

# UBS Openings: Saturday Live

## Action and Interruption

Saturday 10 March

that would ordinarily have no place in the 'logic' of the contemporary art museum's discourse about art. Mario Garcia Torres' re-working of Vito Acconci's famous *Following Piece* (1969) creates a paranoid disturbance in relations as the person being followed becomes aware of what is happening without necessarily knowing that it is a performance, and a re-making of a famous artwork.

### Programme

**Roman Ondák, Good Feelings in Good Times (2003)**

11.00–21.45, Throughout the gallery

**Dora García, The Prophets**

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# Dora García

## The Prophets

11.00–12.00; 13.00–14.30  
and 15.30–17.00  
Throughout the gallery



*The Prophets*, SMAK, Gent, 2006. Courtesy galerie Michel Rein, Paris, Ellen de Bruyne Projects, Amsterdam and Galería Juana de Aizpuru, Madrid

For *Actions and Interruptions*, Dora García will present new interpretations of two existing works, *The Prophets* and *The Crowd*.

*The Prophets* consists of two good-looking young men walking around the museum and informing the visitors about what will happen on the day in the gallery and beyond, i.e. London, Europe or the world at large. They will distribute prophecies written on a sheet of paper, announcing future events that may affect the people's visit to Tate Modern.

This work engages with the issues of information and communication inside the museum, and in the larger context of our contemporary societies. It also triggers people awareness of their position within a more global situation. *The Prophets* therefore looks at how people confront themselves to this unusual form of interaction as it involves investigating their relationship to the future.

'A crowd. Some among them start to perform certain actions, apparently at random. The meaning of these random actions is unclear to the rest of the crowd, but one thing they do know: if they belong together, they do not belong with us.' (Dora García)  
*The Crowd* is a group of actors who blend in the normal flow of museum visitors to perform an action. This action differs slightly

'Like a chronicler appropriating knowledge, Dora García is always on the look out for whatever pushes the limits of space and time.'

**Peter Doroshenko**

## The Crowd

12.00; 14.30 and 17.00  
Poetry and Dream display,  
Level 3



*The Crowd*, House of Games, Utrecht, Festival a/d Werf, 2001, in collaboration with David Hernandez. Courtesy galerie Michel Rein, Paris, Ellen de Bruyne Projects, Amsterdam and Galería Juana de Aizpuru, Madrid

from normal activity but not quite enough to be directly understood by the public as performance.

In her work, Dora García often creates carefully staged situations that weave in a given context and social system to observe it, not passively but actively, disturbing its normal activity. In these non-theatrical performances, the roles of the performer and the spectator are blurred as the concepts of fiction and reality become more fragile. Dora García invents structures that she explores again and again in different contexts in order to reveal certain patterns of behaviour or affects, and engage with social and political issues.

Dora García (born Valladolid, 1965) studied Fine Arts at the University of Salamanca, Spain, and the Rijkakademie in Amsterdam, Holland. She lives and works in Brussels. Since 1999 she has created several works on the web ([doragarcia.net](http://doragarcia.net)). Solo exhibitions include: yynet). So3.56.sty of72olves



# Roman Ondák Good Feeling in Good Time (2003)

11.00–21.45

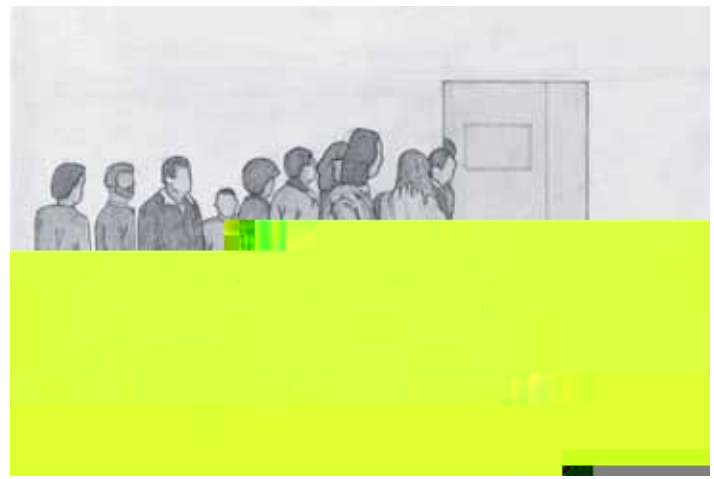
Throughout the gallery

'Almost inevitably, Ondák's concepts enter into a productive conflict with the context, with all the positive, functional meanings that a space, an action or an object can have. In the face of these positive, functional meanings, the concepts produce poetic non-events.'

