



You are invited to Playing Tea Party with

Rabbya Naseer

Acatia Finbow

Christian Luebbert

Eva Bentcheva

Thomas Berghuis

Mary Ann Hushlak

Rose Lejeune

When: Saturday, 25 March, 3 - 5 pm

Where: Live Broadcast at

[youtube.com/user/rnaseer00/live](https://www.youtube.com/user/rnaseer00/live)

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Playing Tea Party is a collective exercise to talk about Performance Art by the means of a Performance. Taking the shape of a round-table discussion, it will bring together archivists, researchers, art historians and curators who are involved in the production, distribution, collection, documentation and conservation of performance art. Utilising the format of a live broadcast, the participants will revisit, reflect and simultaneously act out questions about the very nature of Performance Art within the Digital Age.

How do we define Performance Art?

How do we draw parallels with other experiential/durational/ephemeral/relational/time-based works?

How do we understand performance art's inter/cross-disciplinary nature in the context of contemporary art?

How do we look at live-performance in comparison to performance-for-the-camera?

What are the parallels between real and the representational?

Do we always start from the beginning (Dadaism or Pollock or happenings)?

What are the parallels between performance art and performing arts (dance and theatre)?

How does the institutionalisation of performance art alter the works?

What is the significance of the document/residue of a performance?

What is the role of the participant?

What is the role of the witness?

Prologue

In the context of my project (archive of performance art from Pakistan), for the last two months in London I have been having conversations with curators, researchers, writers who are invested in curating, archiving, teaching, collecting and writing about performance art. These discussions developed into this performative-exercise that I was unsure about and if it wasn't for Acatia Finbow's excitement and Christian Luebbert's very thorough advice regarding the formal and the technical aspects of it, this event may never have seen the light of the day. I owe them both a big Thanks for collaborating on this, especially Christian. And of course, I would like to thank everyone who agreed to be part of it, since it's a collaboration between all the participants present at the event. And most importantly I must thank Tate and Delfina Foundation for bringing me to London through The Brooks International Fellowship Programme.

RABBYA NASEER is engaged in making, curating, writing and teaching art. In her roles of artist, curator, writer, teacher, and critic her primary interest is in orchestrating situations of reciprocity through the complexity of mediums (the written and spoken word, visuals, moving images, objects, performances and other people's work). Alongside her ongoing artistic practice, Naseer is currently working on compiling an archive of performance art from Pakistan, in addition to a curatorial project entitled *Promises to Keep*, to be shown at Apexart, New York, in June 2017.

CHRISTIAN LUEBBERT is a curator and researcher based in London. His focus lies on socio-political and collaborative practices as well as time-based media such as performance, moving image and sound art. He is the founder of the curatorial collective PANDO. Recent projects include *Permeating Networks of Resistance* at the Royal Academy and *Proxy Politics as Withdrawal* at the ICA. He has been a curatorial intern at Tate Modern in the Performance Programme and is currently working as Programme Assistant at Delfina Foundation.

ACATIA FINBOW is a third year collaborative doctoral award student, working between the University of Exeter and Tate. Her research interests lie in considering the value of performance documentation in the contemporary art museum, through which she considers the ontologies of performance and documentation, their relationship, and where they both stand within the institution. She is also interested in the act of documentation within the acquisition and conservation of live art works within the art museum, and the uses the performance document is put to by different people acting within the museum.

EVA BENTCHEVA completed her PhD on the cultural politics of British South Asian performance art at the School of Oriental and African Studies. She is co-director of Batubalani Art Projects, a non-profit organization promoting modern and contemporary art from the Philippines in the UK, with a special focus on performance-based practices. In 2016, Eva was a Visiting Research Fellow at Tate Research Centre: Asia where she developed a project on the participatory performances of Philippine artist David Medalla. In 2017, she will pursue further research into performance art and conceptualism in the Philippines as an Adjunct Researcher for the Tate Research Centre: Asia.

DR THOMAS J. BERGHUIS is a curator and art historian based in Leiden, The Netherlands. Berghuis is a Visiting Fellow with the Tate Research Centre: Asia, and a Principal Fellow (Honorary) at The University of Melbourne. His writings have been published in leading journals and art magazines, including *Third Text*, *Theory, Culture and Society*, the *Journal of Visual Art Practice*, and the *Journal of Contemporary Chinese Art*. He is the author of *Performance Art in China* (Hong Kong, Timezone 8, 2006)

MARY ANN HUSHLAK is a writer, dance/performance dramaturg and curator. *Think Dramaturgy* is her dramaturgy practice and has, as its key feature, a cross-media approach. Currently, she is co-editor/co-curator of *The Last Known Pose: Essays and Reflections on the Work of Qasim Riza Shaheen* (forthcoming, Cornerhouse Publications) and her own artist book, *The Index Card*, comes out in Summer 2017.

ROSE LEJEUNE is a curator working with public institutions and private individuals to commission and acquire artworks. Her current project *Collecting the Ephemeral* will culminate in a publication which explores how it is possible to collect live, ephemeral and process-based work. She has worked as Curator at Art on the Underground. In 2009/13, she initiated a series of 'living' exhibitions and residencies in London and Dublin. From 2012/14, Rose lead the visual arts programme at Wirksworth Festival. From 2008/09, Rose was Projects Curator at the Serpentine Gallery, London.