traces of these actions. Soon, many artists began to dispense with the trace objects entirely, making the body itself the work of art.

The 1970s saw the body in visual art pushed to the limits of its endurance by artists such as Chris Burden, VALIE EXPORT and Marina Abramović. Burden's *Shoot,* previously mentioned and Marina Abramović's *Rhythm* series are works that literally endangered the lives of the artists. In *Rhythm 5,* Abramović was rendered unconscious while engulfing herself in a large, flaming communist star. In *Rhythm 0,* she placed a series of objects including a rose, a feather, a whip, scissors, a scalpel, a gun and a single bullet, on a table in front of her, and invited audiences to use the objects on her body. VALIE EXPORT's work also used the body to force a direct confrontation with audiences, prompting them to consider the ways in which they encounter and conceive of the body in everyday life. In one well-known work, *Tap and Touch Cinema,* Export wore a 'theatre' around her naked body, inviting men, women and children in the street to reach between the theatre curtains and touch her body without being able to see it.

Australian artist Mike Parr, who is missing one of his arms, has also used his own body to dramatic and cathartic effect in his explicitly political work. In a 2002 performance titled *Close the Concentration Camps,* he sewed his lips together in solidarity with refugees in Australia's detention centres. Another work from that year, *Water From the Mouth,* saw the artist spend 10 days confined in a small room in Artspace, Sydney, with no human contact and only water to sustain him, his every action caught on camera and streamed on screens in the gallery and on the web. Throughout his career Parr has experimented with pushing his body to extremes, drawing attention to the politics of the body, and how the political affects our bodies.

More recently, body art has begun to incorporate the non-human and technology in new and cutting-edge ways. Australian artist Stelarc, for example, has used remote technology and cybernetics in his performance works, challenging our understanding of what a body is and can do. In one performance, Stelarc connected his body to electronic muscle stimulators controlled remotely over the internet. His body was thus no longer under his discrete control, but rather moved by an external power. In 2007, Stelarc had a living, cell-cultivated human ear surgically attached to his left arm, literally changing his body's constitution.

In *13 Rooms*, each artist has considered the body differently. In Laura Lima's work *Men=Flesh, Women=Flesh – FLAT*, interpreters inhabit a space only 45cm high, forcing the body into a restricted position with limited movement and thus exploring how we experience life in our bodies, its abilities and capacities and relationship to its environment. In Xu Zhen's *In Just the Blink of an Eye,* an interpreter is suspended in air, seemingly mid-fall, yet motionless, defying the laws of gravity. The work grabs our attention with its seemingly impossible positioning of the body, that of a migrant worker. It prompts us to consider the suspended state of these marginalised communities, and the range of movements a human body can perform. In contrast to the marginalised body of the migrant worker, Simon Fujiwara's work *Future/Perfect* explores the self-focused character of modern life. In this work, males with muscular bodies are recruited to lie in a tanning bed, listening to language lessons through an iPod, transforming their bodies both internally and externally.

### EXPLORING SURRENDER AND CONTROL

For this exercise you will need to find a partner. One person will be 'the body' and one will be the controller, before roles are reversed. While playing the role of 'the body', you must relax your body completely and allow your partner to manipulate it into various positions to create a movement piece. How does it feel to relinquish control of your body? How does it feel to control a body that is not yours?

Xu Zhen's *In Just a Blink of an Eye*, 2005. Performed here at *11 Rooms*, Manchester International Festival. Photo: Manchester City Galleries.

# Pier 2/3

**Selecting the venue in which to stage *13 Rooms* was one of the first steps in ensuring the project could be produced in Sydney to best effect. Given the scale of the rooms, the space needed to be flexible enough to build the unique structure inside it. Pier 2/3, with its large interior spaces and cultural history, was identified as the perfect venue.**

Pier 2/3 is the last remaining undeveloped wharf in the Walsh Bay precinct. Since it was first used by the Biennale of Sydney in 1986, it has regularly hosted arts and cultural events, providing a unique space for artists, musicians, dancers, writers, speakers, and the broader public to share ideas and experiences in one of Sydney's most picturesque harbour locations. In 2010, the space was acquired from NSW Maritime on a long-term lease by Arts NSW, ensuring its survival as a space for creative events such as the Biennale of Sydney and Sydney Writer's Festival.

