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INSIDE ART

A Late Picasso Goes to Auction

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Tate Modern Free-for-All

Next month the Tate Modern will honor the 10th anniversary of its opening in the power plant in the Southwark section of London. To celebrate, the Tate, which has become known for raising the British public's awareness of contemporary art, invited the Italian artist Maurizio Cattelan and the curators Cecilia Alemani and Massimiliano Gioni to present an event, No Soul for Sale.

And they in turn invited more than 70 independent art spaces, nonprofit organizations and artists' collectives from around the world to create a festival of sorts, with performances, music, film and installations. Their projects and performances will be in the Tate Modern's cavernous Turbine Hall from May 14 to 16.

"It will be like a pop-up village," said Mr. Gioni, also director of special exhibitions at the New Museum in New York, as well as artistic director of the 2010 Gwangju Biennale in South Korea. Each participant will be allotted free space in the vast hall. "It is like a do-it-yourself art fair where nothing is for sale," he added.

Variety is part of the fun. Participants include the Kling & Bang Gallery from Reykjavik, Iceland, which plans to hang a giant column of blank cash register rolls from the ceiling, while the New York consortium K48 Kontinuum will plaster a huge photograph of a slice of pizza on the floor of its space. The Spanish artist Martí Anson will drive two curators, who make up the collective Latitudes, from their base in Barcelona to London by taxi and park inside Turbine Hall.

"That will be their space," Mr. Gioni said. Mr. Anson has designed the car and his chauffeur's uniform.

Vicente Todolí, the departing director of the Tate Modern, said in a telephone interview that he had worked on projects with Mr. Cattelan and Mr. Gioni for several years. So when they approached him about No Soul for Sale, he thought it would be a perfect fit because of the project's global reach and the museum's international nature. "Besides art, there will be continuous performances from morning till night," he added.



Don't exit through the gift shop

To celebrate ten years of Tate Modern this weekend, the Turbine Hall hosts a non-profit convention for independent artists. **Ossian Ward** meets the 'No Soul for Sale' gang

Aside from scoffing a big power station-shaped cake, Tate Modern will mark its tenth birthday this weekend by inviting 70 artist-run collectives, publishers and alternative spaces from all over the world to participate in an anarchic anti-art fair, 'No Soul for Sale - A Festival of Independents'. Among those bringing wares from afar are Barbur from Jerusalem with a self-styled bazaar, the Filipino Green Papaya Art Projects and the exotically named Auto-Italia South East, from deepest Peckham. *Time Out* caught up with the curatorial trio behind 'No Soul for Sale' - Cecilia Alemani, Massimiliano Gioni and artist Maurizio Cattelan - and asked Tate Modern's outgoing director, Vicente Todoli, why he's letting the lunatics take over the asylum.

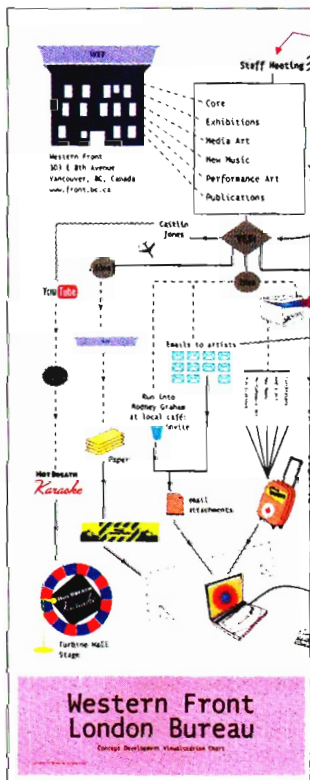
Why 'No Soul for Sale'? Are artists fed up with selling out? Is anyone really not-for-profit these days?

Maurizio Cattelan 'It's first of all a tribute to the artists and the art lovers who work beyond the traditional market system; it's about the people who keep art alive, during boom periods and down periods. People who don't think in terms of investment or market logic, but who, instead, create spaces and platforms for others to present their work.'

Massimiliano Gioni 'It's not so much that artists are fed up with selling or with selling out. It's simply that nobody ever pays respect to those who work in situations in which there is very little money but a lot of energy and enthusiasm. If it didn't sound so much like a Mastercard ad, I would say that what the participants in "No Soul for Sale" have in common is that they invest their time, their knowledge, their energies, which are simply priceless.'



Cecilia Alemani 'In the end, it doesn't matter if you are really not-for-profit. What matters is how resources are distributed and who they support: the participants in "No Soul for Sale" can do a lot with very little, creating new spaces, and new, possible art worlds for other people to participate in. Rather than being about money or selling, "No Soul for Sale" is about hospitality and generosity.'



Poster children
All participants have designed a flyer, including *Artis* from Israel, *Western Front Society* from Canada and *White Columns* from New York



Vicente Todoli 'That's what interested us at Tate in this project. It's like Tate has opened its space up to a village of art, and let others take over. Obviously we are not the only ones being hospitable here. All participants come at their own expense: they only receive the space for free. So they're as generous as Tate, if not more. But that's when things get interesting: when people are willing to

share, going beyond any immediate quantifiable gain.'

Is there not a risk that these artists and spaces at the margins will become institutionalised themselves by being shown in the cathedral of culture? Or do you think that their creativity will instead tinge the institution with a little of their own chaos and freedom?

MC 'Churches used to be much more open and popular than we imagine. Yes,

Tate Modern is a cathedral, but it's also a strange bazaar and a great place to hang out. Tate, too, is much more porous than we think. It's a museum I like a lot because it promotes a sort of mass elitism, which I find very contemporary.'

CA 'In general one could also say that the whole opposition - centre versus margin or underground versus mainstream - has dramatically changed in the last few years. "No Soul for Sale" is also about this shift: it recognises that the role of Tate and of a small not-for-profit place in Beijing is in the end almost equal. It might be idealistic or romantic, but we do believe such different institutions are much closer than we think. Recently Davide Quadrio from ArtHub Asia spoke of "de-institutions" to characterise the work of organisations that reinvent

'Tate Modern is a cathedral, but also a strange bazaar and a place to hang out'
Maurizio Cattelan

themselves and de-structure themselves. Maybe that's what Tate and these smaller groups have in common, the necessity to reinvent themselves, if they want to remain connected to art.'

MG 'And let's not forget that you don't become institutional by simply taking part in a three-day event at Tate: you talk to a different audience, you connect with other people, you show the art you believe in. It's not about being institutionalised but rather about creating a symbiotic, or parasitic, relationship with it.'

VT 'What did the Romans say? We are all dwarves on the shoulders of giants, aren't we?'
'No Soul for Sale' runs May 14-16 (see Other events in listings for more details or www.nosoulsale.com).

www.timeout.com/art

TATE MODERN: PHOTODUPLICATION; CATTELAN: SALVE BIANCHI; TODOLI: PABLO GUERRA/REA