

Press release
Monday 23 June 2014

Up Hill Down Hall: An Indoor Carnival

BMW Tate Live Performance Event, Tate Modern, Turbine Hall

Saturday 23 August 2014, 15.00 – 18.00, free admission

tate.org.uk/bmwatelive • facebook.com/tategallery • @tate #BMWTateLive • Tate Google+

On Saturday 23 August, coinciding with the Notting Hill Carnival, Tate Modern will present *Up Hill Down Hall: An Indoor Carnival*, a new performance commission that offers critical and artistic perspectives on Carnival. *Up Hill Down Hall* continues Tate's innovative performance programme BMW Tate Live.

Informed by the history of the Notting Hill Carnival, contemporary artists Hew Locke and Marlon Griffith will use Carnival to reflect on ideas of public space, performance, and participation in performances set within an architectural design by Gia Wolff and a soundscape by Dubmorphology (Gary Stewart and Trevor Mathison). *Up Hill Down Hall* will consider Carnival as three interrelated elements, as performance art, a festival of otherness and a ritual of resistance.

London-based contemporary artist Hew Locke will create his first performance work, *Give and Take*, an exploration of the changing spatial politics of the Notting Hill neighborhood. The work both critiques the gentrification of the area and embraces the new cultural influences on this historically pan-Caribbean festival. *Give and Take* is realised in collaboration with the Batala Samba-Reggae band.

Trinidad-born, Japan-based visual artist and Carnival designer – or in colloquial Trinidadian, *masman* – Marlon Griffith will present *No Black in the Union Jack*, a piece inspired by the 2011 London summer riots. Produced in collaboration with Elimu Paddington Arts Mas Band, it fuses the nationalistic Caribbean motif of the humming bird with anti-riot police shields in body adornments that blur the boundaries between masquerader and police officer.

New York-based architectural designer Gia Wolff will transform the Turbine Hall into a carnival space reminiscent of Oscar Niemeyer's carnival stadium in Rio de Janeiro, the world-famous Sambadrome with *Canopy*, an installation stretching the length of the Turbine Hall. *Canopy* features custom-made red ropes hung above and under the Turbine Hall bridge and responds to the Turbine Hall as one of London's most iconic indoor public spaces.

London-based sound artists Dubmorphology will remix steel pan, calypso, reggae and punk tracks with texts relating to Notting Hill from Linton Kwesi Johnson to Zadie Smith, and elements from Gary Stewart's ongoing oral history archive of the Notting Hill Carnival. The live mix, entitled *Sonar*, will be played through a customised sound system on the bridge that crosses the Turbine Hall, alluding to sound system set ups under the Westway Bridge during Notting Hill Carnival.

Up Hill Down Hall: An Indoor Carnival is curated by Claire Tancons as part of Tate's ongoing performance programme BMW Tate Live. The programme frequently incorporates performances that explore the boundaries of contemporary art as they meet with genres such as dance, theatre, animation, film, music, and now Carnival. BMW Tate Live is curated by Catherine Wood, Curator, Contemporary Art and Performance, Tate and Capucine Perrot, Assistant Curator, Tate Modern.

For further press information please contact Elizabeth Flanagan or Bethany Bull
+44 (0)20 7887 8730 • Elizabeth.Flanagan@tate.org.uk • tate.org.uk/press

BMW Tate Live Talks: On Publicness
Tate Modern, Starr Auditorium
Monday 29 September, 18.30 – 20.30
£8, £5 concessions available

BMW Tate Live Talks is a series of talks and discussion that complement the performance programme. The second in this series takes place on Monday 29 September entitled 'On Publicness'. It will include discussion on how performance art can shape our understanding of public space. For more information on the BMW Tate Live Talks visit: www.tate.org.uk/whats-on/tate-modern/eventseries/bmw-tate-live-2014-talks

Notes to editors

1. *Up Hill Down Hill: An Indoor Carnival* is curated by Claire Tancons in discussion with Tate Modern's curatorial team and in collaboration with the artists in the project along with members from the Notting Hill Carnival Community including participants and volunteers from Elimu Paddington Arts Mas Band and Batala Samba-Reggae percussion band.
2. *Give and Take* by Hew Locke received additional support from Contemporary Arts Center New Orleans, as part of *En Mas': Carnival and Performance Art of the Caribbean*. The exhibition, which will open in 2015, is curated by Claire Tancons and Krista Thompson at the Contemporary Art Center (CAC), New Orleans and co-organized as a traveling exhibition by Independent Curators International (ICI), New York. The exhibition is made possible by an Emily Hall Tremain Exhibition Award with additional support from The Andy Warhol Foundation for the Visual Arts.
3. **BMW Tate Live**
BMW Tate Live is a long-term partnership between BMW and Tate that features innovative live performances and events including live web broadcast, in-gallery performance, seminars and talks. BMW Tate Live aims to reach an international audience through new forms of art, addressing audiences changing needs, tastes and interests in art. The initiative creates a new space for collaboration and a programme that encompasses performance, film, sound, installation and learning – areas where artists can take greater risks and experiment freely. The programme investigates transformation in all its guises and aims to provoke debate on how art can affect intellectual, social and physical change. More information at tate.org.uk/bmwtatelive
4. **BMW's Cultural Commitment**
For over 40 years now, the BMW Group has initiated and engaged in more than 100 cultural partnerships worldwide. The focus of this long-term commitment to culture is modern and contemporary art, jazz and classical music as well as architecture and design. BMW has worked with artists such as Gerhard Richter, Andy Warhol, Roy Lichtenstein, Olafur Eliasson, Jeff Koons, Zubin Metha, Daniel Barenboim and Anna Netrebko and commissioned architects such as Karl Schwanzer, Zaha Hadid and Coop Himmelbau. In London, BMW in partnership with the London Symphony Orchestra, hosts the BMW LSO Open Air Classics, a yearly live concert free of charge in Trafalgar Square, and supports Frieze Art Fair. The BMW Group takes absolute creative freedom in all the cultural activities it is involved in for granted – as this is just as essential for groundbreaking artistic work as it is for major innovations in a successful business. bmwgroup.com/culture

