

# Enduring Liveness

An Imaginary Retrospective of Tino Sehgal's Constructed Situations

presents:

The Kiss  
This is So Contemporary  
This is Propaganda





# What follows is the result of a 24-hour search on the Web

... a second is presented

thanks to: Google Image Search “Tino Sehgal”; Flickr search “Tino Sehgal”; Instagram search “Tino Sehgal”, 15-23 August 2018.



# Enduring Liveness

An Imaginary Retrospective of Tino Sehgal's  
Constructed Situations

The key functions of a museum are collecting, preserving and presenting, and informing the public about culture and art. Performance art has been notoriously difficult for museums to handle. Despite the 'easy' presentation, the non-materiality of the artform challenges a museum's conventional methods and practices. Artist Tino Sehgal added to these problems by insisting that his performances, or better his 'constructed situations', absolutely cannot be documented in any way or form. While several books and some catalogues have been written about his work, none of them include images of actual performances.

Resisting documentation has a long history in performance art. For example, performance artist Peggy Phelan is much cited for her critique on documenting live performances. While Phelan emphasizes that one should never document live performances, as it defies

the essence of the artform and is also a poor substitute for the real event, Sehgal's resistance to documentation is focused on the institutional. As a political and social comment on the museum, Sehgal decided not to play by the rules of the museum game and instead proposed his own rule set. However, instead of breaking with the system completely by rejecting the institutional altogether, which would be affirmative and not necessarily very interesting, Sehgal manages to turn the tables and tries to slowly change conventions from within. Some of the traditional museum's infrastructures, such as fixed opening hours and selling his works in editions, are followed. In doing this, his constructed situations function similarly to other material objects, except for the ban on any form of (official) documentation. This also means that there are no written instructions that can be executed or any other props or documents that can be (re)sold, as was the case with many earlier performance artists or conceptual artworks.

For each performance Sehgal sets up the initial parameters and subsequent steps unfold in collaboration with the other players: the space, the light, the guards, the visitors, and in some cases the weather. As he observes, "there is a heightened framing of the social exchange but in the act it can be messy". At the same time, similar to Phelan and other live performance artists/choreographers like her, Sehgal

is wary about people's impulse to mimic visual documentation without comprehending the principles of a performance. While documentation for the purpose of re-performance or re-interpretation may well hinder the initial intentions of the maker, documentation can also become part of the act.

Now that documentation has become ubiquitous and circulates through multiple layers of hardware, software and code into different cultural and social corners, its function has changed and it can transform into something other than merely a representation of a specific moment. As soon as a photograph is uploaded online it endures in the flows of users' online feeds – propelled by its metadata and various algorithms the image multiplies across all kinds of users, times and contexts. In this sense the performance and its documentation start to overlap as the documentation generates new kinds of movement and turns into a process of re-performance rather than a representation of a past event. As artist Amelia Ulman says of her performance on Instagram and Facebook “when the audience look at the image and react [...] that is the moment when the performance really happens” (Wood 2017, 76-7). Seeing documentation as capturing an event fails to recognize the transformative potential of documentation as event. In other words, being informed and regulated by invisible systems and algorithms, from its creation to its dispersal, documentation is not merely a means to mediate something but becomes co-constitutive of the event. Enduring liveness begins once a button is pressed despite the watchful eye of a guard.

While I sympathize with Sehgal's aims and ideas, I'm also intrigued by the numerous ways in which documentation has developed and expanded over the last two decades with more and more photos and videos appearing online. In this catalogue three perspectives are presented that

open up the potential of documentation as a method to generate new articulations and ways of understanding, thinking and performing. Countering the “no photos allowed” from the museums’ press releases, with the documentation used by online news outlets and that created by visitors, the experience of being present at the performance can no longer be considered as a fixed or even final perspective. Instead the constructed situations continue to act through viewing, capturing and circulation. Navigating the various documents that are created idiosyncratically according to access (having a camera and an Internet connection) or choice (being willing or courageous enough to take a photo and challenge the rules), the *Imaginary Retrospective of Tino Sehgal* adds to what theatre and performance scholar Sarah Bay-Cheng beautifully describes as “a multivalent experience that is shaped and constructed by the individual experiences, choices, and negotiations of all parties within a connected network of information, sensations, and varying access points” (2012, 36). At the same time, it might open up a desire for new performance to emerge.

Text and selection by Annet Dekker  
Copy edit Mark Poysden  
Amsterdam, 2018

## Footnotes

1. Sehgal acknowledged the impossibility of preventing people from taking pictures a few years ago; nevertheless the “hype” around “no photos allowed” continues to thrive. (Collins 2012; Durrant 2013). Moreover, his ambiguous ban, allowing some and not others to take images, further enforces the distinction between audience/amateur and high art/professional practice.
2. Quote from personal notes taken during a workshop by Tino Sehgal at Sonic Acts Festival, Amsterdam 2012.

## References

Bay-Cheng, Sarah. 2012. “Theater Is Media. Some Principles for a Digital Historiography of Performance.” *Theater*, Vol. 42, No. 2, pp. 26-41.

Collins, Lauren. 2012. "The Question Artist. Tino Sehgal's provocative encounters", *The New Yorker*, 6 August, <https://www.newyorker.com/magazine/2012/08/06/the-question-artist>.

Durrant, Nancy. 2013. "Invisible man Tino Sehgal comes out of hiding", *The Australian*, 18 July, <https://www.theaustralian.com.au/news/world/invisible-man-tino-sehgal-comes-out-of-hiding/news-story/591b306d1d6cca6f30fe2845805d536c>.

Wood, Catherine. 2017. "Pics or it Didn't Happen." In *Histories of Performance Documentation. Museum, Artistic, and Scholarly Practices*, edited by Gabriella Giannachi and Jonah Westerman. London: Routledge, pp. 72-89.

“No photos allowed” [the museum]

Related themes



**Dance on Camera / Expanded Choreography**  
See what happens when dance comes off of the stage and into the public arena.

**Kiss**

**Tino Sehgal**  
(British, born 1976)

2003. Constructed situation,  
Dimensions variable



See this work in MoMA's Online Collection

Encountering Tino Sehgal's *Kiss*, viewers may be surprised to see out in the open what normally takes place in privacy: a man and woman on the floor locked in sensual embraces and kisses. Dressed in street clothes, they move in tandem. With slow, balletic motions, they continually shift positions: now lying side-by-side, hugging, now standing on their knees and kissing, their arms tightly wrapped around each other, now seated, the woman partially on the man's lap, her arm hooked around his neck as he pulls her body towards him and kisses her. But this is not simply amorous exhibitionism. It is, rather, a tightly **choreographed** presentation by professionally trained dancers, who worked with Sehgal to learn and enact this particular work of art, or, as the artist calls all of his pieces, this "constructed situation."

Sehgal titled *Kiss* after Auguste Rodin's **sculpture** of passionately kissing lovers, *The Kiss* (1901–04). He modeled its choreography after this and other well known kisses and embraces depicted in sculpture and **painting** throughout art history, by artists ranging from Constantin Brancusi to Jeff Koons. In his piece, he transforms the enduring, static **forms** and **images** depicted in these more traditional artistic **mediums** into two bodies in motion, and into a living, immediate, and, ultimately, impermanent experience.

Since the early 2000s, Sehgal has been making art that incorporates himself and other people—who he calls "players" or "interpreters"—into staged scenarios orchestrated around movement, singing, or conversation among the players themselves and with viewers. His approach is informed by his training in dance and economic theory, and by his belief that our current system of mass-production and -consumption is both environmentally and socially unsustainable. Through his ephemeral, intangible art, he aims to model a different value system, one based on human energy, actions, and social encounters, and the memories of engaging in these experiences.

**No Photograph! (Or Any Other Forms of Documentation)**

To ensure that his work is experienced and absorbed in the ways that he intends—in the moment, in the memory, and through spoken descriptions—Sehgal stipulates that his pieces may not be documented in any form, including in **photographs**, **videos**, audio recordings, press releases, or even contracts for collectors who buy the work. In fact, he structures his work to make these methods of preservation unnecessary. He acknowledges that most ephemeral art requires documentation, since it was not meant to last beyond the moment of its presentation. "My work, on the contrary...can be shown again and again, even in 30 or 200 years," he explains. "Therefore, this question of documentation is less virulent."<sup>1</sup>

**On Making Immaterial Art**

Sehgal's artistic career is defined by a paradoxical goal: to produce and profit off of art that is immaterial. "For me it is like an experiment....How can I produce something, which is in a way something and nothing at the same time, and how can I produce an income out of that," he asks. "Today we have enough material products to the point that they are becoming counterproductive, but we still need to produce things because we need an income. So what else could we produce?"<sup>2</sup>

**THE FIFTIETH  
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**NEWS  
RELEASE**

**TINO SEHGAL AT THE GUGGENHEIM**

Exhibition: *Tino Sehgal*  
Venue: Solomon R. Guggenheim Museum, 1071 Fifth Avenue, New York  
Dates: January 29–March 10, 2010

(NEW YORK, NY – December 21, 2009) – From January 29 to March 10, 2010, the Solomon R. Guggenheim Museum will present *Tino Sehgal*, an exhibition in which London-born, Berlin-based artist will create a special mise-en-scène in the museum that engages visitors in both spectatorship and direct participation. *Tino Sehgal* is organized by Nancy Spector, Deputy Director and Chief Curator, Solomon R. Guggenheim Foundation, with Nat Trotman, Associate Curator, Solomon R. Guggenheim Museum, and Katherine Brinson, Assistant Curator, Solomon R. Guggenheim Museum.

*Tino Sehgal* is made possible by the International Director's Council of the Solomon R. Guggenheim Museum. Additional funding is provided by the Institut für Auslandsbeziehungen, the Juliet Lea Hillman Simonds Foundation, and the Consulate General of the Federal Republic of Germany. The Leadership Committee for *Tino Sehgal*, with founding support from Marian Goodman Gallery, is gratefully acknowledged.

Tino Sehgal (b. 1976) constructs situations that defy the traditional context of museum and gallery environments, focusing on the fleeting gestures and social subtleties of lived experience rather than on material objects. Relying exclusively on the human voice, bodily movement, and social interaction, Sehgal's works nevertheless fulfill all the parameters of a traditional artwork with the exception of its inanimate materiality. They are presented continuously during the operating hours of the museum, they can be bought and sold, and, by virtue of being repeatable, they can persist over time.

The artist's singular practice has been shaped by his formative studies in dance and economics, while using the museum and related institutions—galleries, art fairs, and private collections—as its arena. He considers visual art to be a microcosm of our social reality, as both center on identical economic conditions: the production of goods and their subsequent circulation. Sehgal seeks to reconfigure these conditions by producing meaning and value through a transformation of actions rather than solid materials. Consequently, throughout his works he explores social processes, cultural conventions, and the allocation of roles, thereby not only redefining art production but also reconsidering fundamental values of our social system.

The fact that Sehgal's works are produced in this way elicits a different kind of viewer: a visitor is no longer only a passive spectator, but one who bears a responsibility to shape and

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## NEWS RELEASE

even to contribute to the actual realization of the piece. The work may ask visitors what they think, but, more importantly, it underscores an individual's own agency in the museum environment. Regardless of whether they call for direct action or address the viewer in a more subtle sense, Sehgal's works always evoke questions of responsibility within an interpersonal relationship.

Presented as part of the Guggenheim's 50th Anniversary celebrations, Sehgal's exhibition occupies the entire Frank Lloyd Wright–designed rotunda. In dialogue with Wright's all-encompassing aesthetic, Sehgal fills the rotunda floor and the spiraling ramps with two major works that encapsulate the poles of his practice: conversational and choreographic. To create the context for the exhibition, the entirety of the Guggenheim rotunda is cleared of art objects for the first time in the museum's history.

On view in the adjacent Annex Level galleries will be selections from the Guggenheim's permanent collection; the Deutsche Bank Series at the Guggenheim, *Anish Kapoor: Memory, Paris and the Avant-Garde: Modern Masters from the Guggenheim Collection*, and *Contemplating the Void: Interventions in the Guggenheim Museum*, which opens on February 12, 2010.

