

# The Artist Is Present By Marina Abramovic

**Felicitas Aull**

Marina Abramović Marina Abramović, Klaus Biesenbach, Klaus Peter Biesenbach, Museum of Modern Art (New York, N.Y.), 2010 Since the beginning of her career in Belgrade in the late 1960s, Marina Abramovic has been a pioneer of performance art, creating some of the most important works in the field. Marina Abramovic: The Artist is Present accompanies an exhibition at The Museum of Modern Art that documents approximately fifty of the artist's ephemeral, time- and media-based works from throughout her career. The book will also discuss a unique element of the Museum's retrospective, live performance: a new work created for the occasion, and performed by the artist herself; and recreations of Abramovic's works by other performers - the first such to be undertaken in a museum setting. The book spans over four decades of Abramovic's early interventions, and sound pieces, video works, installations, photographs, solo performances and collaborative performances made with the Dutch artist Ulay (Uwe Laysiepen). Its essays examine Abramovic's ideas of time, duration, and the reperformance of performance art as a way to extend it into posterity. Marina Abramovic also includes a CD, an audio recording of the artist's own voice, guiding the reader through the publication. The artist is present not only in the exhibition but also in the experience of the book.

**Marina Abramović** Marina Abramovic, 2010

Artist and Audience Relationship in "The Artist is Present" from Marina Abramovic Lucy-Melina Laschewski, 2020-08-10 Seminar paper from the year 2019 in the subject Art - Installation / Action/Performance Art / Modern Art, grade: 1,0, University of Dusseldorf Heinrich Heine (Anglistik II), language: English, abstract: The paper focuses on the audience's participation in Abramović's The Artist is Present. It will be analysed in terms of its constitution; further as to what extent the audience unknowingly plays in active role in simply being present. The central part of this paper is set on the relationship between artist and viewer. It will deal with how co-subjectivity, embodiment and presence, as well as the audience's suggestibility work together to create a unique form of community during the performance. An analytical basis for this closer examination will be provided through the 2012 published documentary by the same title Marina Abramović: The Artist is Present. First, this paper will shortly discuss performativity, embodiment and presence, and will give definitions based on, primarily, Erika-Fischer Lichte's Ästhetik des Performativen, in order to establish a general understanding of key factors regarding performance art. Secondly, the most important aspects of Abramović's performance will be presented. The

relationship between artist and audience will be analysed and discussed according to the concerns given above. As a result, the unique character of the established community between artist and audience in this specific performance piece will be made clear. Ultimately, it will become apparent as to how the relationship between artist and audience is established through embodiment and presence.

### **Marina Abramovic the Artist is Present ,**

*The Museum Visitor Experience at Marina Abramović's "The Artist is Present"* Maleen Junge, 2022-08-08 Seminar paper from the year 2017 in the subject Art - Installation / Action/Performance Art / Modern Art, grade: 1,8, Leuphana Universität Lüneburg (Kulturwissenschaften), course: Visitor Orientation and Research for Museums - Theoretical and Empirical Foundations, language: English, abstract: In order to analyse the visitors experience, the visitors experience and the learning of it is being explained by the example of the exhibition The Artist is Present by Marina Abramović in the Museum of Modern Arts in New York, putting it in reference to the Contextual Model of Learning (2000/2004) by Falk and Dierking. The exhibition took place in the MoMA in New York from March 14th until May 31st 2010 and showed the career of Marina Abramović with about fifty works spanning over four decades of her early interventions and sound pieces, video works, installations, photographs, solo performances, and collaborative performances made with Ulay (Uwe Laysiepen). In addition, Abramović performed an original work, that marked the longest duration of time that she has performed a single solo piece. Underlining the title of the exhibition „The Artist is Present“, for this performance Abramović sat on a chair in the middle of one level of the MoMA, in front of a table and another chair. This performance for the show asked visitors to come sit with her and essentially become a part of the performance piece. To see what the visitors experienced and learned at this exhibition, the personal experience at The Artist is Present, written by Francis Prose in the article Marina Abramović: When Art Makes Us Cry on the website of The New York Review will be analysed, as well as the things she has potentially learned during and after her visit at MoMA. Her statements about the visit to MoMA will be examined based on her personal, physical and sociocultural context in order to find out what she has ultimately learned during and after the visit to Abramović's exhibition.

