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

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 2013a. 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


“No photos allowed” [the museum]
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 sensuous 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, impersonal 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 Photographs! (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 vital.”

On Making Immaterial Art
Sehgal’s artistic career is defined by a paradoxical goal: to produce an offshoot of art that is “immortal.” “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?”
THE FIFTIETH ANNIVERSARY OF THE GUGGENHEIM MUSEUM

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


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 and 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
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.


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-
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.

January 26, 2010
Updated from December 21, 2009

#1146

**FOR ADDITIONAL INFORMATION CONTACT**
Betsy Ennis, Director, Media and Public Relations
Lauren Van Nutter, Senior Publicist
Solomon R. Guggenheim Museum
212 423 3840
pressoffice@guggenheim.org

For images of the Guggenheim Museum visit 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.
WERKE AUS DER SAMMLUNG DES MMK

Auf Wunsch des Künstlers keine Fotodokumentation.

This is so Contemporary, 2004

Performance

Erworben 2007
Inv. Nr. 2007/48

MMK Museum für Moderne Kunst Frankfurt am Main
Erworben mit großzügiger Unterstützung der Partner des Museum für Moderne Kunst (Deutsch Bank Deutsche
Girozentrale, DZ Bank AG, Deutsche Bank AG, Kurfürsten
AG, Helaba Landesbank Hessen-Thüringen, KFW
Bankenguppe und UBS Deutschland AG)

Tino Sehgal

* 1976 in London (UK)
PROJECT SUMMARY

TINO SEHГAL

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

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, processes and reception of the artist’s practice.

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

DOWNLOAD
Tino Sehgal

This is propaganda

2002

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
“No traces” [the press]
The Kiss
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.

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.


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
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.”

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
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
**Beschouwing**

**Deze kunstenaar maakt een museumbezoek onvergetelijk**

Laatste maand Tino Sehgal in Stedelijk


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

**Seghal 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

Italian Newspaper, eleonora_desantis, 20 March 2018
https://www.instagram.com/p/Bgil1I1NgM/
This is So Contemporary
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 2009 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
PHOTOS FOR TINO
by Ben Davis

The exact form that Tino Sehgal's highly anticipated show at the Guggenheim Museum will take, Jan. 26-Mar. 10, 2011, is not yet known. One thing that is definitely known, however: No photos will be allowed.

...more
Tino Sehgal, So Contemporary

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

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.

Tino Sehgal. This Is So Contemporary.

viernes 4 de marzo de 2016

“Tino Sehgal, This is So Contemporary”, El Semanario, 4 March 2016.
https://elsemanario.com/collaboradores/136281/136281/attachment/tino-sehgal-this-is-so-contemporary/
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 56th Venice Biennale.
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

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 chorégraphique 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* 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).
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/21586521@N02/3374288917

Mr. Sehgal is very keen upon this point. Please let us know when the images have been taken down.

Best,

--------

mi spiace, sostituire questa immagine...

Daniele Fragale 10y

Incredibile almeno se la sua filosofia è proprio quella di non documentare in alcun modo le sue opere e le sue mostre. ma qui si usagera!
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 sculptural 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, thinking 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 catalogues. No press releases herald the openings of his exhibitions; instead, there are no official openings, just

https://www.arnongrunberg.com/blog/1301-the-market
PHOTOS FOR TINO
by Ben Davis

The exact form that Tino Sehgal’s highly 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
Tino Sehgal artwork at the Guggenheim Museum. A couple enacts, in dance-like movements, many sculptures having to do with the Kiss: Rodin, Brancusi, Koons, etc.

tino sehgal installation, guggenheim
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 away almost twenty bucks to get into the Guggenheim, I was surprised to see the entire open air lobby 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 moving not on the floor in slow motion, I walked closer, took the picture below and wondered if there was more to the show.

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

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 Badia  Follow
Tino Sehgal exhibit @ Guggenheim Museum, NYC
Some folks just sat and watched them for a while

Eve Badia  Follow
Tino Sehgal exhibit @ Guggenheim Museum, NYC
a kiss during the performance
Eve Badía + Follow

Tino Sehgal exhibit @ Guggenheim Museum, NYC

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

Eve Badía + Follow

Tino Sehgal exhibit @ Guggenheim Museum, NYC

Just a Sunday afternoon, observing modern art in Manhattan.
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 DesignP Hawai'i, 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 possibility-art.
the human voice, language, bodily movement and social interaction, the dialogic or conversational situations act 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 into the world of objects and conservation, stressing, "My works belong in museums.""