Tino Sehgal lives and works in Berlin. He is the youngest artist to present a solo exhibition in the Guggenheim rotunda. Recent solo exhibitions include presentations at the Kunsthau Zürich and Haus Konstruktiv, Zurich (2009); CCA Wattis Institute for Contemporary Arts, San Francisco (2009 and 2007–08); Nicola Trussardi Foundation, Villa Reale, Milan (2008); Walker Art Center, Minneapolis (2007–08); Kunsthau Bregenz (2006); and at the Institute of Contemporary Arts, London (2007, 2006, and 2005). Sehgal was short-listed as one of six finalists for the Hugo Boss Prize 2006, was a finalist for the Preis der Nationalgalerie für junge Kunst 2007, and represented Germany for the 2005 Venice Biennale. Group exhibitions include *After Nature*, New Museum, New York (2008); *Yokohama Triennale*, Yokohama, Japan (2008); *9th Biennale de Lyon*, Lyon, France (2007); *Manchester International Festival 2007: Il Tempo del Postino*, Manchester, England (2007); *Tate Triennial 2006*, Tate Britain, London (2006); *Von Mäusen und Menschen/Of Mice and Men*, 4th Berlin Biennial for Contemporary Art, Berlin (2006); *Yokohama Triennale*, Yokohama, Japan (2005); *Ailleurs, ici*, Musée d'Art Moderne de la ville de Paris/ARC at the Couvent de Cordeliers, Paris (2004); *Utopia Station*, 50th International Art Exhibition, Venice Biennale, Italy (2003); *Manifesta 4*, Städel Museum, Frankfurt (2002); *I Promise, It's Political*, Museum Ludwig, Cologne (2002); *I'll Never Let You Go*, Moderna Museet, Stockholm (2001).

### **About the Solomon R. Guggenheim Foundation**

Founded in 1937, the Solomon R. Guggenheim Foundation is dedicated to promoting the understanding and appreciation of art, primarily of the modern and contemporary periods, through exhibitions, education programs, research initiatives, and publications. Currently the Solomon R. Guggenheim Foundation owns and operates the Guggenheim Museum on Fifth Avenue in New York and the Peggy Guggenheim Collection on the Grand Canal in Venice, and also provides programming and management for two other museums in Europe that bear its name: the Guggenheim Museum Bilbao and the Deutsche Guggenheim in Berlin. The Guggenheim Abu Dhabi Museum, a museum of modern and contemporary art designed by architect Frank Gehry, is scheduled to open in 2013.

### **VISITOR INFORMATION**

**Admission:** Adults \$18, students/seniors (65+) \$15, members and children under 12 free. Admission includes audio tour of architectural highlights of the Frank Lloyd Wright–

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designed building and selections from the Guggenheim's permanent collection also on view during *Tino Sehgal*.

**Museum Hours:** Sun–Wed, 10 am–5:45 pm; Fri, 10 am–5:45 pm; Sat, 10 am–7:45 pm; closed Thurs. On Saturdays, beginning at 5:45 pm, the museum hosts Pay What You Wish. For general information call 212 423 3500 or visit [guggenheim.org](http://guggenheim.org).

January 26, 2010

Updated from December 21, 2009

#1146

## **NEWS RELEASE**

FOR ADDITIONAL INFORMATION CONTACT

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212 423 3840

[pressoffice@guggenheim.org](mailto:pressoffice@guggenheim.org)

For images of the Guggenheim Museum visit [guggenheim.org/new-york/press-room/press-images](http://guggenheim.org/new-york/press-room/press-images)

User ID: photoservice

Password: presspass

Images of *Tino Sehgal* are not available, in accordance with the artist's practice.

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## WERKE AUS DER SAMMLUNG DES MMK

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□

### *This is so Contemporary,* 2004

Performance

Erworben 2007

Inv. Nr. 2007/48

MMK Museum für Moderne Kunst Frankfurt am Main  
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### Tino Sehgal

\* 1976 in London (UK)

PROJECT 29

# TINO SEHGAL

[PROJECT SUMMARY](#) [ARTIST BIO](#) [EDUCATION KIT](#)

## PROJECT SUMMARY

For the 29th Kaldor Public Art Project, internationally acclaimed artist Tino Sehgal presented *This Is So Contemporary*, from 6 – 23 February, 2014. Spontaneous and contagiously uplifting, this work enlivened the entrance court to the Art Gallery of New South Wales, directly engaging the Gallery's visitors.

Sehgal has pioneered a radical and captivating way of making art. He orchestrates interpersonal encounters through dance, voice and movement, which have become renowned for their intimacy. *This Is So Contemporary* is no exception, challenging visitors as they entered the Gallery's classical vestibule. His works remain somewhat of a mystery to those who have not directly experienced them, as they are not permitted to be photographed or filmed. Sehgal leaves no material traces, creating something that is at once valuable and entirely immaterial in a world already full of objects.

First presented at the 2005 Venice Biennale, Kaldor Public Art Project 29 marked the Australian debut of *This Is So Contemporary*. His recent exhibitions include *This Progress* at the Guggenheim New York in 2010, *These Associations* at the Tate Modern's Turbine Hall in 2012, *This Variation* at Documenta 13. At the 2013 Biennale in Venice, Sehgal was awarded the Golden Lion, one of the world's most prestigious art awards, and is shortlisted for Tate Modern's 2013 Turner Prize.

## TINO SEHGAL

*This is so contemporary*  
6 February – 23 February 2014  
Art Gallery of New South Wales

## TINO SEHGAL



Tino Sehgal's radical and captivating way of making art leaves no material traces. The artist refuses all documentation, the works remaining a mystery to those who have not directly experienced them. Born in London in 1976, the Berlin-based artist, who originally studied political economics and dance, constructs 'situations' by orchestrating interpersonal encounters through dance, voice and movement. His works elicit a different kind of viewer, one who cannot be a passive spectator, they bear a responsibility to construct and contribute to the realisation of the actual piece.



## EDUCATION KIT



As Tino Sehgal's work is intended to leave no material traces, this Education Kit is designed as a simple selection of references, with links to texts and videos exploring the concepts, process and reception of the artist's practice.

**LEARNING STAGES:** Senior secondary (Stages 5-6) | Tertiary

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Tino Sehgal  
**This is propaganda**  
2002

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## SUMMARY

*This is propaganda* involves a gallery guard singing a short phrase every time a visitor enters the exhibition space in which they are stationed. As the visitor enters, the guard turns away from them and sings in a high and powerful voice: 'This is propaganda, you know, you know; this is propaganda' then slowly turns back to the visitor to sing the refrain 'you know, you know'. Immediately after singing the guard announces verbally 'Tino Sehgal, *This is propaganda*, 2002', which serves to inform visitors of the artist's name and the title and date of the work in the absence of a written label. The work, which Sehgal describes as a 'constructed situation', is performed by individuals working in shifts, and is enacted continuously for the duration of the gallery's standard opening hours. The individuals who enact the work are not regular employees of the gallery – they are only dressed as gallery guards – but are trained by Sehgal as designated 'interpreters' of the work.

*This is propaganda* exemplifies Sehgal's artistic production since the late 1990s, during which time he has explored the possibility of making art without producing a material object or trace. A conceptual requirement of Sehgal's work is that it must not be documented in any material form, such as wall labels, photographs, films and written contracts. As such, the work can only be experienced in the immediate space of encounter. Sehgal has explained, 'My works are defined precisely by their purely actional based character ... you simply arrive in the situation' (quoted in Heiser 2005, p.102).

[Read more](#)

## NOT ON DISPLAY

ARTIST	<a href="#">Tino Sehgal</a> born 1976
MEDIUM	Performance, 1 person
DIMENSIONS	None
COLLECTION	Tate
ACQUISITION	Purchased 2005
REFERENCE	T12057

“No traces” [the press]

# The Kiss



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..

2.



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ART & DESIGN | ART REVIEW | TINO SEHGAL

## In the Naked Museum: Talking, Thinking, Encountering

By HOLLAND COTTER JAN. 31, 2010



A photo taken on an iPhone shows "The Kiss," part of Tino Sehgal's show of ephemeral art at the Guggenheim Museum.

### RELATED COVERAGE



Making Art Out of an Encounter

If you've ever wanted to see the interior of the [Guggenheim Museum](#) in its pristine state, now's the time. For the solo show of the young European artist Tino Sehgal, the great spiraling rotunda, recently ablaze with Kandinskys, has been cleared out. There isn't a painting in sight.



"The Kiss," performed by two dancers at the Guggenheim and photographed on an iPhone.

The New York Times

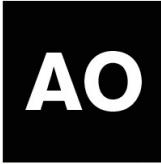
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Holland Cotter, "In the Naked Museum: Talking, Thinking, Encountering", *The New York Times*, 31 Jan 2010.

Credit: A photo taken on an iPhone shows "The Kiss," part of Tino Sehgal's show of ephemeral art at the Guggenheim Museum // "The Kiss," performed by two dancers at the Guggenheim and photographed on an iPhone. <https://www.nytimes.com/2010/02/01/arts/design/01tino.html>



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GO SEE – NEW YORK: TINO SEHGAL AT THE GUGGENHEIM MUSEUM THROUGH MARCH 10

March 6th, 2010



A photo taken with a mobile phone, although picture-taking was prohibited during the exhibition via NY Times

When [Tino Sehgal](#)'s work took over the [Guggenheim Museum](#) in New York on January 29th it was a quiet experience. There were no opening parties, no fuss and none of that Art World glitter to make one jump from exuberant excitement. The walls of Frank Lloyd Wright's majestic rotunda were stripped bare and seem to have newly acquired a long lost naïveté. The lobby still brimmed with crowds of people clustered around the impenetrable center. *The Kiss* unfolded, rolled and scattered itself in a graceful pose of a feline. The subtly choreographed sequence of animated poses referenced erotic works from Rodin, to Courbet, to Jeff Koons. Occasionally, a couple or a small group of visitors would creep closer for a brief encounter or settle in contemplative thought on the floor of the proposed stage.

More images and text after the jump...



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J. Solovyeva, "Go See – New York: Tino Sehgal at the Guggenheim Museum through March 10", *Art Observed*, 5 March 2010. Credit: A photo taken with a mobile phone, although picture-taking was prohibited during the exhibition via NY Times.  
http://artobserved.com/2010/03/go-see-new-york-tino-sehgal-at-the-guggenheim-museum-through-march-10/

# Plunging into the Darkness with Tino Sehgal

Jane Cavalier August 3, 2015

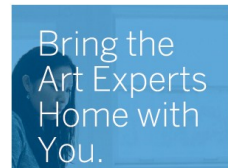


Tino Sehgal, "The Kiss" at the Martin-Gropius-Bau (photo by [@gert\\_paully/Instagram](#))

BERLIN — As I entered the atrium of the Martin-Gropius-Bau, I spotted two people at the room's center engaged in a slow, intricate dance of embraces. They quietly nestled and weaved their way through

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Jane Cavalier, "Plunging into the Darkness with Tino Sehgal", *Hyperallergic*, 3 August 2015.

Credit: *photo by @gert\_paully/Instagram.*

<https://hyperallergic.com/227047/plunging-into-the-darkness-with-tino-sehgal/>

# In de zachte handen van Tino Sehgal

Arnon Grunberg nam deze maand als vrijwilliger deel aan het kunstwerk 'This Progress' van Tino Sehgal in het Stedelijk Museum. „God en kunst zijn allebei dood.”

Arnon Grunberg 29 oktober 2015



Bezoekersfoto's van de performances van Tino Sehgal.

Arnon Grunberg, "In de zachte handen van Tino Sehgal", NRC Handelsblad, 29 October 2015.

Credit: Visitors' photos from performances by Tino Sehgal.

<https://www.nrc.nl/nieuws/2015/10/29/in-de-zachte-handen-van-tino-sehgal-1550970-a362223>

## Contemporary Cruising



Tino Sehgal, *Kiss*, Kiasma, Helsinki 2015

Encounters In-Situ

Tino Sehgal at Foundation Beyeler

By Dorian Batycka

From May until November, the artist **Tino Sehgal** will be presenting a series of six artworks, what he calls “constructed situations,” at the Foundation Beyeler in the picturesque Swiss city of Basel. The starting point for the exhibition is a work acquired by the institution in 2015 entitled *This You* (2006), the only one of **Sehgal**'s works intended to be staged outdoors. The work consists of a single performer—or “interpreter” as **Sehgal** calls them—who confidently serenades passersby with a recognizable pop song, after which the interpreter announces the name of the artist and the title of the piece. *This You* is installed in the

Dorian Batycka, “Encounters In\_Situ”, *Contemporary Cruising*, November 2015.

credit: *Tino Sehgal, Kiss, Kiasma, Helsinki 2015.*

<http://www.contemporarycruising.com/?s=Tino+Sehgal>

BESCHOUWING

## Deze kunstenaar maakt een museumbezoek onvergetelijk

Laatste maand Tino Sehgal in Stedelijk

Een museum: een gebouw met dingen waarvoor het kijkvee samendromt. Saai. Kunstenaar Tino Sehgal weet een museumbezoek wél onvergetelijk te maken.