Contributors' Biographies

Claire Tancons is a curator, writer and scholar based in New Orleans whose work focuses on Carnival, public ceremonial culture, civic rituals and popular movements. Often curating for biennials (Prospect. 1 New Orleans, 7th Gwangju Biennale, CAPE09, Biennale Bénin, 7th Göteborg Biennial) Tancons has developed alternative genealogies and methodologies for thinking and presenting performance, including reclaiming the processional as a curatorial medium. She recently initiated a series of collaborations including *Far Festa: Nuove Feste Veneziane* (IUAV University and Bevilacqua La Masa Foundation, Venice, 2013), *En Mas': Carnival and Performance Art of the Caribbean* (Contemporary Arts Center New Orleans and Independent Curators International, New Orleans, 2014-2015) and *Psychic Pageant* (New Orleans Airlift, New Orleans, 2014). Tancons received many grants from the Andy Warhol Foundation, the Prince Claus Fund and the Foundation for Arts Initiatives among others and, in 2012, an Emily Hall Tremain Exhibition Award.

Formed by Gary Stewart and Trevor Mathison in 2004, Dubmorphology is a London-based interdisciplinary artist and research group who through experimental approaches to sound art, live cinema and installations, create innovative projects that blur the boundaries between the sonic, visual and performative. Dubmorphology's multidisciplinary activities across different countries enable them to forge relationships and dialogues across disciplines that bring together international artists, activists, academics and audiences. Recent exhibitions, biennials, laboratories and performances include *Uprising*, Bogota; *Multiplicidade*, Rio de Janeiro; *Haus der Kulturen der Welt*, Berlin; *Art Dubai*, Madinat Jumeirah; *Taipei Biennial*; *W.E.B. Dubois Institute*, Cambridge; *Afterimage*, Bristol; and *dOCUMENTA (13)*, Kassel.

Marlon Griffith began his artistic practice as a Carnival designer— or *masman* in Trinidadian colloquial. This background deeply shapes his work as a contemporary visual artist, which has performative, participatory, and ephemeral characteristics that derive from Carnival. Griffith has a longstanding experience in creating carnival performances both for the Trinidad and Notting Hill carnivals. He has also shown internationally including for *South-South: Interruptions & Encounters*, Toronto, 2009; *Global Caribbean*, Miami, 2010; *Wrestling with the Image: Caribbean Interventions*, Art Museum of the Americas, Washington 2011; *7th Gwanju Biennale*, South Korea, 2008; *CAPE09*, Cape Town, 2009; *Manifesta 9 Parallel Projects*, 2012 and *Aichi Triennale*, Japan, 2013. In 2010 Griffith was the recipient of a John Simon Guggenheim Fellowship and of a Commonwealth Award.

Hew Locke explores the subject of power, particularly through the representation of royal portraiture, coats-of-arms, public statuary, trophies, weaponry and costume. Drawing on the dynamic society of Guyana, the wider Caribbean and Europe, Lock delves deeply into the history behind the subject matter and objects involved in his work to create pieces that stand on a crossroad of cultures, mediums and historic references. Locke has exhibited both nationally and internationally including the National Portrait Gallery, Tate Britain, Victoria & Albert Museum and British Museum in London, New York Museum of Art and Design, Atlanta Contemporary Arts and at Brooklyn Museum, New York as well as the Pérez Art Museum, Miami. This year he will be taking part in *Prospect.3*, New Orleans and the *Kochi-Muziris Biennale*, India.

Gia Wolff is an architectural designer who is interested in architecture that embodies a reciprocal relationship between the user and the built environment and questions the performative aspects of the discipline. In 2013, Wolff was winner of the Wheelwright Prize for her project, *Floating City: The Community-Based Architecture of Parade Floats*, where she currently studies the traditions of parade floats—elaborate temporary and mobile constructions that are realized annually in various carnivals and festivals around the world. She is presently an adjunct professor at the Pratt Institute, School of Architecture, New York and an assistant professor at the Irwin S. Chanin School of Architecture at the Cooper Union, New York.