TINO SEHGL 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 Sehgal's first in the museum's history. This museum, the...
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
— EscapedintoLife.com

© Images courtesy of Guggenheim NYC / Tino Sehgal
Credit: Tino Sehgal Guggenheim by Bionicgrrl.
"This is so contemporary, contemporary, contemporary" thekiss Tino Sehgal contemporary art immaterial
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’.

Thierry Somers, “Tino Sehgal at Stedelijk Museum”, 200% The lengths to which artists go, 29 April 2014
De kus / The Kiss

[Image]

bourgeois0490 @vacfoundation
tinoshegal #tretjakovgallery an amazing proposition 🌟🌟🌟!
olivier_gabet @bourgeois0490 😋😋 superdskota 😍
sexy_gal89 😍

I am also doing the clean version on the architecture museum! Come and see it bourgeois0490 I saw it 😇😊
jordrich90 😊

1.824 weergaven
2 AUGUSTUS 2017

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

kubaparis • Volgen

kubaparis #moodofthemoment #tinoshegal fondationbeyeler kubaparis brsivskj @_shikse__xy bellaswan_resorts 😃
jennyhasselbach Tino Sehgal's Arbeiten sind wunderbar rfutter Wenn Zeit und Raum still stehen...

1.153 weergaven
18 AUGUSTUS 2017

Aanmelden om dit leuk te vinden of hier op te reageren. ...
The sweetness + resistance of Tino Sehgal's work "kiss" meets the elegant Brancusi in Richter's "mirror". #foundationbeyeler #tinosehgal #brancusi #geraldrichter

19 vind-ik-leuks
19 AUGUSTUS 2017

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

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 🇹🇷
juilla_shuaxraya 😊

48 vind-ik-leuks
19 AUGUSTUS 2017

Aanmelden om dit leuk te vinden of hier op te reageren.
liz_stu • Volgen

liz_stu #inoselahal 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.

C galerie_c • Volgen

galerie_c Tino Sehgal // in der Fondation Beyeler // Basel // 2017 #inoselahal #fondationbeyeler #performanceart #artlove #seenbyc #galeriec #artbasel #fondationbeyeler virgyv 💖
carolelemieux Beautiful
morgana___ Beauté 💖

593 weergaven
30 AUGUSTUS 2017

Aanmelden om dit leuk te vinden of hier op te reageren.
amaretto_sour • Volgen

amaretto_sour Yesterday's live performance of Tino Sehgal's "The Kiss" at Fondation Beyeler.

#intergram #tinosehgal #kissing #kiss #thenkiss #art #performance #performanceart #live #liveperformance #sensation #emotion #choreography #museum #exhibition #constructed #constructedsensations #dance #love #whatido #innocentbystander #boys #amazement #confusion #lifelessons #curiosity #shame #observation
danentwecom Da kann man sich schon mal an den Kopf greifen... 🥺 >>>
amaretto_sour @berncalling Die Reaktionen der Anwesenden waren köstlich: Alle Erwachsenen hat es auffallend branntend interessiert. aber ich

68 vind-ik-leuks
4 SEPTEMBER 2017

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

spiritoli • Volgen

spiritoli Тино Сегал категорически запретил фото и видеозаписи своих работ. После того как выставка заканчивается, от его произведений не должно оставаться никакого следа. Ахаха))) Но в Москве он не исчезает бесследно. Наоборот, 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.
Sehgal a affirmé qu’il détournait les baisers célèbres de l’histoire de l’art – de Rodin, de Klimt… – et je crois que nous voulions déstabiliser cette chorégraphie de l’intime.

Gerard & Kelly
gerardandkelly • Volgen
Centre national de la danse – CN D

gerardandkelly REUSABLE PARTS/ENDLESS LOVE (2011) presented in September 2017 @le_cnd as part of #festivaldautomne. Pictured:
@mattheubarbin @angelemicaux @marcdommage
#gerardandkelly #reusableparts #reel #tinosengal #bleed #kiss #performanceart #paris #pantin
anna_gala_anna 😊

133 vind-ik-leuks
6 NOVEMBER 2017
Aanmelden om dit leuk te vinden of hier op te reageren.

bodyinperform • Volgen
bodyinperform Tino Sehgal’in, dans ve politiklarının harmanlandığı performans
şöleni, izleyicilerin de dahil olduğu bir diyaloğ ve durum anlaması içinde. Altışla
gelmişin denginde gerçekleştiren 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
Aanmelden om dit leuk te vinden of hier op te reageren.