**Rutger Pontzen** 18 december 2015, 2:00



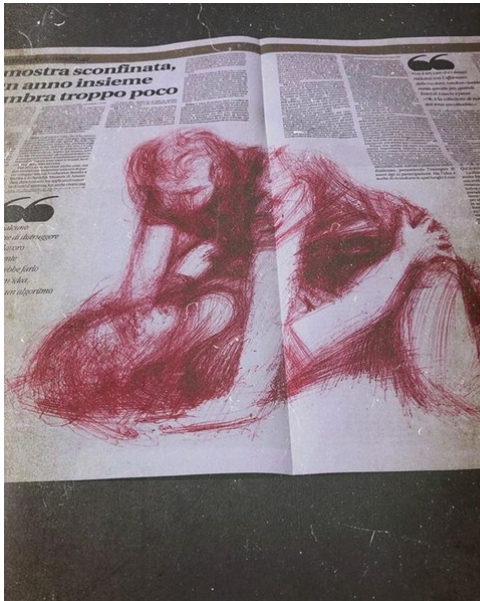
**Sehgal in het Stedelijk: een opzet die zijn gelijke niet kent.** Foto Studio V

Waar was ik? Langdurig op vakantie? Te veel aan het werk? Ik kan me achteraf wel voor mijn kop slaan. Vorig jaar kondigde het Stedelijk Museum Amsterdam aan dat het in 2015 een

Rutger Pontzen, "Deze kunstenaar maakt een museumbezoek onvergetelijk", *de Volkskrant*, 18 december 2015. Credit: *Sehgal in het Stedelijk: een opzet die zijn gelijke niet kent.* Foto Studio V.

<https://www.volkskrant.nl/cultuur-media/deze-kunstenaar-maakt-een-museumbezoek-onvergetelijk~b0806d2d/>





eleonora\_desantis • Volgen  
OGR - Officine Grandi Riparazioni Torino

eleonora\_desantis Disegno di Diego Perrone ispirato all'opera "Kiss" di Tino Sehgal (2003)

eleonora\_desantis #architecture  
#geometry #instaart #contemporaryart  
#contemporary #contemporaryartist  
#contemporarydance #tinosehgal #tino  
#torino #turin #igersitalia #igerstorino  
#urban #exhibition #body #dance #art  
#design #perspective #architectureporn  
#archidaily #photo #pic #ogr #ograt  
#berlin #ogrtorino #performance

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asif.mehar.902604 Weow



160 vind-ik-leuks

20 MAART

Anmelden om dit leuk te vinden of hier op te reageren. ...

Italian Newspaper, eleonora\_desantis, 20 March 2018  
Credit: disegno di Diego Perrone ispirato all "opera Kiss" di Tino Sehgal (2003).  
<https://www.instagram.com/p/Bgib711NgM/>

This is So Contemporary



ART & DESIGN | ART

## You Can't Hold It, but You Can Own It

By ANNE MIDGETTE NOV. 25, 2007



ART can be defined, provocatively, as an intangible quantity that transforms an ordinary object — a urinal, a soap can, an unmade bed — into something worth many times more than its material value. Tino Sehgal seeks to isolate precisely that intangible quantity. His art is completely immaterial; it can be bought and sold without involving any objects whatsoever.

Mr. Sehgal, 31, who lives in Berlin, creates what he calls “staged situations”: interactive experiences that may not even initially declare themselves as works of art. Take “This Is New,” in which an attendant quotes a museumgoer’s headline from that day’s papers: only the visitor’s response can trigger an interaction that concludes with the work’s title being spoken. Or “This Success/This Failure,” in which young children at play in an empty room attempt to draw visitors into their games, and after a certain time decide themselves whether the result has been a success or a failure. Or “This Situation,” a more complex piece, with six adult players, which opens at the Marian Goodman Gallery on Friday and is Mr. Sehgal’s first New York show.

Part of the point is to free art from the glut of material overproduction. But Mr. Sehgal, unlike many performance artists, is not protesting the art market itself. His work is specifically conceived to function within the art world’s conventions: it is lent and exhibited, bought and sold. It is sold, in fact — now that Mr. Sehgal is becoming a star in Europe — for five-figure sums.

The only stipulation is that his pieces cannot involve the transformation of any material, in any way. No written instructions, no bill of sale (purchases are conducted orally, in the presence of a notary), no catalogs and (to the dismay of photo editors in the art press) no pictures.

Yes, it is also funny. Mr. Sehgal’s pieces are in part games, governed by detailed rules and rewarding those who play along. Some are deliberately amusing, like “This Is So Contemporary,” in which uniformed museum guards dance around the room singing, “This is so contemporary, contemporary, contemporary,” shown in the German pavilion of the [Venice Biennale](#) in 2005.

Mr. Sehgal, who sports a mop of dark hair and a gentle German accent (his father is Indian, his mother German), said he had not anticipated how the public would react to this piece. Sitting in the narrow library of the Goodman gallery recently, he recalled visitors to the work’s first showing, in France in 2004.



Tino Sehgal, second from left, rehearsing “This Is So Contemporary” for the Venice Biennale in 2005. Jason Schmidt

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Annet Midgette, “You Can’t Hold It, But You Can Own It”, *The New York Times*, 25 November 2007.  
Credit: Tino Sehgal, second from left, rehearsing “This Is So Contemporary” for the Venice Biennale in 2005. Jason Schmidt. <https://www.nytimes.com/2007/11/25/arts/design/25midg.html>



## This is so contemporary!

by Kelly Huang | Oct 28, 2009



Tino Sehgal rehearsing with interpreters

German artist Tino Sehgal recently spoke about his practice in a discussion with Jens Hoffmann at the [California College of the Arts \(CCA\)](#) in San Francisco. Sehgal has been showing his work in the contemporary art context since 2004. It was in 2005 that Hoffmann curated an exhibition of Sehgal's work at the Institute of Contemporary Arts in London that caught the attention of the art world. Since then, the duo has remained connected through an ongoing exhibition at the CCA Wattis Institute, where Hoffmann is the director.

I have been interested in the work of Sehgal since reading [an article about him in The New York Times](#) in 2007. Examples of Sehgal's work include museum guards singing "This is so

Kelly Huang, "This is so contemporary!", *art21 magazine*, 28 October 2009.

Credit: *Tino Sehgal rehearsing with interpreters.*

<http://magazine.art21.org/2009/10/28/this-is-so-contemporary/>

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Photo of Tino Sehgal's *This is So Contemporary* at the Venice Biennale 2005, from [www.kopenhagen.dk](http://www.kopenhagen.dk)

◀ 1 2 3 4 5 6 7 8 9 10 11 12 ▶

## PHOTOS FOR TINO by Ben Davis

The exact form that Tino Sehgal's hotly anticipated show at the Guggenheim Museum will take, Jan. 29-Mar. 10, 2010, is not yet known. One thing that is definitely known, however: No photos will be allowed.

[...more](#)

Ben Davis, "Photos for Tino", *artnet Magazine*, 11 July 2010.

Credit: *Photo of Tino Sehgal's This is So Contemporary at the Venice Biennale 2005, from [www.kopenhagen.dk](http://www.kopenhagen.dk).*

[http://www.artnet.com/magazineus/reviews/davis/tino-sehgal1-7-10\\_detail.asp?picnum=10](http://www.artnet.com/magazineus/reviews/davis/tino-sehgal1-7-10_detail.asp?picnum=10)

## Tino Sehgal, So Contemporary

Performance art as you may not have experienced it before, Tino Sehgal arrives at AGNSW.



2/4

Published on 10 February 2014  
by SAMMY PRESTON

SHARE



German artist Tino Sehgal's art is based in unexpected and offbeat live encounters - not directed performance pieces as such, but rather fashioned experiences he calls 'constructed situations'. Kaldor Public Art Projects brought a Sehgal piece to Sydney last year as a part of 13 Rooms, and for its 29th project the Art Gallery of New South Wales is currently presenting Sehgal's 2005 Venice Biennale piece, *This is So Contemporary*. Sehgal allows no recordings, written or otherwise, of his work. They are not tangible in any way - they exist only in the eye of the beholder or for those who experience them.

YOU



Sammy Preston, "Tino Sehgal, So Contemporary. Performance art as you may not have experienced it before, Tino Sehgal arrives at AGNSW", *BROADSHEET Sydney*, 10 February 2014.  
<https://www.broadsheet.com.au/sydney/art-and-design/tino-sehgal-so-contemporary>

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🏠 Home || This is so contemporary! || Tino Sehgal. This Is So Contemporary.

## Tino Sehgal. This Is So Contemporary.

Tino Sehgal. This is so contemporary (1)

viernes 4 de marzo de 2016



### HASTA EL MOMENTO SIN LÍMITES



Imágenes que reflejan la labor heroica de los bomberos



Presentan un mouse vertical para evitar lesiones en las muñecas



Alfonso Durazo se pronuncia a favor de la legalización de la marihuana



Síndrome de piernas inquietas ataca más a las mujeres

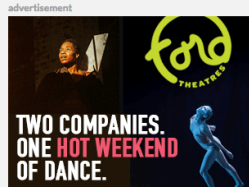


Amor político entre Trump y López Obrador: "me va mejor con AMLO que con el capitalista"

"Tino Sehgal, This is So Contemporary", *El Semanario*, 4 March 2016.  
<https://elsemanario.com/colaboradores/136281/136281/attachment/tino-sehgal-this-is-so-contemporary/>

## Fascinating: Tino Sehgal mid-August @ LACMA

2 Aug 2017 | Dance · Visual arts → Tags: frank willens · getting to know european dance · goethe institute · lacma · tino sehgal  
by debra levine



Born in London in 1976, Tino Sehgal studied economics and dance. In 2005, he represented Germany at the Venice Biennale. The Guggenheim, Tate Modern, and dOCUMENTA (13) have also presented solo shows of his work. In 2013, he was awarded the Golden Lion at the 55th Venice Biennale.



Tino Sehgal 'Untitled' | Human Resources | August 10  
Tino Sehgal 'Untitled' | LACMA | August 12, 13

arts meme

friends at aspen santa fe ballet!

Congratulations on 10 years of arts meme

ASPEN SANTA FE BALLET

arts meme's friend msa!

CONGRATS ON 10!

Debra Levine, "Fascinating: Tino Sehgal mid-August @ LACMA", *arts meme*, 2 August 2017.  
<https://artsmeme.com/2017/08/02/fascinating-tino-sehgal-mid-august-lacma/>

**ART & EVERYDAY LIFE**



12 Dec 2017 - Lieneke Hulshof

"Het heeft lang geduurd, maar het is ervan gekomen: een openbaar debat over wat het Stedelijk museum zou moeten en kunnen zijn. Maar waarom nu pas? Moesten er daarvoor eerst twee directeuren met een sfeer van pijn en schandaal vertrekken?"



Tino Sehgal - Stedelijk Museum

Lineke Hulshof, "Het Stedelijk zou het Rijks van de toekomst moeten zijn", *mister motley*, 12 December 2017. Credit: Tino Sehgal - Stedelijk Museum.  
<http://www.mistermotley.nl/art-everyday-life/het-stedelijk-zou-het-rijks-van-de-toekomst-moeten-zijn>

This is Propaganda



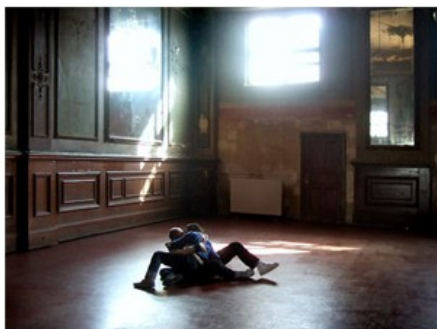


“Voyeurism” [the visitor]

# The Kiss

# BIENNALE D'ART CONTEMPORAIN DE LYON 2007

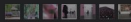
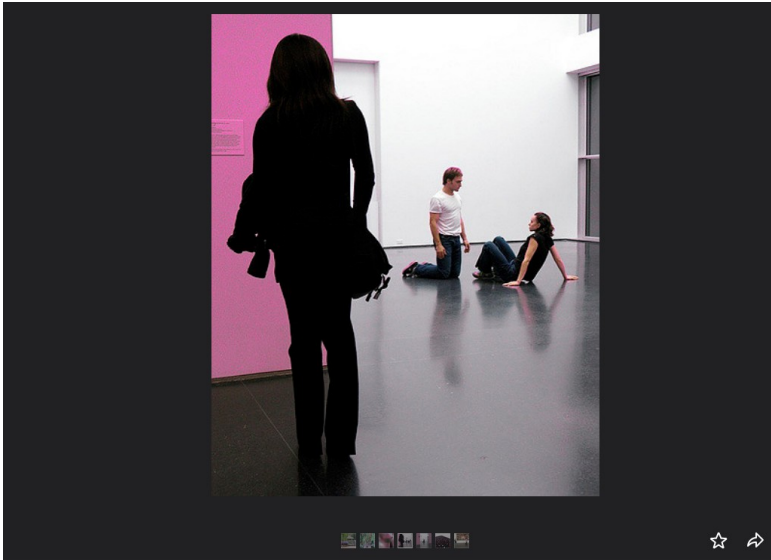
🕒 18 JUIN 2007 👤 LUCILEEE 💬 LAISSER UN COMMENTAIRE



Annonce pour la prochaine [Biennale d'art contemporain de Lyon](#), du 17 septembre au 6 janvier 2008 : Tino Sehgal\*, né en 1976, "recherche stripteaseurs et stripteaseuses (professionnels, amateurs

ou improvisés) pour interpréter son œuvre chorographique à la prochaine Biennale de Lyon". Précisions données pour le programme de sa chorégraphie : *Se dévêtir puis se revêtir en énonçant le titre de l'œuvre interprétée durant 3 h 30 par jour, 6 jours par semaine (sauf le lundi), soit 16 semaines. Casting le 18 juin prochain – Pour participer, contactez Emilie au 04.72.07.41.41 ou par email [art2@biennale-de-lyon.org](mailto:art2@biennale-de-lyon.org)*" Comme quoi l'art n'est pas (forcément) un contenu, mais peut être un geste, une parole.

