



Once More with Feeling

Performing the WAL/Make archive

Tate Modern
27 June 2009

3–6pm: Thameside Entrance and Green
7–9.30pm: East Room, 7th Floor

Admittance to the evening event is invitation only.

The Women's Art Library/Make and Feminist Review presents an evening of rediscovery and new feminist performance art organised by **Oriana Fox** recipient of the Art in the Archive: Living with Make Bursary 2009.

Oriana was invited to engage with the unique Women's Art Library/Make, based at Goldsmiths, University of London. The result is an evening of new work and a series of tableaux vivant illustrating an abbreviated history of feminist performance art that will include artists as diverse as Carolee Schneemann, Vanessa Beecroft, Marina Abramović, Rebecca Horn, Shirley Cameron and Evelyn Silver, Annie Sprinkle and Linda Montano. Performers featured in Oriana Fox's piece are **Judy Batalion, Sharon Bennett, Lucy Dear, Georgina Leahy, Carole Luby, Genevieve Maxwell** and **Lorraine Smith**.

Appropriating gestures, language and concepts from the history of feminist performance art I want to highlight the legacy of the field's forerunners and to comment on how their work has been reinterpreted, subverted or perhaps ignored by contemporary women's performance practice.

Oriana Fox

Afternoon events outside the Tate's Thameside entrance include:

Davina Drummond & Nadine Jarvis will invite the public for a cup of tea and a discussion about how to define feminism.

Caroline Smith as her alter-ego Mertle will be collecting your secrets on eating.

Lucy Thane will re-enact Betsy Damon's *7000 Year Old Woman* (1977).

The evening events in The East Room will also feature invited artists:

Katherine Araniello responds to Martha Rosler's *Vital Statistics of a Citizen, Simply Obtained* (1975), re-vitalising it from the perspective of contemporary disability politics.

Oreet Ashery will apply human hair to her face and body as she explores a compulsion that drove a number of early performances, such as Ana Mendieta's *Facial Hair Transplants* (1972) and Eleanor Antin's painstaking beard application for her alter-ego The King (1972).

Lilibeth Cuenca Rasmussen performs *Never Mind Pollock* in which she re-enacts works by Janine Antoni, Ana Mendieta, Orlan, Yayoi Kusama and others who used their bodies as expressive and painterly tools.

Caroline Smith's alter-ego Mertle (a 50s-era housewife) pays homage to Bobby Baker's *Drawing on a Mother's Experience* (1988) and draws on her experience, 'spilling' a selection of eating secrets collected from the public.

Please be aware some of these performances involve male and female nudity.

Publication in the Open Space section of Feminist Review will follow later this year.

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