Pier 2/3 has a long history of Maritime activities, once being home to bustling vessels berthing and cargo-handling operations. Walsh Bay was named for Henry Dean Walsh, the first Engineer-in-Chief of the Sydney Harbour Trust, established in 1901. Walsh directed the design and construction of the piers, which at the time were feats of advanced engineering. Its design included a 'rat proof' seawall aimed at addressing the spread of bubonic plague in Sydney in 1900. Following a lively period of industry, the piers fell into a period of disuse in the 1970s which lasted until enterprises such as Sydney Theatre Company moved into wharves 4 and 5.

More than 100 years after their construction, the piers survive as a testament to Sydney's dynamic development and history, and Kaldor Public Art Projects is excited to become a part of this rich history. The warehouse proved the ideal home for *13 Rooms*, providing not only a flexible exhibition space but also additional room for our bespoke Education Hub and pop-up cafe and bar, as well as the spacious mezzanine level for our range of public programs.

Pier 2/3. Photo: Jamie North / Kaldor Public Art Projects
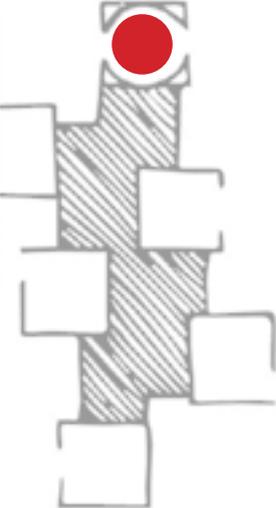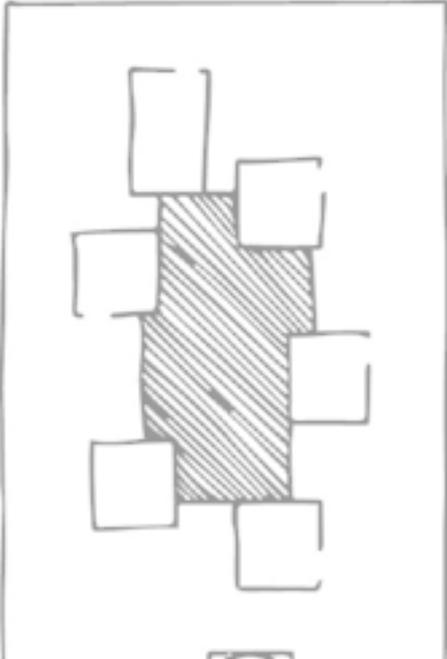
13 Rooms under construction at Pier 2/3

# The 13 Rooms

*Very, very few people spend a long time in front of a work. However the experience of 13 Rooms creates the opposite of this acceleration; its deceleration. Movement is slowed-down already through the fact that you have to open the door – it's like entering somebody's house. It's intimate when you open the door, you see behind the door and you have this encounter.\**

**HANS ULRICH OBRIST**

*It's very important to us that it feels like entering a domestic room with a door and not a gallery. It created a more human scale, the scale of the body, and that was exactly what we needed for the performances.\**

**KLAUS BIESENBACH**

In order to present *13 Rooms* in Australia, an appropriate venue had to be located, and adapted to house the exhibition. After an exhaustive search, Pier 2/3 was selected, and work began on designing and constructing the structure that would contain the 13 rooms. The 'rooms' were designed in close consultation with architects Seidler and Associates and the curators, and tailored especially to the Pier 2/3 space. Each room is built to specific instructions, and includes a door to enter and exit through. As the above quote from curator Hans Ulrich Obrist demonstrates, the structure of the rooms is an important part of the audience's experience of the exhibition.