**Marina Abramovic** Katya Tylevich, Marina Abramovic, 2023-09-21 Combining brand-new interviews, never-before-seen images and fascinating ephemera from her personal archives, this book creates a visual landscape of Marina Abramovic's personal and artistic life. Illustrated with more than 700 photographs, Abramovic provides insight on her most important works and some of her most difficult personal experiences, conveying the story with her signature emotion and wit. Fittingly blurring the lines between artist and art, this book acts as a keystone in the life of one of the most important performance artists in the world.

### **The Performance of the Artist Marina Abramovic in the Moma Â Museum of Modern Art, N Y As a Mirror of**

**Zeitgeist** Felicitas Aull, 2011-04 Seminar paper from the year 2010 in the subject Art - Installation / Action/Performance Art / Modern Art, grade: 1,0, European University Viadrina Frankfurt (Oder), course: Performing Arts and Spectacles in a Contemporary Multicultural World, language: English, abstract: A woman is sitting on a chair. 7 hours a day. Almost 3 months. What is this about? The description is confusing. The simplicity stumps the spectator, and meanwhile arouses the curiosity what could be behind that simple concept. 1.565 persons sat in front of Marina Abramovic, getting an impression of the spectacle, and much more persons even just watched the whole scenario. But what is it exactly that catches our intention, that brought so many journalists and the media in motion to speak and write about it? Is it simply our curiousness or is there something more deep and secret to be seen. What is a body, even a body that is not moving, just sitting, possible to tell us? How is it transporting the things it want to say, or the mind behind the body intends to tell. And how can we understand the speech we are going to see? My work became through times more simple and thus more difficult. Three months keeping that mental status, face to face with the public, feels like opening your soul. Marina Abramovic Maybe it is that citation that sets an inkling of what is happening through this piece of performance. There is a human being, opening its soul in the middle of New York, a city with 8 million inhabitants, more than 20 different nations, 12 languages and a status that we can call multiethnic megacity, a symbol for a globalised world that opens its limits and seems to become one fast and continuous movement. The following paper tries to analyse the performance piece The Artist is Present by Marina Abramovic in context to our contemporary multicultural world, its forces and debilities, considering to contemporary aims and changes as the meaning of time, presence, humanity and the sense of human b

The performance of the artist Marina Abramović in the MoMA - Museum of Modern Art, N.Y. as a mirror of zeitgeist  
Felicitas Aull, 2011-04-19 Seminar paper from the year 2010 in the subject Art - Installation / Action/Performance Art / Modern Art, grade: 1,0, European University Viadrina Frankfurt (Oder), course: Performing Arts and Spectacles in a Contemporary Multicultural World , language: English, abstract: A woman is sitting on a chair. 7 hours a day. Almost 3 months. What is this about? The description is confusing. The simplicity stumps the spectator, and meanwhile arouses the curiosity what could be behind that simple concept. 1.565 persons sat in front of Marina Abramović, getting an impression of the spectacle, and much more persons even just watched the whole scenario. But what is it exactly that catches our intention, that brought so many journalists and the media in motion to speak and write about it? Is it simply our curiousness or is there something more deep and secret to be seen. What is a body, even a body that is not moving, just sitting, possible to tell us? How is it transporting the things it want to say, or the mind behind the body intends to tell. And how can we understand the speech we are going to see? „My work became through times more simple and thus more difficult. Three months keeping that mental status, face to face with the public, feels like opening your soul.“ Marina Abramović Maybe it is that citation that sets an inkling of what is happening through this piece of performance. There is a human being, opening its soul in the

middle of New York, a city with 8 million inhabitants, more than 20 different nations, 12 languages and a status that we can call multiethnic megacity, a symbol for a globalised world that opens its limits and seems to become one fast and continuous movement. The following paper tries to analyse the performance piece *The Artist is Present* by Marina Abramović in context to our contemporary multicultural world, its forces and debilities, considering to contemporary aims and changes as the meaning of time, presence, humanity and the sense of human being in a complex system regarding the performance art history and intentions.

*Marina Abramović - the Artist is Present*, 2014

**Marina Abramović** Mary Richards, 2018-10-25 Marina Abramović is the creator of pioneering performance art which transcends the form's provocative origins. Her visceral and extreme performances have tested the limits of both body and mind, communicating with audiences worldwide on a personal and political level. Updated and revised throughout, the book combines: a biography, setting out the contexts of Abramović's work an examination of the artist through her writings, interviews and influences a detailed analysis of her work, including studies of the Rhythm series, *Nightsea Crossing* and *512 Hours* practical explorations of the performances and their origins. As a first step towards critical understanding, and as an initial exploration before going on to further, primary research, Routledge Performance Practitioners offer unbeatable value for today's student.