\* On se souvient de son "The Kiss" à la Biennale de Berlin en 2006, interprété par un jeune couple (cf. image ci-dessus).



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Spy on the Room of Love

MCA - Museum of Contemporary Art - Chicago

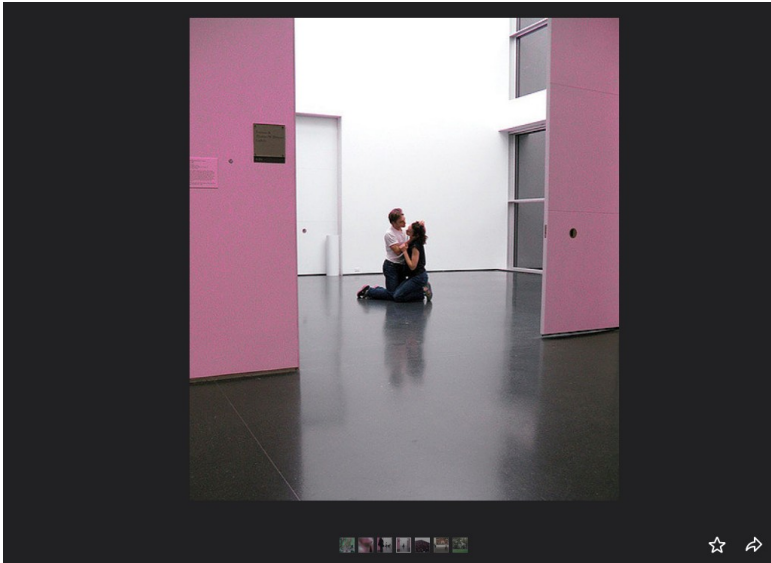
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Taken on October 30, 2007

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Dance of Love

Museum of Contemporary Art - Chicago

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**alessandra botto** + Follow

**tino sehgal io la svendo 2007**

---

☆ **figlia dei fiori, Jacob and 2 more people** faved this


---



**Daniele Fragale** 10y

ho adorato questa mostra (e anche la spogliarellista)

---



**alessandra botto** 9y


mi hanno chiesto di rimuovere questa immagine incredibile! Ho cercato di spiegare che la mostra mi era piaciuta molto e che postare una foto mi sembrava un modo per condividere e diffondere l'arte, ma a quanto pare.. e non era uno scherzo!

(riporto la mail: Image Removal - Tino Sehgal

Dear...  
 On behalf of Tino Sehgal, we kindly ask you to take down the photographic documentation that you have of Tino Sehgal's work. It is part of his artistic practice, and we respectfully ask you to take down any images you have on your flickr account.  
[www.flickr.com/photos/2156652@N02/3074288917](http://www.flickr.com/photos/2156652@N02/3074288917)  
 Mr Sehgal is very keen upon this point.  
 Please let us know when the images have been taken down.  
 Best.)

.....  
 mi spiace, sostituirò questa immagine...

---



**Daniele Fragale** 9y

incredibile sii anche se la sua filosofia è proprio quella di non documentare in alcun modo le sue opere e le sue mostre. ma qui si esagera!

---

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Taken on November 30, 2008

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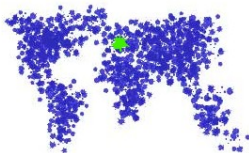
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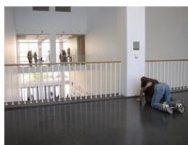
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2010/01/19 New York

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## The market



### Kiss

Arthur Lubow wrote an article about the artist Tino Sehgal in NYT Magazine: "I first encountered Tino Sehgal's work under ideal conditions: total ignorance. Happening to be in Berlin in 2006 at the time of the city's art biennial, I heard from an art-dealer friend that there was one exhibition not to miss. "I won't tell you anything more," he said, as he walked me to the site and bid me farewell. I trod up a creaking staircase in a building from the turn of the last century and entered a decayed ballroom, its ornate moldings and gilt mirrors testifying to a more glorious past. Lying on the floor, a man and a woman, fully dressed, were embracing languidly. There was no one else in the room. My presence went unacknowledged. In a state of mounting confusion and embarrassment, I stayed until I could stand it no longer, and then I retreated down the staircase. Out on the street, I sighed with relief, because I once again knew where I was.

Had I remained longer, I might have recognized that the two were re-enacting the curved-arm caressing gesture of Rodin's marble statue "The Kiss," as well as poses from other osculatory works, some less widely known but in their own way iconic, like Jeff Koons's ceramic sculpture series "Made in Heaven." And eventually I would have heard one member of the intertwined couple speak these words: "Tino Sehgal. 'Kiss.' 2002." But I didn't need that information for the piece to linger in my memory and arouse my curiosity. I knew the name of the artist, and I watched for him. Although Sehgal was very busy, thriving in the incubation culture of art fairs and international exhibitions, he did not surface in New York until his inaugural show at the Marian Goodman Gallery in November 2007."

Mr. Sehgal uses human beings instead of clay, paint, metal, video, film, photo or any readymade you can think of.

Mr. Lubow writes: "In contrast, Sehgal is an absolutist. He does not allow his pieces to be photographed. They are not explained by wall labels or accompanied by catalogs. No press releases herald the openings of his exhibitions; indeed, there are no official openings, just

2018/08/19 Amsterdam

### Laundered

2018/08/18 Amsterdam

### Place

2018/08/17 Berlin

### Visit

2018/08/16 Berlin

### Us and them

2018/08/15 Berlin

### Killed

2018/08/14 Amsterdam

### Place

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### As

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## Comments

**The CameraEye pro** says:

ho adorato questa mostra (e anche la spogliarellista)

Posted 13 months ago. ([permalink](#))**m\*apotropaico pro** says:

mi hanno chiesto di rimuovere questa immagine! Ho cercato di spiegare che la mostra mi era piaciuta molto e che postare una foto mi sembrava un modo per condividere e diffondere l'arte, ma a quanto pare... e non era uno scherzo!

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Dear\_

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[www.flickr.com/photos/21566521@N02/3074288917](http://www.flickr.com/photos/21566521@N02/3074288917)

Mr Sehgal is very keen upon this point.

Please let us know when the images have been taken down.

Best,

.....  
mi spiace, sostituirò questa immagine...Posted 22 hours ago. ([permalink](#))

Comments section of "m\*apotropaico"'s Flickr page, featuring demand to remove the image from the web

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## PHOTOS FOR TINO

### by Ben Davis

The exact form that Tino Sehgal's hotly anticipated show at the Guggenheim Museum will take, Jan. 29-Mar. 10, 2010, is not yet known. One thing that is definitely known, however: No photos will be allowed.

[...more](#)







**Loren Madsen** [+ Follow](#)

**Tino Sehgal.jpg**

1,373 views 6 faves 8 comments Taken on January 22, 2010

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PRO Tino Sehgal artwork at the Guggenheim Museum. A couple enacts, in dancelike movements, many sculptures having to do with the Kiss: Rodin, Brancusi, Koons, etc.



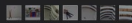
**Colin Hughes** [+ Follow](#)

**progress // the kiss**

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tino sehgal installation, guggenheim



**JJ Hall**

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Tino Sehgal

PRO

[www.guggenheim.org/new-york/exhibitions/on-view-now/tino-...](http://www.guggenheim.org/new-york/exhibitions/on-view-now/tino-...)

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views


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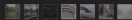
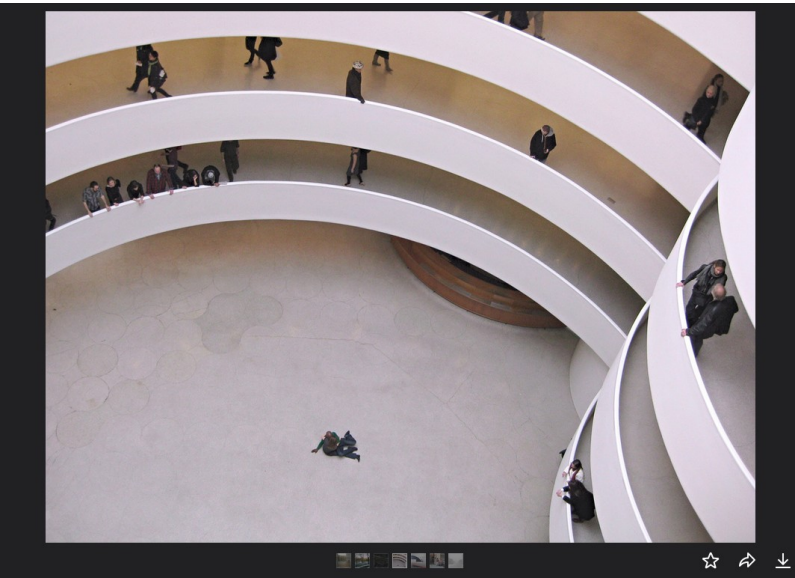
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Voyeurism at Guggenheim

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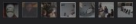
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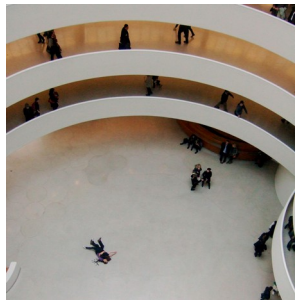
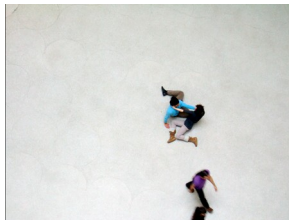
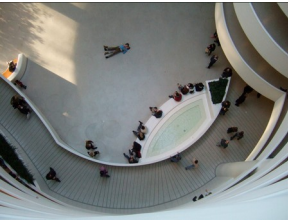


 **Ryan Evans** [+ Follow](#)  
Guggenheim Museum

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## BROOKLYN IMBECILE

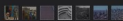
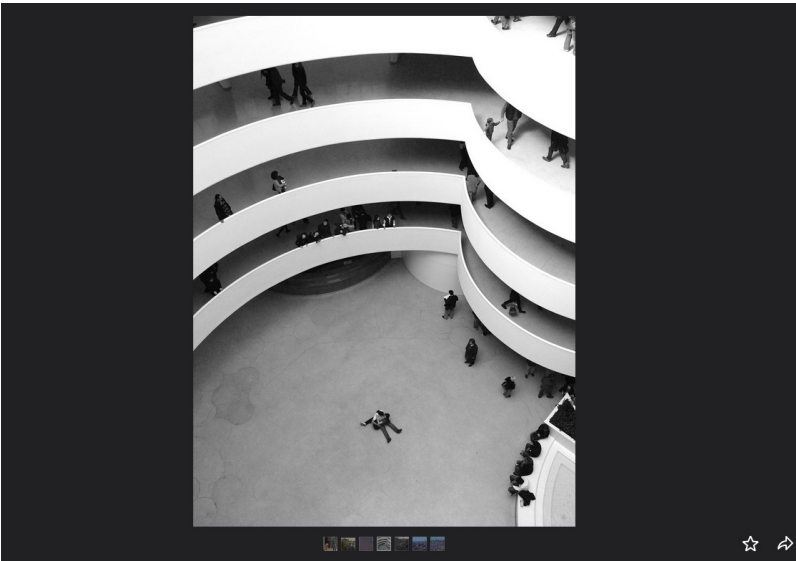


I went to this exhibition intentionally reading as little about the specific work or ideas or reviews on it as possible. I knew a month ago that it was more of an experience than an exhibition and on the day of the show I found out that there would be actors in the show that were both interactive and on-display only. After putting down almost twenty bucks to get into the Guggenheim, I was surprised to see the entire open air foyer absent of any and all visual art. Upon further inspection of Tino Sehgal's self-titled show, up for another week (march 10) at the Guggenheim, I found a male/female couple making out on the floor in slow motion. I walked closer, took the picture below and wondered if there was more to the show.