Each room had to be designed specifically for the work being exhibited in it. Allora & Calzadilla's work *Revolving Door*, for example, requires a circular room to achieve the desired effect, while Laura Lima's *FLAT* requires a specially-designed low roof of only 45cm, which prevents the audience from moving freely into the room, forcing them to engage with the work and the performers in particular ways. The presence of doors on these rooms also marks them as significantly different from usual gallery spaces. As Klaus Biesenbach says, this imbues a certain domesticity, such that entering the rooms becomes a very intimate experience, and demanding a different kind of attention and time for the experience of the work.

The rooms were constructed over almost four weeks in Pier 2/3. Their rigid white walls and enclosed spaces contrast starkly with the wood and open spaces of the Pier, adding to the striking effect of the environment. The rooms are resonant of a deconstructed museum – taken to pieces and reinstalled in an unusual space. They can be moved through in different ways, allowing audiences to design their own experience of *13 Rooms*. One of the most exciting aspects of the exhibition is its variance – no matter how many times you visit it will never be the same!

\* *13 Rooms* catalogue. Kaldor Public Art Projects 2013

# IN THE CLASSROOM

## SECONDARY

■ Imagine you have been commissioned to create a new room for the growing exhibition, *13 Rooms*. Create a 'living sculpture' of your own. It may include only yourself, or other interpreters. You may move in choreographed motions, as in Allora & Calzadilla's *Revolving Door,* or you may choose to remain in one position, as in Marina Abramović 's *Luminosity*. Once everyone in the group has devised a 'room', you can stage your very own *13 Rooms* and invite others to experience your works!

■ With a group of peers in your class, create a flashmob performance based on Allora and Calzadilla's work *Revolving Door* in your school. Consider the timing and location of your performance; during recess or lunch breaks, near the school canteen, in the hallway. Document the performance through photographs and video. Discuss the relationship between the audience and the performers. How could the performance be improved or changed to elicit a different response from the audience?

■ Discuss the role of documentation in performance art. What are the advantages and disadvantages, and is documentation necessary? How does this affect the meaning or encounter during the live performance? How does this change the role or value of the performance itself?

## TERTIARY

■ *The body in some postmodern performance can be understood as a body that exposes the ideological discourses producing it, through performance that insists on the body's status as a historical and cultural construct and that asserts the body's materiality.*
Philip Auslander

Philip Auslander, 'Vito Acconci and the Politics of the Body in Postmodern Performance', in *From Acting to Performance: Essays in Modernism and Postmodernism* (London: Routledge, 1997), 89-98

■ Choose two performances from *13 Rooms*. To what extent and in what ways do these works assert the body's materiality and/or foreground its historical and cultural construction?

■ *Exhibitions are fundamentally a medium of social encounter.*\*
Hans Ulrich Obrist

In his influential 1998 book, *Relational Aesthetics*, Nicolas Bourriaud champions the trend towards *relational art* where artists increasingly engage with inter-human relations rather than focusing on an art object as such.

■ Claire Bishop famously responded to Bourriaud's thesis in her 2004 essay *Antagonism and Relational Aesthetics*, where she criticises the claim that such art is necessarily *democratic*. Instead, Bishop proposes an aesthetics of *relational antagonism*, which foregrounds works that create tensions and confronting social relations.

Engaging with Bourriaud and Bishop's respective models of relational art, how do these discussions shed light on one or more of the works presented in *13 Rooms*?

Nicolas Bourriaud, *Relational Aesthetics*, Les Presses du Reel, 1998

Claire Bishop, *Antagonism and Relational Aesthetics*, October, Fall 2004, No. 110, pp.51-79.

■ *I think exhibition provides situations for experience and participation and the possibility of direct involvement, however you define this. In this exhibition you don't think about an original, it's actually more about the variation.*\*
Klaus Biesenbach

As performance becomes increasingly mainstream, numerous critical issues arise for consideration. A major issue raised by *13 Rooms* is that of re-performance, as alluded to by curator Klaus Biesenbach in the above quote. Using two examples from *13 Rooms* and two additional from your own research, discuss the issue of re-performance in contemporary art. You could consider how performance-based works can be collected, how they are affected by being performed outside their original context, or how they may evolve over time.