**Walk Through Walls** Marina Abramovic, 2016-10-25 "I had experienced absolute freedom—I had felt that my body was without boundaries, limitless; that pain didn't matter, that nothing mattered at all—and it intoxicated me." In 2010, more than 750,000 people stood in line at Marina Abramović's MoMA retrospective for the chance to sit across from her and communicate with her nonverbally in an unprecedented durational performance that lasted more than 700 hours. This celebration of nearly fifty years of groundbreaking performance art demonstrated once again that Marina Abramović is truly a force of nature. The child of Communist war-hero parents under Tito's regime in postwar Yugoslavia, she was raised with a relentless work ethic. Even as she was beginning to build an international artistic career, Marina lived at home under her mother's abusive control, strictly obeying a 10 p.m. curfew. But nothing could quell her insatiable curiosity, her desire to connect with people, or her distinctly Balkan sense of humor—all of which informs her art and her life. The beating heart of *Walk Through Walls* is an operatic love story—a twelve-year collaboration with fellow performance artist Ulay, much of which was spent penniless in a van traveling across Europe—a relationship that began to unravel and came to a dramatic end atop the Great Wall of China. Marina's story, by turns moving, epic, and dryly funny, informs an incomparable artistic career that involves pushing her body past the limits of fear, pain, exhaustion, and danger in an uncompromising quest for emotional and spiritual transformation. A remarkable work of performance in its own right, *Walk Through Walls* is a vivid and powerful rendering of the unparalleled life of an extraordinary artist.

Walk Through Walls Marina Abramović, James Kaplan, 2016 This memoir spans Marina Abramović's five-decade career, and tells a life story that is almost as exhilarating and extraordinary as her groundbreaking performance art. Taking us from her early life in communist ex-Yugoslavia, to her time as a young art student in Belgrade in the 1970s, the book also describes her relationship with the West German performance artist named Ulay who was her lover and sole collaborator for twelve years. Best known for her recent pieces 'The Artist is Present' and '512 Hours', this book is a fascinating insight into the life of one of the most important artists working today.

*Abramović-isms* Marina Abramović, 2024-10-22 A collection of fascinating and provocative quotations from the world-renowned performance artist.--

*Theatre and Museums* Susan Bennett, 2012-12-07 Bennett explores the relationship between theatre and museums, looking particularly at the collaborative processes that intertwine these two cultural practices. She argues that discourses of performance studies can open up new avenues of inquiry about the production and reception of the museum experience and its place in contemporary culture.

*The Power of Presence* Natalie Q. Godfrey, 2018 Neoliberalism privatizes social problems by severing the individual from the collective. This extends to human expressions of feeling. As a result, the neoliberal state captures potentially collective expressions of feeling as individual sentiments, dampening the possibility for collective political expression. This process is represented and sustained by what I term the feelings industry. To better understand how the feelings industry functions and explore some features of a space where it might be resisted, I turn to a performance by artist Marina Abramović. I argue that Abramović's *The Artist is Present* (2010) produces a space with vast potential for collective expression of affect; it serves as a constructed invitation to dwell in public feeling. Through the experience of collective presence, bodies within this space may resist neoliberal privatization of feeling.

Everyday World- Making: Toward an Understanding of Affect and Mothering Julia Lane, 2018-01-01 This cross-disciplinary collection considers the intersection of affect and mothering, with the aim of expanding both the experiential and theoretical frameworks that guide our understanding of mothering and of theories of affect. It brings together creative, reflective, poetic, and theoretical pieces to question, challenge, and re-conceptualize mothering through the lens of affect, and affect through the lens of mothering. The collection also aims to explore less examined mothering experiences such as failure, disgust, and ambivalence in order to challenge normative paradigms and narratives surrounding mothers and mothering. The authors in this collection demonstrate the theoretical and practical possibilities opened up by a simultaneous consideration of affect and mothering, thereby broadening our understanding of the complexities and nuances of the always changing experiences of world-making.