"Art Review: Tino Sehgal at the Guggenheim", *Brooklyn Imbecile*, 2 March 2010.  
<https://brooklynimbecile.wordpress.com/2010/03/02/art-review-tino-sehgal-at-the-guggenheim/>





James.....

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This Progress

Guggenheim Museum, New York

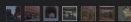
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Jlyoung Lee

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Progress @ Guggenheim

by Tino Sehgal

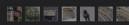
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Eve Badía

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Tino Sehgal exhibit @ Guggenheim Museum, NYC

198 views

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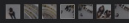
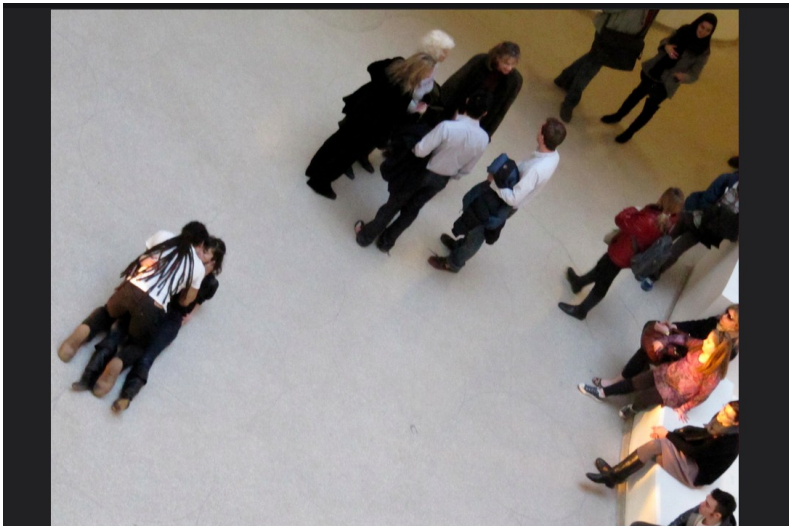
0 comments

Taken on March 7, 2010

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After I finished talking with Anna, my last "guide", about popular tragedies in Indian cinema and the achievement of pathos. The top level of the rotunda.

Canon



Eve Badía

+ Follow

Tino Sehgal exhibit @ Guggenheim Museum, NYC

199 views

0 faves

0 comments

Taken on March 7, 2010

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I love seeing tourists chit chat and plan where to go next a few feet away from two people dry humping each other, in a museum.



**Eve Badía** [+ Follow](#)

Tino Sehgal exhibit @ Guggenheim Museum, NYC

Some folks just sat and watched them for a while

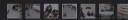
228  
views

1  
fave

0  
comments

Taken on March 7, 2010

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**Eve Badía** [+ Follow](#)

Tino Sehgal exhibit @ Guggenheim Museum, NYC

a kiss during the performance

225  
views

0  
faves

0  
comments

Taken on March 7, 2010

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**Eve Badía** + Follow

Tino Sehgal exhibit @ Guggenheim Museum, NYC

They actually seemed tired. It was 5 minutes from closing time.

221 views

0 faves

0 comments

Taken on March 7, 2010

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**Eve Badía** + Follow

Tino Sehgal exhibit @ Guggenheim Museum, NYC

Just a Sunday afternoon, observing modern art in Manhattan.

185 views

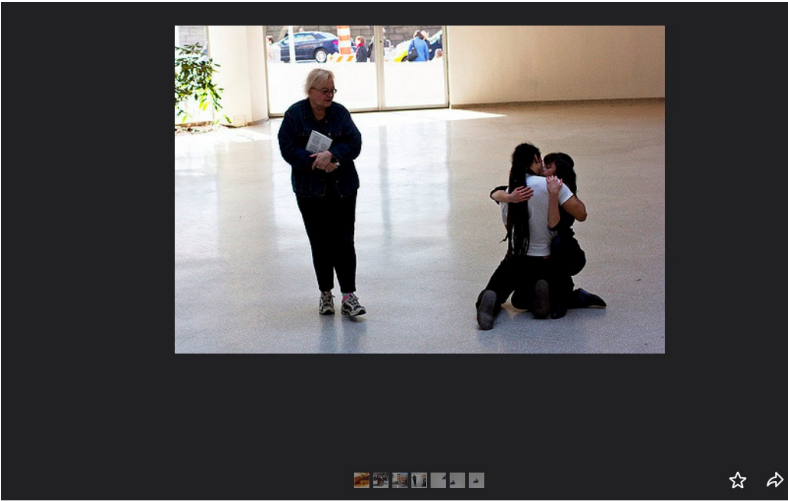
1 fave

0 comments

Taken on March 7, 2010

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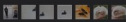
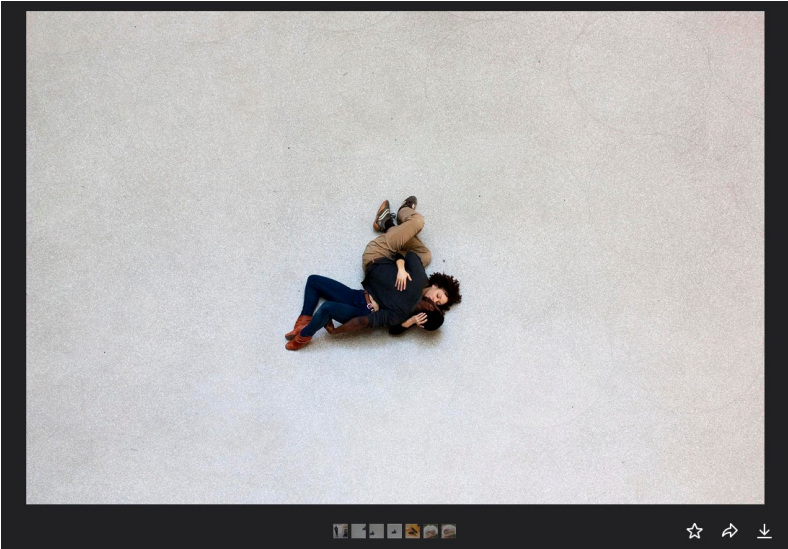




**bionicrrri** + Follow  
tino sehgal @ guggenheim

660 views 0 faves 0 comments

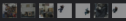
Taken on March 7, 2010  
Some rights reserved



**bionicrrri** + Follow  
tino sehgal @ guggenheim

479 views 0 faves 0 comments

Taken on March 7, 2010  
Some rights reserved



sharon cardinal

+ Follow

Flying

188 views

0 faves

0 comments

Taken on March 8, 2010

© All rights reserved



sharon cardinal

+ Follow

Floating


170 views

0 faves

0 comments


Taken on March 8, 2010

© All rights reserved



f i v t a s

☆ ↗ ↓

  
sharon cardinal  
Falling

+ Follow


190 views

0 faves

0 comments


Taken on March 8, 2010

© All rights reserved



f i v t a s

☆ ↗ ↓

  
sharon cardinal  
Bird's Eye

+ Follow

118 views

0 faves

0 comments

Taken on March 8, 2010

© All rights reserved

# Things THEY Don't Want You To Know

A blog dedicated to publishing stories ordered taken down for fear of lawsuits.

[We Pay For Stories!](#)

[Home](#)

[Stories on this site by Briane Pagel](#)

[Index to Other Authors' Works on This Site](#)

Thursday, July 14, 2011

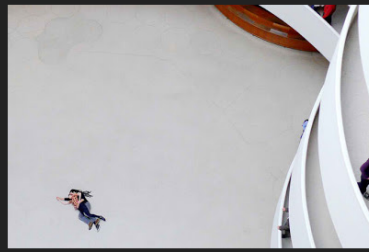
## Getting paid to get other people to strip: The art school way to work your way through college (Is This Art?)

The other day, in response to this [post ranking categories of entertainment by order of importance](#), reader Petri Dish asked me:

*"What are things that's only art for rich people?"*

The answer is,

This:



That is a piece of art (?) from *Tino Sehgal*, a piece (?) that was displayed at the Guggenheim over a weekend in February in 2010.

The description of that art (?), [courtesy of DesignPorn](#), is:

*The performance involved two people continually interacting with one another in a fairly sexual, slow-motion dance*

A commenter noted that the "piece" was later at another museum, with a full group of people instead of just two people PDA-ing their way through a government grant.

Tino Sehgal works in what he calls "constructed situations," wherein people carry out his instructions to create the possibly-art.

Brian Pagel, "Getting paid to get other people to strip: The art school way to work your way through college (Is This Art?)", *Things THEY Don't Want You To Know*, 14 July 2011.  
<http://tboe.blogspot.com/2011/07/getting-paid-to-get-other-people-to.html>



Alana RILEY,  
*Fake Tino Sehgal*, 2011.  
 Photo: A. RILEY.

the human voice, language, bodily movement and social interaction, his dialogic or conversational situations exist only in the space-time they occupy and in the memory of those who have seen—and above all, experienced—them as the artist allows no written or visual documentation of his work. In fact, no written or printed description, not even a title on the wall accompanies his work's presentation, and no opening is held.

While Tino Sehgal's works may be ephemeral in nature, they are conceived for museums in the sense that they are disseminated, acquired and repeated as often as desired during an exhibition period. Despite the museum being, according to the artist, a "temple of objects," his artistic work is not intended to be a critique of the institution; he is seeking rather to bring an oral tradition, a social dimension<sup>1</sup> into this world of objects and conservation, stressing, "My works belong in museums."<sup>2</sup>

**THE KISS and THIS PROGRESS**

At thirty-five years old, Tino Sehgal is the youngest artist to have a solo exhibition in the rotunda of the prestigious New York museum. The rotunda was completely emptied of artwork in order to host the exhibition *Tino*

ses pièces—embauche des interprètes chargés d'activer l'œuvre et de solliciter la participation du spectateur. Refusant l'écrémage de son œuvre, il déba

completely emptied of artwork in order to host the exhibition *Tino* Sehgal's first in the museum's 18th-century history. The positions of the

Isabelle Riendeau, "Tino Sehgal réinvente les règles du jeu / Tino Sehgal Reinvents the Rules of the Game", *Espace Art actuel*, (98), 2011:20-2.

<https://www.erudit.org/fr/revues/espace/2011-n98-espace1824843/65526ac.pdf>

## Tino Sehgal



This year, the Turbine Hall at Tate Modern will be inhabited by Indo-German artist Tino Sehgal. Sehgal makes 'living sculptures', using paid actors to create 'moments' and sometimes involve spectators in 'situations' (in his piece 'Kiss', the kissers periodically pause and turn their gaze on those watching the kissing).

There are several things to love (or hate) about Sehgal's work. Firstly, he uses no materials — when the actors stop acting, the piece vanishes. This, in light of the inherent commercial life of High Art, begs the question of how you might sell what isn't there?. Secondly, it does something odd to the viewer, who habitually goes to a gallery very specifically 'to watch', and not to 'be watched'. It must be unsettling to know that at any time the Art can start asking you questions (of course, you could say that this is Art's main function anyway, Sehgal just takes it literally).

Basically, Sehgal is a puppeteer and, if you're in the room, you might find yourself sprouting strings.

- Tate.org.uk
- EscapeIntoLife.com

© Images courtesy of Guggenheim NYC / Tino Sehgal



"Tino Sehgal", *cargocollective*, 2012.

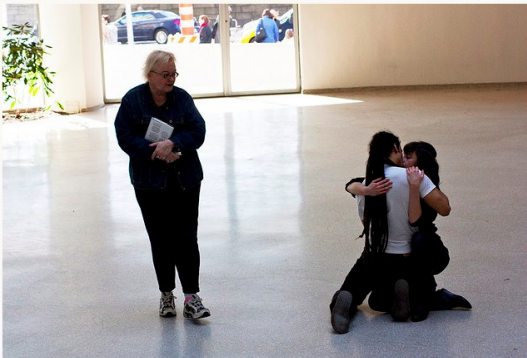
Credit: © Images courtesy of Guggenheim NYC / Tino Sehgal.  
<http://cargocollective.com/achronology/Tino-Sehgal>



← Is He For Real? The Blurry Boundaries Of Contemporary Performance

**TINO SEHGAL GUGGENHEIM BY BIONICGRRL**

By Jennifer Kabat | Published December 11, 2012 | Full size is 640 x 427 pixels



← Marina-Abramovic-for-Elle-Serbia

witholeary abramovic moma →

Tino Sehgal at The Guggenheim. Photo by Bionicgrrrl

Jennifer Kabat, "Tino Sehgal at The Guggenheim", *The WEEKLINGS*, 11 December 2012.