\* *13 Rooms* catalogue. Kaldor Public Art Projects 2013

# REFERENCES AND FURTHER READING

## On 13 Rooms

Kaldor Public Art Projects 2013
*13 Rooms* catalogue.
kaldorartprojects.org.au/13rooms

## On the Artists

Amado, M. 2012. *Simon Fujiwara*. Tate Publishing.

Anelli, M. 2012. *Portraits in the Presence of Marina Abramović*. Damiani.

Danto, A; Iles, C; Biesenbach, K. 2010. *Marina Abramović: The Artist Is Present*. MoMA.

Deutsche Bank. 2012. *Roman Ondák*. Hatje Cantz.

Fischer-Lichte, E; Umathum, S; Abramović, M; Spector, N. 2007. *Marina Abramović: Seven Easy Pieces*. Charta.

Gallagher, A. 2012. *Damien Hirst*. Tate Publishing.

Obrist, H U & Abramović, M. 2010. *Marina Abramović & Hans Ulrich Obrist – Conversation Series*. Walther Konig.

Obrist, H U; Baldessari, J. 2010. *John Baldessari & Hans Ulrich Obrist – Conversation Series*. Walther Konig.

Obrist, H. U. 2010. *Allora & Calzadilla & Etcetera by Hans Ulrich Obrist*. Walther Konig.

Orrell, P. 2010. *Marina Abramović and the Future of Performance Art*. Prestel.

Richards, M. 2009. *Marina Abramović: Performance Practitioners*. Routledge.

Stiles, K; Biesenbach, K; Iles, C. 2008. *Marina Abramović*. Phaidon.

Vohra, P; Pathak, B; San Martin, F. 2008. *Santiago Sierra: 7 Works*. Walther Konig.

Warner, M; Daneri, A. 2011. *Joan Jonas*. Charta.

## Reference

Battock, G. & Nickas, R (eds). 1984. *The Art of Performance: A Critical Anthology*. Plume.

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

Marsh, A. 1993. *Body and Self: Performance Art in Australia 1969 – 1992*. Oxford University Press.

Goldberg, R. 1979. *Performance: Live Art from 1909 to the present*. Harry N. Abrams, Inc., Publishers.

Heathfield, A. 2004. *Live: Art and Performance*. Tate Publishing.

Nemser, C. 1971. *Subject-Object: Body Art*. Arts Magazine (September).

Obrist, H. U. 2011. *Everything You Always Wanted to Know About Curating\* But Were Afraid to Ask*. Sternberg Press.

Phelan, P. 1993. *Unmarked: The Politics of Performance*. Routledge.

Sharp, W. 1970. *Body Works: A Precritical, Non-definitive Survey of Very Recent Works Using the Human Body or Parts Thereof*. Avalanche (Autumn).

Sontag, S. 1961. *Happenings: An Art of Radical Juxtapositions* in Against Interpretation. Picador.

Ward, F. 2012. *No Innocent Bystanders: Performance Art and Audience*. Dartmouth College Press.