**Georg Schöllhammer**



Roman Ondák *Good Feelings in Good Times* (2003)



Roman Ondák *Good Feelings in Good Times* (2003), preliminary drawing made by artist's friend. Courtesy Martin Janda, Vienna and gb agency, Paris

For *Actions and Interruptions*, Ondák's *Good Feelings in Good Times* (2003), an artificially choreographed queue, will be performed throughout the space of Tate Modern. Mimicking the existing queues in this very popular museum, this intervention also

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# Mario Garcia Torres

## Follo ing Piece

# Nina Jan Beier & Marie Jan Lund

## Clap in Time

(All people at Tate Modern)

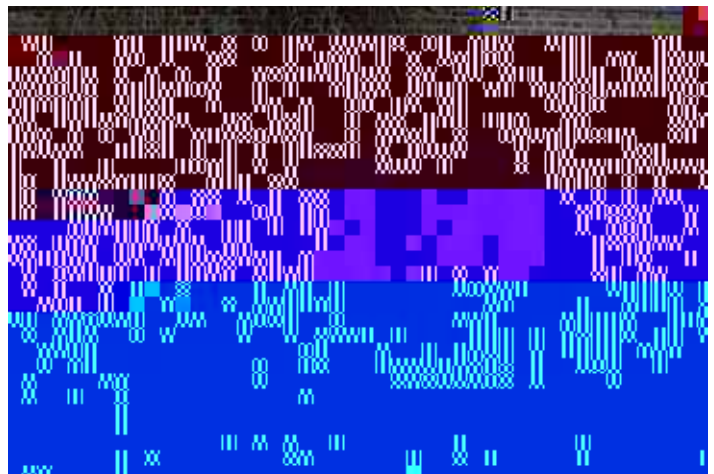
16.30 (Duration: 5 minutes)  
Throughout the gallery



Nina Jan Beier and Marie Jan Lund *Cover each other's back* from the *Play me* series 2005  
© the artists

At Tate Modern, in the context of *Actions and Interruptions*, Beier and Lund will encourage various groups, including Tate staff, friends and visitors, to clap in time for a short duration. The idea is that this action might spontaneously engage the visitors of Tate Modern in a large and unusual collective action. Taking over the building, this sculptural soundscape will create a parallel or alternative structure within the museum's monumental architecture.

The situations created by Nina Jan Beier and Marie Jan Lund look at the dynamic and nature of the group as a single entity operating within a larger flow of people, or society itself, but also as a complex ensemble of singular human beings. Through various actions such as breathing in time, yawning together or placing a hand on each other's back, their work examines the people's behaviour within a particular frame. These actions are carefully choreographed and captured in photography and film to be shown to a wider audience in an exhibition context as groups or 'accumulations' of actions that create social choreographies.



Nina Jan Beier and Marie Jan Lund *Jump in time* 2007, video still © the artists

These situations tend to disrupt the course of everyday life. Working with groups made of friends, gallery visitors or members of a choir, the artists give out simple rules for the participants to follow. By carrying out these actions together the group is distanced from the others around it, stressing its singularity as a group entity and defining its borders. However, in certain contexts, the group becomes an open matrix in which others are invited to blend and distance themselves from normal activity, as an act of resistance.

Nina Jan Beier and Marie Jan Lund live in Copenhagen and London. They started their collaboration while studying at the Royal College of Art in London, and have worked as a duo since then, alongside maintaining their individual practices.

They have had regular solo and duo shows at M+R Gallery in London, and in V1 Gallery in Copenhagen. During the summer 2006 they were invited to exhibit new work at SpaceX Gallery in Exeter, resulting in the show *You us or you me*. Recent shows include *Indica* at Riflemaker Gallery, London (November 2006 – February 2007) and *Abstract Things*, curated by Harrell Fletcher at Laura Bartlett Gallery, London (February – March 2007).

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