Credit: *Tino Sehgal Guggenheim* by Bionicgrrl.

<https://theweeklings.com/asherlock/2013/02/17/is-he-for-real-the-blurry-boundaries-of-contemporary-performance/tino-sehgal-guggenheim-by-bionicgrrl/>





**Veronica Vignola**  
@VeronicaVignola

Follow



" This is so contemporary, contemporary, contemporary" #thekiss #Tino #Sehgal #contemporary #art #immaterial

Translate Tweet



7:58 AM - 24 Mar 2014





# 200%

THE LENGTHS TO WHICH ARTISTS GO



## **ART** TINO SEHGAL AT STEDELIJK MUSEUM 4/12

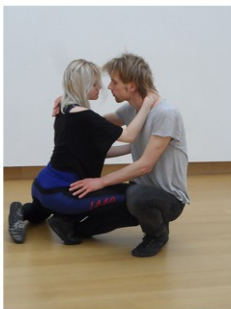
Last year Tino Sehgal presented his constructed situations in Amsterdam. Now Palais de Tokyo has given him carte blanche to present his work in Paris.

Some kisses in popular culture linger in our minds. In movies, we remember the upside down kiss in 'Spider-man', the-ghostly-kiss in 'Ghost', the cowboy kiss in 'Brokeback Mountain', the front of the boat deck kiss in 'Titanic', and the iconic kiss in 'Gone with the Wind'.

## De kus / The Kiss

Stedelijk Museum Amsterdam

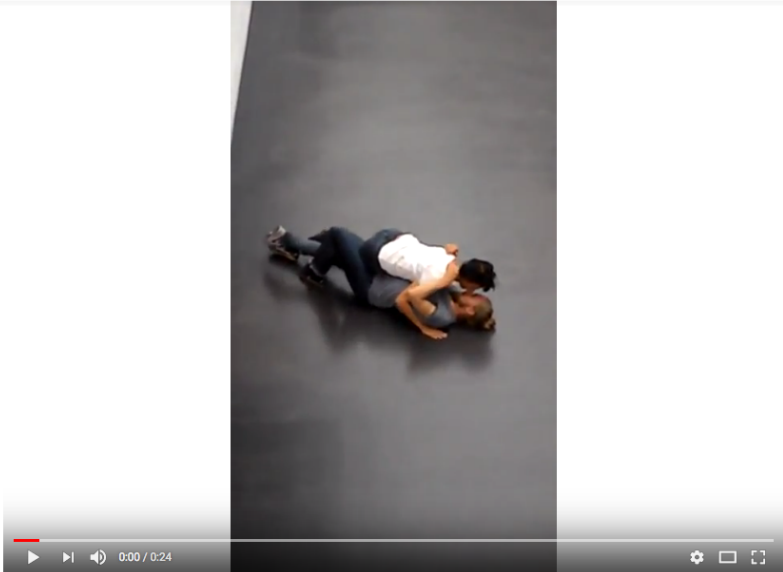
a year at the stedelijk: trio sofgal



Klaas Mulder, "De Kus / The Kiss", *Afdeling Kunst & Cultuur (II)*, 1 May 2015.  
<https://klaasamulderdotcom1.wordpress.com/2015/05/01/de-kus-the-kiss/>



赛格尔(人物) (Kiss, 03-2015) + 名舞者在场中以情侣的(亦用身体



Tino Sehgal kiss

635 views

👍 0 🗨️ 0 ➦ SHARE 📄 ...

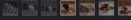


**Veronica Chang**  
Published on 27 Mar 2016

**SUBSCRIBE 29**



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El Bewegung

+ Follow

26092016-P9269421.jpg

OLYMPUS DIGITAL CAMERA

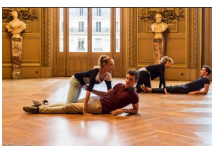
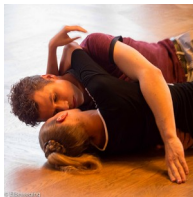
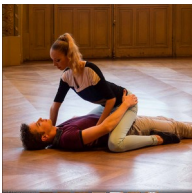
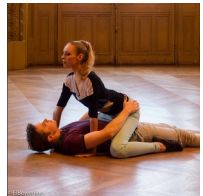
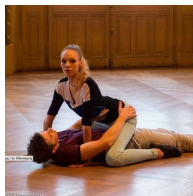
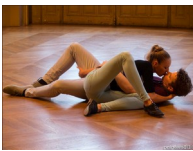
108 views

0 faves

0 comments

Taken on September 26, 2016

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caroline.cros • Volgen

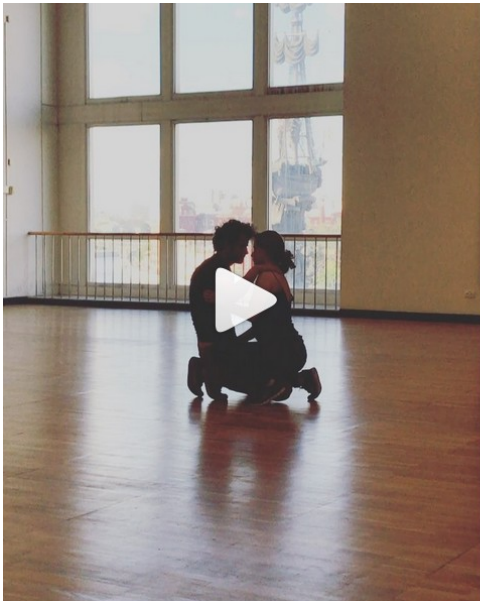
caroline.cros Marcel Duchamp Morceaux choisis d'après Rodin ! #rodin #brancusi #grandpalais #kiss #sculpturehistory #humour #tinoseghal  
ashleychilds 🍌  
fabiottasso\_sculpture 🍌🍌🍌



21 vind-ik-leuks

23 MAART 2017

Aanmelden om dit leuk te vinden of hier op te reageren. ...



muzafirst • Volgen

Третьяковская галерея на Крымском ...

muzafirst #tinoseghal // #vacfoundation #tretyakovgallery  
freiyaaa 🍌🍌🍌

jordrich90 🍌

anna\_billou @muzafirst Хехе, пиратская съёмочка? По-моему, в сфере изобразительного иск-ва это событие года в Москве и... никого, или идут мимо с недоумением. Недоработка #vacfoundation Или цель была, чтоб пришли только посвящённые?

muzafirst @anna\_billou а вы кто?

anna\_billou @muzafirst Я — из тех самых, посвящённых, раз дошла до зала 26, и так сильно посвящена, что документировать даже и не пыталась. А для непосвящённых там стояла смотрительница и блила.

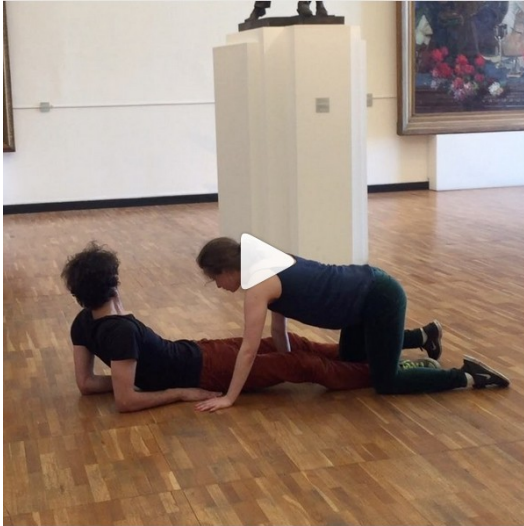


572 weergaven

1 AUGUSTUS 2017

Aanmelden om dit leuk te vinden of hier op te reageren. ...





**bourgeois0490** • Volgen

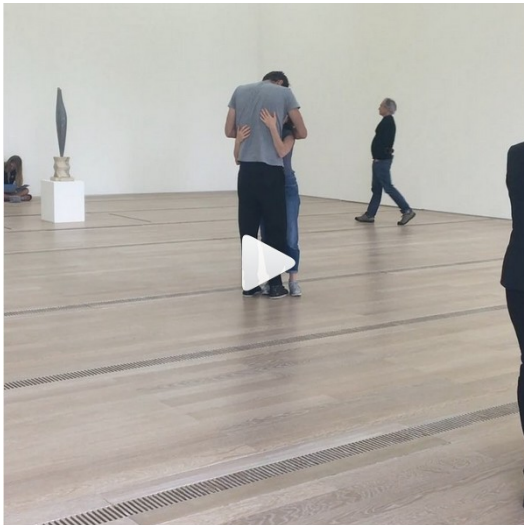
bourgeois0490 @vacfoundation  
 #tinosehgal #tretiakovgallery an amazing proposition 🙌🙌🙌🙌🙌🙌🙌🙌  
 olivier\_gabet @bourgeois0490 ⚡👉👉  
 superdakota 🍷  
 sexy\_gal69 ❤️!!!!  
 iaci we are also doing the clean version on the architecture museum! come and see it  
 bourgeois0490 I saw it !!!! 🙌  
 jordrich90 😊



**1.824 weergaven**

2 AUGUSTUS 2017

Anmelden om dit leuk te vinden of hier op te reageren. ...



**kubaparis** • Volgen

kubaparis #moodofthemoment  
 #tinosehgal #fondationbeyeler #kubaparis  
 brslvskj @\_\_shikse\_\_xy  
 bellaswan\_resorts <3  
 jennyhasselbach Tino Sehgal's Arbeiten sind wunderbar  
 rfricture Wenn Zeit und Raum still stehen...



**1.153 weergaven**

18 AUGUSTUS 2017

Anmelden om dit leuk te vinden of hier op te reageren. ...



**veronazeng • Volgen**  
Fondation Beyeler

veronazeng The sweetness+resistance of Tino Sehgal's work "kiss" meets the elegant Brancusi in Richter's "mirror" #foundationbeyeler #tinosehgal #brancusi #geradrichter

♡ 💬 📌

**19 vind-ik-leuks**

19 AUGUSTUS 2017

Aanmelden om dit leuk te vinden of hier op te reageren. ...



**konstantinovachris • Volgen**  
The State Tretyakov Gallery at Krymsky...

konstantinovachris Tovarisch Stalin is watching #tinosehgal  
mcmagnyc 🙄,  
If you had the chance to start your career over again, what would you do differently?  
modelcitizenmag  
artofpilates\_moscow ✅!  
julia\_shustraya 😊

♡ 💬 📌

**48 vind-ik-leuks**

19 AUGUSTUS 2017

Aanmelden om dit leuk te vinden of hier op te reageren. ...





liz\_stu • Volgen

liz\_stu #tinoseghal and #brâncuși at the empty #fondationbeyeler paorima ❤️



32 vind-ik-leuks

29 AUGUSTUS 2017

Aanmelden om dit leuk te vinden of hier op te reageren. ...



galerie\_c • Volgen  
Fondation Beyeler

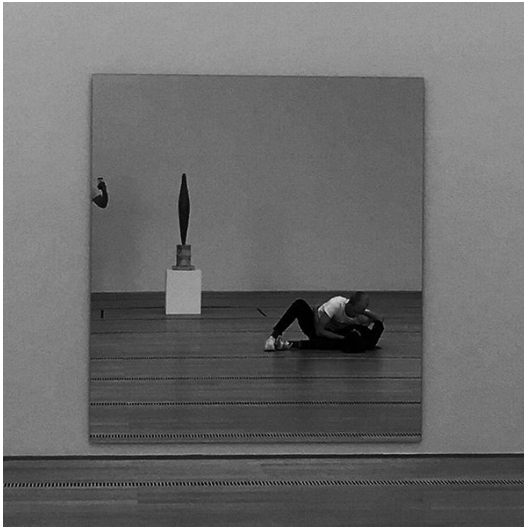
galerie\_c Tino Sehgal // in der Fondation Beyeler // Basel // 2017  
#tinoseghal #fondationbeyeler  
#performanceart #artlove #seenbyc  
#galeriec #artbasel @fondationbeyeler  
virggw ❤️  
carolemeimoux Beautiful  
morgana\_\_\_ Beauté ❤️



593 weergaven

30 AUGUSTUS 2017

Aanmelden om dit leuk te vinden of hier op te reageren. ...



abziehbild • Volgen  
Fondation Beyeler

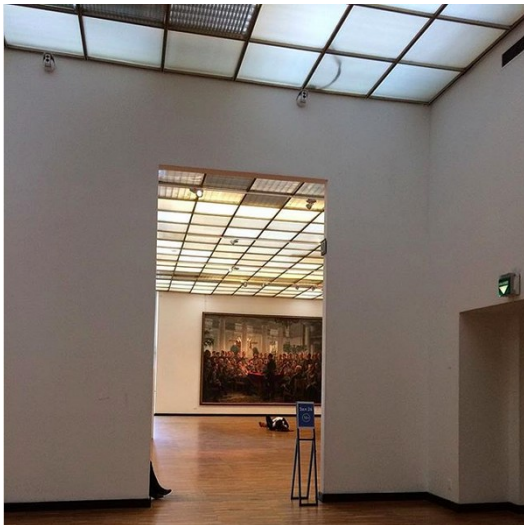
abziehbild Collective Piece #me  
#gerhardrichter #constantinbrancusi  
#tinosehgal#renzopiano  
#handmirrorbirdkisspace  
#fondationbeyeler #basel #latergram  
catherinetimotei 😊👍



59 vind-ik-leuks

31 AUGUSTUS 2017

Anmelden om dit leuk te vinden of  
hier op te reageren. ...



pkozlova • Volgen  
The State Tretyakov Gallery at Krymsky...

pkozlova #tinosehgal  
nastiakeleso :(  
pkozlova @nastiakeleso честно не  
фотографировала работу!  
nastiakeleso @pkozlova вон она ))  
pkozlova @nastiakeleso да я знаю и знаю,  
что нельзя это делать, поэтому и пишу!  
Молодой человек в чёрной футболке и  
эскадрильях на лавочке все мне пояснил  
про четыре работы и очень следил,  
чтобы я не фотографировала - так что у  
вас с этим все хорошо налажено!