# VIDEOGRAPHY

## About

http://vimeo.com/61067921

http://www.youtube.com/user/KaldorPublicArt

## Artists

**MARINA ABRAMOVIĆ**
http://www.youtube.com/watch?v=2GD5PBK_Bto

http://www.youtube.com/watch?v=BYSE5ZUsrRg

http://www.youtube.com/watch?v=OUrwdqwzqMU

**JOHN BALDESSARI**
http://vimeo.com/50493471

http://www.sfmoma.org/explore/multimedia/videos/92

http://www.youtube.com/watch?v=5kxPmDc07oI

**ALLORA & CALZADILLA**
http://www.youtube.com/watch?v=5xY3guJFrJw&feature=related

http://www.moma.org/visit/calendar/exhibitions/1124

http://www.youtube.com/watch?v=e5HE5uA_BGk

http://www.youtube.com/watch?v=hl1iWPEm0iw&feature=related

http://www.pbs.org/art21/artists/allora-calzadilla

**SIMON FUJIWARA**
http://vimeo.com/60611966

http://vimeo.com/25452545

http://www.youtube.com/watch?v=yB7JVS8moF4

http://vimeo.com/32676082

**DAMIEN HIRST**
http://www.biography.com/people/damien-hirst-20683781

http://www.nowness.com/day/2012/1/18/1826/damien-hirst-on-the-spot

http://www.youtube.com/watch?v=FT-r8_kokj0

http://www.youtube.com/watch?v=YWSb9QMlLoQ

**JOAN JONAS**
http://www.youtube.com/watch?v=ODGaBJ1r36Y

http://www.youtube.com/watch?v=BGDAZU32Kbo

http://video.mit.edu/watch/joan-jonas-performative-city-4577/

http://vimeo.com/20412896

**LAURA LIMA**
http://vimeo.com/60611956

http://www.youtube.com/watch?v=__Q6hXV7aFw

http://www.youtube.com/watch?v=fPX5YfI3DIQ

**ROMAN ONDÁK**
http://www.youtube.com/watch?v=_zdYD4ZTc_Q

http://www.youtube.com/watch?v=VMZcoZxJMGU

http://vimeo.com/32858375

**XAVIER LE ROY**
http://vimeo.com/22034064

http://www.youtube.com/watch?v=xEI-Fb1IYXQ

http://www.guardian.co.uk/stage/video/2009/feb/16/xaveier-le-roy-dance

**SANTIAGO SIERRA**
http://www.youtube.com/watch?v=hiAkzanXRbc
(Part 1)

http://www.youtube.com/watch?v=JKc6O759Uz0
(Part 2)

http://www.youtube.com/watch?v=naoYNgnDUl8

http://vimeo.com/41418219

**XU ZHEN**
http://www.youtube.com/watch?v=Z5ZDjx02_qk

http://vimeo.com/60611959

**CLARK BEAUMONT**
http://vimeo.com/43242927

http://www.youtube.com/user/ClarkBeaumont

## Other

**KEYNOTE AT MOMA'S PERFORMANCE SYMPOSIUM – JUDITH BUTLER AND SHANNON JACKSON**
http://www.livestream.com/museummodernart/video?clipId=pla_dabaf0ce-4d86-4576-b6f0-1737a7695963&utm_source=lslibrary&utm_medium=ui-thumb

# CONTRIBUTORS

Sue Saxon, Manager, Education and Interpretation, Kaldor Public Art Projects

Kate Britton, Education and Public Programs Co-ordinator, Kaldor Public Art Projects

Sophie Forbat, Program Manager

Emma Pike, Curatorial Assistant and Communications Co-ordinator

Alana Ambados, Intern, Kaldor Public Art Projects

Talia Linz, Intern

Rebecca Holmes, Education Assistant, Kaldor Public Art Projects

Ilana Cohn, Kaldor Public Art Projects

Sharon Tofler

# ACKNOWLEDGEMENTS & CREDITS

LEAD PARTNERS

THE BALNAVES FOUNDATION

NAOMI MILGROM AO

LEAD CORPORATE PARTNER

CommonwealthBank

GOVERNMENT PARTNERS

CITY OF SYDNEY

Australian Government | Australia Council for the Arts

NSW | Trade & Investment Arts NSW

ARCHITECTURE AND CONSTRUCTION PARTNERS

Harry Seidler & Associates Architects

Built.