71
silviamangosio • Volgen
OGR - Officine Grandi Riparazioni Torino

silviamangosio Tino Sehgal @ogr_torino #performance #art #tinosehgal #ogr #torino #ilove #body #humans
giadaganassin.com a voglio andarci settimana prossima
silviamangosio @giadaganassin ma vieni a Torino? Sei a Torino? È una bomba ma io lo adoro sempre particolarmente!
giadaganassin @silviamangosio arrivo giovedì prossimo! cercherò anche di venire all'opening ;)
silviamangosio @giadaganassin giusto, me l'ero scordato! Dai dai che bello che bello!
giuliapont C'è sono anche io tra loro? Quando vieni??
giuliapont Cioè quando ritorni!!

❤️ 😍
90 vind-ik-leuks
2 FEBRUAR

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 FEBRUAR

Aanmelden om dit leuk te vinden of hier op te reageren.
laemanuela "Finché ci saranno dei corpi a trasmettere le situazioni che hai ideato, il tuo lavoro sarà indistruttibile." Tino Sehgal #OGRTorino #TinoSehgal #coreografia #azionecollettiva #artecontemporanea #Torinobella
melamichela Manu quando tornerà???
laemanuela Micky presto! A Pasqua!!! Ti chiamo appena riesco a fermarmi un attimino e a respirare 😂 😂

Aanmelden om dit leuk te vinden of hier op te reageren.
laemanuela "Finché ci saranno dei corpi a trasmettere le situazioni che hai ideato, il tuo lavoro sarà indistruttibile." Tino Sehgal #OGRTorino #TinoSehgal #coreografia #azione #collettiva #artecontemporanea #Torinobella

meliamichela Manu quando torni???
laemanuela Micky presto! A Pasqua!!! Ti chiamo appena riesco a fermarmi un attimo e a respirare 😊😊

26 vind-ik-leuks
3 februari

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

ele_da • Volgen

ele_da #tinosehgal @oqr_torino
chris_scherer Hot!

42 vind-ik-leuks
2 februari

Aanmelden om dit leuk te vinden of hier op te reageren.
This is So Contemporary
Tino Sehgal and his work of art as a work of art

8 years ago | More

Lars Vilks

Related Videos

Autoplay next video

Tino Sehgal and ...
Lars Vilks

Knock Down Ginger
Cleo Samses-Little

hamasJAN14
Lars Vilks

This piece is a commentary on Tino Sehgal's work made as a work of art in its own rights.
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.horstundedeltraut.com/oh-this-is-so-contemporary-welcome-back-tino-sehgal/
Tino Sehgal 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
"Wir sind alle da, in social media" Hans Kuiper, art projects

This is so contemporary! (Dance performance by Venice Biennial guards at the Germania Pavilion, Tino Sehgal)
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 “Ohhh, 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...
Lou Estran, True Art, 5 May 2015
http://m.trueart.com/news/34421.html
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/
federica.zanco Make sure the sound is on. #tinoshanghai #performance #inthedark #fondationbeyeler #vocalbeauty #constructedsituations
bijouxvictim Hmmmm
federica.zanco @bijouxvictim that's a poor sample, it was truly beautiful!
bijouxvictim @federica.zanco 😍
lucabaldocchi 🎖
placetropes @federica.zanco this is so contemporary...
federica.zanco @placetropes socontemporary socontemporary socontemporary office_1010 Super cool

245 weergaven
28 SEPTEMBER 2017
Aanmelden om dit leuk te vinden of hier op te reageren.

370 weergaven
6 NOVEMBER 2017
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

mazomanzo
Published on 1 Jan 2014

La vigilante de una de las salas de exposición del Hamburger Bahnhof-Museum für Gegenwart de Berlin 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
Licence: Creative Commons Attribution licence (reuse allowed)
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 aankomen 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, uitbundig voor de performances. Bij het betreden van de vloer waar de performances zich zouden afspelen beoorde ik direct al een heldere aanzien: This is propaganda. Traag en met een licht crescendo kwam het uit de keel van een suppoet die na het zingen van de frase zat: This is propaganda, Tino Sehgal – 2002. In de zaal waarin dit zich afspeelde bingen 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


Credit: This is Propaganda, Tino Sehgal – 2002.

majof • Volgen
Tate Modern

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

101 weergaven
12 JANUARI 2017

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

haevanly • Volgen

haevanly #TinoSehgal, "This is propaganda 2002"
wwonniורך תורכסך ת
haevanly @wwonniılması

185 weergaven
15 JANUARI 2017

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