69 vind-ik-leuks

1 SEPTEMBER 2017

Anmelden om dit leuk te vinden of  
hier op te reageren. ...



 **k.nstp.rt.l • Volgen**  
Fondation Beyeler

k.nstp.rt.l #tinosehgal#gerhardrichter#fondationbeyeler  
catherinetimotei 🙌🔥



**19 vind-ik-leuks**

3 SEPTEMBER 2017

Anmelden om dit leuk te vinden of hier op te reageren. ...



 **mash\_o\_mash • Volgen**  
The State Tretyakov Gallery at Krymsky...

mash\_o\_mash 'also thought of as a choreographer that makes dance for the museum setting' #tinosehgal



**43 vind-ik-leuks**

2 SEPTEMBER 2017

Anmelden om dit leuk te vinden of hier op te reageren. ...



**amaretto\_sour** • Volgen  
Fondation Beyeler

amaretto\_sour Yesterday's live performance of Tino Sehgal's "The Kiss" at Fondation Beyeler.

#latergram #tinosehgal #kissing #kiss #thekiss #art #performance #performanceart #live #liveperformance #sensation #emotion #choreography #museum #exhibition #constructed #constructed sensations #dance #love #what is love #innocent bystander #boys #amazement #confusion #lifelessons #curiosity #shame #observation

danontheway Da kann man sich schon mal an den Kopf greifen... 🙄🙄

amaretto\_sour @berncalling Die Reaktionen der Anwesenden waren köstlich: Alle Erwachsenen hat es eigentlich brennend interessiert, aber ich



85 vind-ik-leuks

4 SEPTEMBER 2017

Aanmelden om dit leuk te vinden of hier op te reageren. ...



**spiritoli** • Volgen  
The State Tretyakov Gallery at Krymsky...

spiritoli Тино Сегал категорически запрещает фото и видеосъёмку своих работ. После того как выставка заканчивается, от его произведений не должно оставаться никакого следа. Ахаха:))) Но в Москве он не исчезнет бесследно. Наследит и войдёт в анналы. #kiss #tinosehgal #contemporary #contemporaryart #performance #museum #gallery #tino\_sehgal #art #art👉 #Moscow



150 vind-ik-leuks

5 SEPTEMBER 2017

Aanmelden om dit leuk te vinden of hier op te reageren. ...



**cchstudio • Volgen**  
The State Tretyakov Gallery at Krymsky...

cchstudio CCH - Tino Sehgal (performance) photo by CCH  
#cchproduction #contemporaryart #contemporaryarts #contemporaryartcurator #contemporaryartmuseum #contemporaryartist #contemporaryartcollection #contemporaryartgallery #arte #art #arts #kunst #artcontemporain #artecontemporanea #fineart #artgallery #artgalleries #artcurator #artcollection #artdealer #artadvisor #artcollector #photooftheday #photography #insta #instart #tinosehgal #cchphoto #cchworkinprogress #moscow



48 vind-ik-leuks

8 SEPTEMBER 2017

Anmelden om dit leuk te vinden of hier op te reageren. ...



**festivalautomne • Volgen**  
Centre national de la danse - CN D

festivalautomne @gerardandkelly sont les invités du Festival cet automne au @le\_cnd, à la @fiacparis et au @centrepompidou avec le soutien de @fondationfiminco #festivalautomne2017 #gerard&kelly #tinosehgal fondationfiminco 🍌🍌🍌



44 vind-ik-leuks

29 SEPTEMBER 2017

Anmelden om dit leuk te vinden of hier op te reageren. ...





Tino Sehgal at MCA 50th "The Kiss"

240 views

👍 1    👎 1    ➦ SHARE    ☰ ...



**Andrew Coffey**  
Published on 21 Oct 2017

**SUBSCRIBE 2.6K**

Tune in everyday to watch.I VLOG about Chicago and upload videos and content in many forms.

SHOW MORE



gerardandkelly • Volgen  
Centre national de la danse - CN D

gerardandkelly REUSABLE  
PARTS/ENDLESS LOVE (2011) presented in  
September 2017 @le\_cnd as part of  
#festivalautomne. Pictured:  
@matthieubarbin @angelemicaux 📸  
marcdommage  
#gerardandkelly #reusableparts #rpel  
#tinosehgal #lecnd #kiss #performanceart  
#paris #pantin  
anna\_gaia\_anna 😊



133 vind-ik-leuks

6 NOVEMBER 2017

Anmelden om dit leuk te vinden of  
hier op te reageren. ...



bodyinperform • Volgen

bodyinperform Tino Sehgal'in, dans ve  
politikannın harmanlandığı performans  
işleri, izleyicinin de dahil olduğu bir  
diyalog ve durum alanına dönüşür. Alışla  
gelmişin dışında gerçekleşen bu  
gösterilerin sonunda herhangi bir kayıt  
veya belgeleme olmamaktadır. -  
-

Tino Sehgal blends ideas borrowed from  
dance and politics in performances that



40 vind-ik-leuks

16 APRIL

Anmelden om dit leuk te vinden of  
hier op te reageren. ...



**silviangosio** • Volgen

OGR - Officine Grandi Riparazioni Torino

silviangosio Tino Sehgal @ogr\_torino  
#performance #art #tinosehgal #ogr  
#torino #inlove #body #humans

giadaganassin com'è? voglio andarci  
settimana prossima

silviangosio @giadaganassin ma vieni  
a Torino? Sei a Torino? È una bomba ma  
io lo adoro sempre particolarmente!

giadaganassin @silviangosio arrivo  
giovedì prossimo! cercherò anche di  
venire all'opening :)

silviangosio @giadaganassin giusto,  
mè l'euro scordato! Dai dai che bello che  
bello!

giuliapont Ci sono anche io tra loro!  
Quando vieni??

giuliapont Cioè quando ritorni!!



90 vind-ik-leuks

2 FEBRUARI

Aanmelden om dit leuk te vinden of  
hier op te reageren.



**atpdiary** • Volgen

OGR - Officine Grandi Riparazioni Torino

atpdiary @ogr\_torino #OGR -  
#officinegrandiriparazioni #Torino  
#TinoSehgal a cura di #LucaCerizza  
#performance

elena.bordignon 🍷



127 vind-ik-leuks

2 FEBRUARI

Aanmelden om dit leuk te vinden of  
hier op te reageren.







**A** atpdiary • Volgen  
OGR - Officine Grandi Riparazioni Torino

atpdiary @ogr\_torino #OGR -  
#officinegrandiriparazioni #Torino  
#TinoSehgal a cura di #LucaCerizza  
#performance

♡ 💬 📌

55 vind-ik-leuks

2 FEBRUARI

Aanmelden om dit leuk te vinden of  
hier op te reageren. ...



**A** atpdiary • Volgen  
OGR - Officine Grandi Riparazioni Torino

atpdiary #diegoperrone #drawings  
interpreta #TinoSehgal @ogr\_torino #OGR  
- #officinegrandiriparazioni #Torino  
#TinoSehgal a cura di #LucaCerizza  
#performance  
jeanreynier Magnifico!

♡ 💬 📌

190 vind-ik-leuks

2 FEBRUARI

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**A** atpdairy • Volgen  
OGR - Officine Grandi Riparazioni Torino

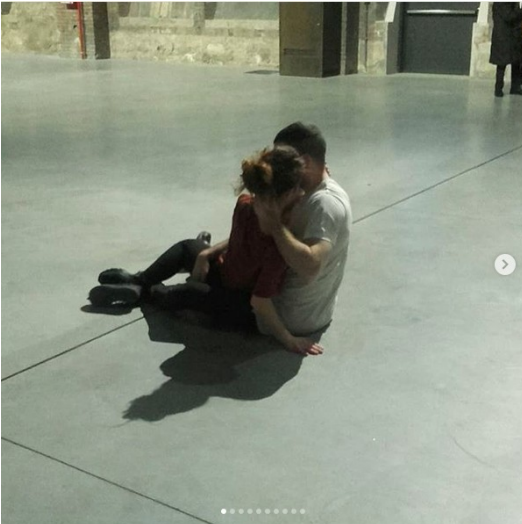
atpdairy #diegoperrone #drawings  
interpreta #TinoSehgal @ogr\_torino #OGR  
- #officinegrandiriparazioni #Torino  
#TinoSehgal a cura di #LucaCerizza  
#performance



134 vind-ik-leuks

2 FEBRUARI

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**laemanuela** • Volgen

laemanuela "Finché ci saranno dei corpi a trasmettere le situazioni che hai ideato, il tuo lavoro sarà indistruttibile." Tino Sehgal #OGRTorino #TinoSehgal #coreografie #azionicollettive #artecontemporanea #Torinobella

melamichela Manu quando torni???

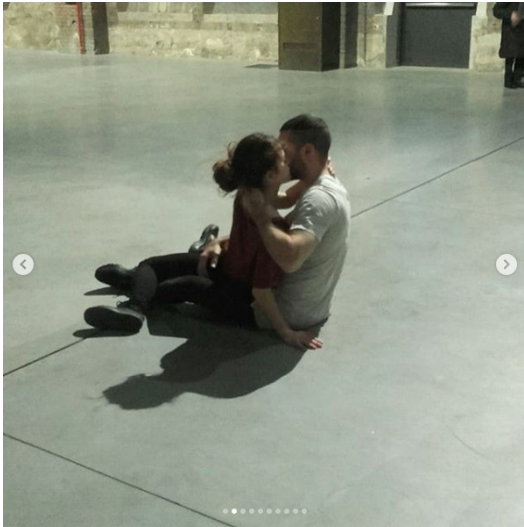
laemanuela Micky presto! A Pasqua!!!! Ti chiamo appena riesco a fermarmi un attimo e a respirare 🥹🥹




26 vind-ik-leuks

2 FEBRUARI

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 **laemanuela** • Volgen

laemanuela "Finché ci saranno dei corpi a trasmettere le situazioni che hai ideato, il tuo lavoro sarà indistruttibile." Tino Sehgal #OGRTorino #TinoSehgal #coreografie #azionicollettive #artecontemporanea #Torinobella

melamichela Manu quando torni!?!?

laemanuela Micky presto! A Pasqua!!! Ti chiamo appena riesco a fermarmi un attimo e a respirare 🥰🥰



**26 vind-ik-leuks**

2 FEBRUARI

Anmelden om dit leuk te vinden of hier op te reageren. ...



 **ele\_da** • Volgen

ele\_da #tinosehgal @ogr\_torino  
chris\_scherer Hot!



**42 vind-ik-leuks**

2 FEBRUARI

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This is So Contemporary



# Tino Sehgal and his work of art

8 years ago | More



Lars Vilks

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This piece is a commentary on Tino Sehgal's work made as a work of art in its own rights.

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Tino Sehgal and ...

Lars Vilks



Knock Down Ginger

Cleo Samoles-Little



hamasJAN14

Lars Vilks

## WELCOME BACK TINO SEHGAL

**Tate** has announced that **Tino Sehgal**, will undertake the annual commission for **Tate Modern's Turbine Hall** in 2012. To be unveiled on **24 July** that year, Sehgal's new work will be the thirteenth to be commissioned in The Unilever Series.



Tino Sehgal undertakes the annual commission for Tate's Turbine Hall in 2012. Sehgal has risen to

#Horst und Edeltraut (Johanna Pauen and Cosima Bucarelli), "Welcome Back Tino Sehgal", personal website, 23 July 2012.