CONSTRUCTION SUPPORTERS
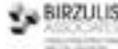
Knauf

LEADING PAINT BRANDS

watts | solver | Granosite

BIRZULIS ASSOCIATES

RLB Rider Levett Bucknall

STEVE WATSON & PARTNERS

CORPORATE SPONSORS

ias Fine Art Logistics

Arnold Bloch Leibler

CULTURAL FUNDING

Queensland Government

GREAT BRITAIN

GOETHE INSTITUT

INSTITUT FRANÇAIS

C

FOUNDATIONS

ANONYMOUS

Nelson Meers Foundation

CATALOGUE SPONSOR

Sherman Contemporary Art Foundation

AIRLINE PARTNER

australia

HOTEL PARTNER

ACCOR

APARTMENT PARTNER

ASTRA

IN-KIND SUPPORT

COLLIDER

VERSUS

Special T Print

Fitzpatrick Catering

GRASSHOPPER

we workshop events

DESIGNER RUGS

VALIANT HIRE

K&L GATES

HARTFORD

art iculate

MEDIA PARTNERS

Arts

fbi 94.5FM

art in australia

Two Thousand

Gas Platforms Emerging & Contemporary Art
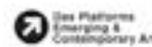
ARTISTIC COLLABORATOR

SYDNEY DANCE COMPANY

PERFORMANCE COLLABORATOR

brent street

EDUCATION PARTNERS

DETACHED

COPYRIGHT AGENCY CULTURAL FUND

PUBLIC PROGRAM COLLABORATORS

UNIVERSITY OF TECHNOLOGY SYDNEY

MACQUARIE UNIVERSITY

THE UNITED STATES STUDIES CENTRE

UNSW

IN-KIND PROGRAMS

atyp australian theatre for young people

## ROOM PATRONS

Each room has been realised with the generous support of individual patrons

MARINA ABRAMOVIĆ
CATHY AND ANDREW CAMERON

ALLORA & CALZADILLA
LEWIN FAMILY FOUNDATION

JOHN BALDESSARI
GINNY & LESLIE GREEN
STEPHANIE & JULIAN GROSE
CLINTON NG
TRACEY & MICHAEL WHITING

CLARK BEAUMONT
ROSLYN & TONY OXLEY

SIMON FUJIWARA
GEOFF ALDER

DAMIEN HIRST
NEIL & DIANE BALNAVES

JOAN JONAS
GEOFF AINSWORTH

XAVIER LE ROY
NAOMI MILGROM

LAURA LIMA
PENELOPE SEIDLER

ROMAN ONDÁK
ANNABEL & RUPERT MYER & FAMILY

SANTIAGO SIERRA
MARK & LOUISE NELSON

XU ZHEN
NEILSON FOUNDATION

# KALDOR PUBLIC ART PROJECTS

Kaldor Public Art Projects is a Sydney-based not-for-profit organisation founded by John Kaldor AM to promote and present leading international contemporary art to Australian audiences. For over 40 years, Kaldor Public Art Projects has created groundbreaking projects with international artists in public spaces, changing the landscape of contemporary art in Australia with projects that resonate around the world.

Project 1, Christo and Jeanne-Claude's *Wrapped Coast*, was an unprecedented initiative and the projects since have continued in this pioneering tradition, from Gilbert & George, Nam June Paik, Richard Long and Sol LeWitt in the 1970s, to Jeff Koons's giant flower *Puppy* in the 90s. More recent projects have included major installations by celebrated contemporary artists from around the world such as Ugo Rondinone, Urs Fischer, Bill Viola, Gregor Schneider, Martin Boyce, Tatzu Nishi, Michael Landy, Thomas Demand, and Allora & Calzadilla.

In addition to the series of art projects, the organisation also contributes to the development of Australia's cultural life through innovative public programs and educational programs and resources for primary, secondary and tertiary schools, and most recently, for hospitals, encouraging creativity and providing engaging avenues to literacy and numeracy in the classroom.

**WWW.KALDORARTPROJECTS.ORG.AU**

Allora & Calzadilla's *Revolving Door*, 2011.
Performed here by Sydney Dance Company dancers at Kaldor Public Art Project 27: *13 Rooms*. Photo: Jamie North / Kaldor Public Art Projects