**Mapping Multimodal Performance Studies** Maria Grazia Sindoni, Janina Wildfeuer, Kay O'Halloran, 2016-12-01 This

book is a first attempt to map the broad context of performance studies from a multimodal perspective. It collects original research on traditional performing arts (theatre, dance, opera), live (durational performance) and mediated/recorded performances (films, television shows), as well as performative discursive practices on social media by adopting several theories and methodologies all dealing with the notion of multimodality. As a mostly dynamic and also interactive environment for various text types and genres, the context of performance studies provides many opportunities to produce meaning verbally and non-verbally. All chapters in this book develop frameworks for the analysis of performance-related events and activities and explore empirical case studies in a range of different ages and cultures. A further focus lies on the communicative strategies deployed by different communities of practice, taking into account processes of production, distribution, and consumption of such texts in diverse spatial and temporal contexts.

**Silence, Sounds, Music** Florian Freitag, Laura Katharina Mücke, Peter Niedermüller, 2025-02-20 This book examines the intersections of silence with immersive arts and experiences. Silence and immersion may seem antithetical: while immersion is supposedly induced by acoustic and other stimuli, silence is commonly understood as the absence or opposite of sound. Since the eighteenth century, however, silence has been established as a multifarious and polyvalent cultural concept. Immersion, in turn, though often used as a simple all-inclusive term, has old and complex ontological and epistemological roots. Organized into three parts, this book brings critical, historical, and theoretical debates on silence into dialogue with different notions of immersion. The 16 theoretical articles and case studies engage in discovering and questioning the continued prominence of both concepts in aesthetics, culture, and media. Covering music, film, digital, visual and performance art, theater, video games, and theme parks, the chapters discuss both highly canonical and rarely examined artifacts. Written by scholars from Germany, Austria, France, and Switzerland, the interdisciplinary collection includes perspectives from musicology, film studies, cultural and media studies, gender studies, art history, and philosophy. *Silence, Sounds, Music* addresses both an academic and a wider audience. It will be of interest to anyone interested in music, sound, immersive experiences, the so-called experience economy, and contemporary art and culture.

Encounters in Greek and Irish Literature Paschalis Nikolaou, 2020-03-20 *Encounters in Greek and Irish Literature* brings together literary experts in two traditions and some contemporary novelists writing in them: this distinctive group includes Katy Hayes, Mia Gallagher, Deirdre Madden, Paraic O'Donnell, Christos Chrissopoulos, Panos Karnezis, Sophia Nikolaidou, and Ersi Sotiropoulos. Their work is presented in context, not only through excerpts from published and unpublished fiction, but also through eight self-reflective essays that enhance our understanding of these authors' themes and modes. All these critical texts originate from a unique gathering of scholars and creative talent held at the Ionian University, Corfu, in October 2017, predominantly exploring Greek and Irish prose writing and the relationships between them. This volume paints a more complete picture through added scenes from drama, poetry and translation, and through considerations of the history and

associations of two literatures at the edges of Europe. Translation is integral to the dialogues fostered; the selected works by the Irish and Greek writers can be read in both Greek and English, a manifestation of, and a further point in, the reception of these authors beyond Greece and Ireland. The book opens with a comprehensive introductory essay by Joanna Kruckowska, and further insights into the creative mind and aspects of publishing are provided through a roundtable with the authors recorded at the time of the festival. This material further contributes to a remarkably structured look at the business of writing and the workings of two literary systems.

**Marina Abramovic: 7 Deaths of Maria Callas** Marina Abramovic, 2020-09-29 A clothbound companion to Marina Abramovic's tribute to Maria Callas, a new performance that recreates the iconic opera diva's famous onstage death scenes. An opera production conceived by the legendary performance artist Marina Abramovic (born 1946), *7 Deaths of Maria Callas* is a continuation of the artist's lifelong meditation on the female body as a source of both power and pain. Here Abramovic turns her focus to renowned opera singer Maria Callas, whose stunning soprano voice captivated audiences around the world in the mid-20th century. Though she remains one of opera's greatest singers, Callas' life was beset by struggle and scandal. Today, the opera diva is remembered for having been a figure of both talent and tragedy. Through a mix of narrative opera and film, Abramovic recreates seven iconic death scenes from the American-born Greek singer's most important roles--in *La Traviata*, *Tosca*, *Otello*, *Madame Butterfly*, *Carmen*, *Lucia di Lammermoor* and *Norma*--followed by an interpretive recreation of Callas' own death performed onstage by Abramovic herself. This clothbound volume serves as a companion to the live performance and provides insight into the conception, planning and execution of Abramovic's project, probing the many creative elements that make up this dynamic exploration of female suffering.

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