<http://www.horstunedeltraut.com/oh-this-is-so-contemporary-welcome-back-tino-sehgal/>

## Oh this is so contemporary! Welcome back Tino Sehgal

Posted on 23/07/2012 by [ingridacme](#)

**Tate** has announced that **Tino Sehgal**, will undertake the annual commission for **Tate Modern's Turbine Hall** in 2012. To be unveiled on **24 July** that year, Sehgal's new work will be the thirteenth to be commissioned in The Unilever Series.



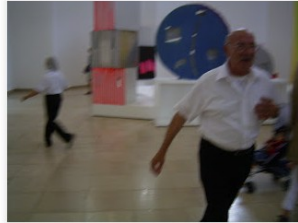
Tino Sehgal undertakes the annual commission for Tate's Turbine Hall in 2012. Sehgal has risen to prominence for his innovative works which consist **purely of live encounters between people**. **Avoiding the production of any objects**, he has pioneered a radical and yet entirely viewer-oriented approach to

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*This is so contemporary! (Dance performance by Venice Biennial guards at the Germania Pavillon, Tino Sehgal)*

Hans Kuiper, "Venice Biennial afterview and interview", personal website, 26 May 2013.  
<https://hanskuiper.blogspot.com/2013/05/venice-biennial-afterview-and-interview.html>





Most of Sehgal's work is presented in vacant museum rooms. As I entered one of these unoccupied rooms of the Stedelijk, I was prepared to witness or be a participant in another 'live-encounter'. Suddenly, I hear someone yelling behind me "Ohhhh, this is so contemporary". Three exuberant museum guards enter the room doing a daft disco dance around me whilst repeatedly singing the same line like a chorus. They encircle me so I have to sit through the entire performance. They end their dance, return to the three doorways of the room and announce the title of the work: "This is so contemporary, Tino Sehgal, 2004, MMK Frankfurt". It's amusing to watch them dance with energy, joy and fervour. Not every visitor, though, can appreciate the manner in which they are

---



赛格尔作品《这太当代了》（This is so contemporary, 2004-2015）：当观众走进空白无物的展厅时，三名穿着制服的工作人员就会出现展厅中，高声唱出“Oooh~ This is so contemporary, contemporary, contemporary...”并伴随着随机欢乐的舞蹈。

这使得赛格尔的作品极具争议，但这种争议却不同于经过运作后产生的话题热度：人们难以轻松地找到有关作品的影像与文字介绍，艺术家不经营网站，不撰写文章，对作品不进行记录与出版，甚至禁止他人参与拍摄留念。当作品在场馆中上演时，除去任何附加文本与图片的阐释，仅仅通过舞者间断式的讲出作品名称、年代和作者为其作品“署名”。这种做法强调的是观众的身临其境，而不是对艺术衍生物的消费。同时与观众的随机互动、信息

Lou Estran, *True Art*, 5 May 2015  
<http://m.trueart.com/news/34421.html>

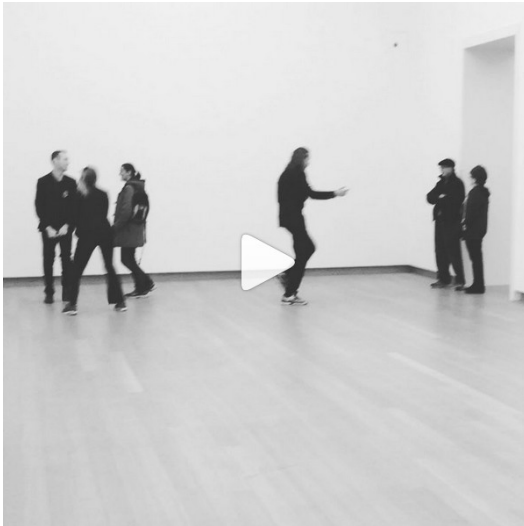
## a year at the stedelijk: tino sehgal

Stedelijk Museum Amsterdam

Dansers: n: surveillance



Klaas Mulder, "a year at the stedelijk: tino sehgal", *Afdeling Kunst & Cultuur (II)*, 1 May 2015  
<https://klaasmulderdotcom1.wordpress.com/2015/05/01/de-kus-the-kiss/>



**smmstyle\_com** • Volgen  
Stedelijk

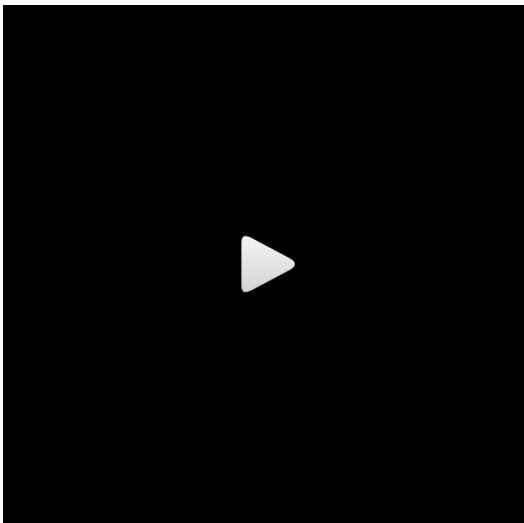
**smmstyle\_com** #thisissocontemporary  
#foundthisonightonmycomputer  
#2015inAmsterdam #tinoseghal  
#contemporaryart #dance #performance  
#stedelijkmuseumamsterdam  
20tuvae16 @inovum



245 weergaven

28 SEPTEMBER 2017

Anmelden om dit leuk te vinden of hier op te reageren. ...



**federica.zanco** • Volgen

**federica.zanco** Make sure the sound is on.  
#tinoseghal #performance #inthedark  
#fondationbeyeler #vocalbeauty  
#constructedsituations

**bijouxvictim** Hmmm

**federica.zanco** @bijouxvictim that's a poor sample, it was truly beautiful!

**bijouxvictim** @federica.zanco ❤️❤️

**lucabaldocchi** 👍

**placetropres** @federica.zanco this is so contemporary... ✨✨✨

**federica.zanco** @placetropres socontemporarysocontemporarysocontemporary...

**office\_1010** Super cool



370 weergaven

6 NOVEMBER 2017

Anmelden om dit leuk te vinden of hier op te reageren. ...



**jheungjudy • Volgen**  
Stedelijk Museum Amsterdam

jheungjudy 10 years after #tinosehgal Tino Sehgal's #thisiscontemporary featured #venicebiennale 2007, German Pavillion, the live work remains relevant involving the ever changing cast of museum personnel, the observed & the observers. #conceptualart, #performanceart, #liveart, #artperformance, #museumpeople, #artwatcher, #judyjheung



**36 vind-ik-leuks**

22 NOVEMBER 2017

Aanmelden om dit leuk te vinden of hier op te reageren. ...



**chaojiaxing • Volgen**  
Gropius Bau

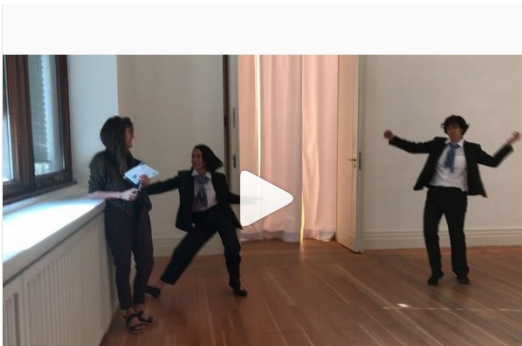
chaojiaxing #seeyouagain #immersive spaces since 1960s curator by #tinosehgal



**18 vind-ik-leuks**

11 JUNI

Aanmelden om dit leuk te vinden of hier op te reageren. ...



**juanenriquevitz • Volgen**  
Gropius Bau

juanenriquevitz @creo\_en\_todo being contemporary 📍 @tinosehgal xfraencisx 💕💕💕 fetusinphetu Gracias por spillerear al fin que ya TODOS lo vimos #culei gene4 Omfg!! gene4 Stop everything!!! creo\_en\_todo No buenooooo creo\_en\_todo No fotos

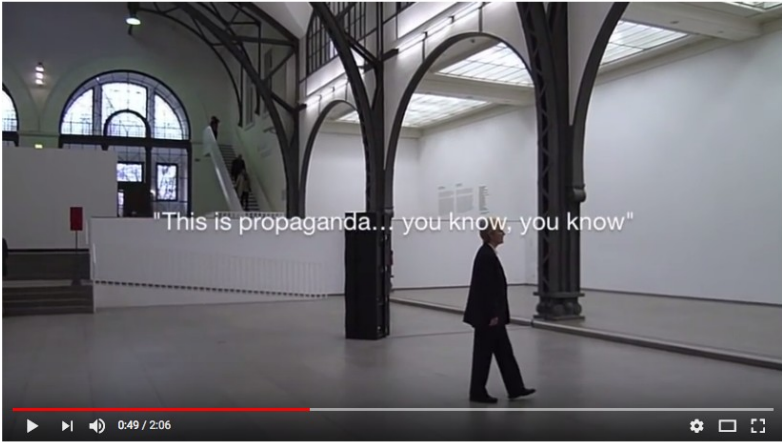


**388 weergaven**

13 JUNI

Aanmelden om dit leuk te vinden of hier op te reageren. ...

This is Propaganda



Una vigilante de museo canta en la sala: "Esto es propaganda"

4,586 views

21 likes

1 comment

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**mazomarzo**

Published on 1 Jan 2014

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La vigilante de una de las salas de exposición del Hamburger Bahnhof-Museum für Gegenwart de Berlín canta a plena voz: "Esto es propaganda. Ya lo sabes, ya lo sabes". Se trata de una acción del artista Tino Sehgal.

Category [News & Politics](#)

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## chmkoome's blog

A bundle of broken mirrors

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5 uur

A Happy Family

Blikvanzen

## Performance

Posted on 27 november 2015 by chmkoome

27 november 2015

Tot nu toe heb ik nog niet de gelegenheid genomen om de performances van Tino Sehgal te bezoeken in het Stedelijk Museum. Na twee eerdere ervaringen waarvan ik nogal onder de indruk was hoorde ik over de aankopen van het Stedelijk Museum en nam ik me voor om regelmatig een kijkje te nemen. Door toenemende activiteiten in mijn eigen praktijk is het daar niet van gekomen, maar vandaag was ik in Amsterdam en bezocht ik het Stedelijk, uitsluitend voor de performances. Bij het betreden van de vleugel waar de performances zich zouden afspelen hoorde ik direct al een heldere alt zingen: *This is propaganda*. Traag en met een licht crescendo kwam het uit de keel van een suppoost die na het zingen van de frase zei: *This is propaganda*, Tino Sehgal – 2002. In de zaal waarin dit zich afspeelde hingen grote abstracte werken, een mooie combinatie, maar ik moest ook denken aan de tekst van Hans Haacke over corporate art wat de ingetogen sfeer in de ruimte wel een schurend randje gaf. Tijdens het rondwandelen zag ik door een deuropening opeens naast een werk van Carl

Reacties [RSS](#)

[WordPress.com](#)



*This is Propaganda*, Tino Sehgal – 2002

[Stedelijk Museum](#)

Kees Koomen, "Performance", *chmkoome's blog*, 27 November 2015.

Credit: *This is Propaganda*, Tino Sehgal – 2002.

<https://chmkoome.wordpress.com/2015/11/27/performance/>





majof • Volgen  
Tate Modern

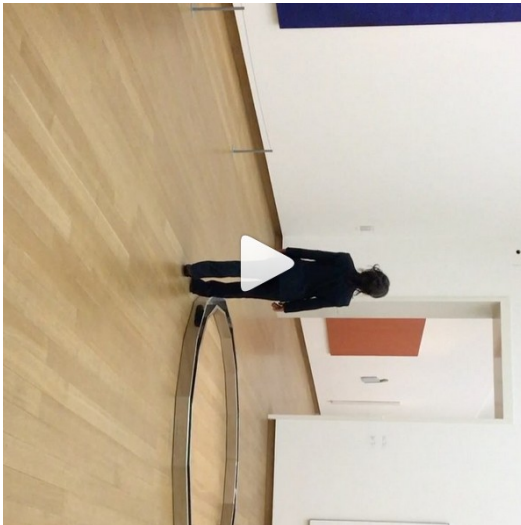
majof This is propaganda | Tino Sehgal, 2002 #tinosehgal #tatemodern #thisispropaganda #tbt



101 weergaven

12 JANUARI 2017

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haevanly • Volgen

haevanly #TinoSehgal, "This is propaganda 2002"

wwonmi 또 ㅈ고싶다 ㅈ

haevanly @wwonmi 침사 ㅈ



155 weergaven

15 JANUARI 2017

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