

# Marina The Artist Is Present

**James Westcott**

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

**Marina Abramovic the Artist is Present** ,

**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

*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.

*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.

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 Abramović - the Artist is Present ,2014

**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** 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 Abramović, James Kaplan, 2016 This memoir spans Marina Abramovic'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 an 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.

**Marina Abramovic** Kristine Stiles, Klaus Biesenbach, Marina Abramovic, Chrissie Iles, 2008-11-05 The definitive monograph on an artist who pioneered the use of the body in art.

When Marina Abramovic Dies James Westcott, 2014-08-29 The extraordinary life and death-defying work of one of the most important and pioneering performance artists in contemporary art. When Marina Abramović Dies examines the extraordinary life and death-defying work of one of the most pioneering artists of her generation—and one who is still at the forefront of contemporary art today. This intimate, critical biography chronicles Abramović's formative and until now undocumented years in Yugoslavia, and tells the story of her partnership with the German artist Ulay—one of the twentieth century's great examples of the fusion of artistic and private life. In one of many long-duration performances in the renewed solo career that followed, Abramović famously lived in a New York gallery for twelve days without eating or speaking, nourished only by prolonged eye contact with audience members. It was here, in 2002, that author James Westcott first encountered her, beginning an exceptionally close relation between biographer and subject. When Marina Abramović Dies draws on Westcott's personal observations of Abramović, his unprecedented access to her archive, and hundreds of hours of interviews he conducted with the artist and the people closest to her. The result is a unique and vivid portrait of the charismatic self-proclaimed “grandmother of performance art.”

Marina Abramovic Turned Herself Into Art and Wasn't Sorry Fausto Gilberti, 2024-10-03 The first ever picture-book biography for readers aged 4-7 years of the performance art pioneer - Marina Abramovic Marina Abramovic is a world-famous artist who uses her body to perform in unexpected and unusual ways that make an audiences think. She once sat back-to-back with her partner and had their hair tied together for over 17 hours. Another time, museum visitors watch her scrub 1,500 cow bones for six hours a day. This innovative book tells an inspiring story about the pioneering performance artist who is also the first female artist to hold a major solo exhibition at the Royal Academy of Arts in London. This special celebration for young readers of one of the most important contemporary woman artists of our time features striking black-and-white and red illustrations printed in Pantones throughout, together with a reproduction of the artist's work and a brief biography at the back of the book. In this innovative volume, Marina Abramovic and her cutting-edge work are brought to life for young readers like never before. Ages 4-7

*Marina Abramovic* Mary Richards, 2009-09-25 Routledge Performance Practitioners is a series of introductory guides to the key theatre-makers of the last century. Each volume explains the background to and the work of one of the major influences on twentieth- and twenty-first-century performance. Marina Abramovic 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. The book combines: a biography, setting out the contexts of Abramovic'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 The House with the Ocean View 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 are unbeatable value for today's student.

*Marina Abramovic & Ulay* Kasper Bech Dyg, 2024 From 1976 to 1988, Marina Abramovic and Ulay explored the extremes of human existence and relationships through performance art. They were partners both as lovers and artists, and together they created some of the most groundbreaking performances in art history. No Predicted End presents their final conversation, 30 years later, as they attempt to uncover a shared truth about love and art. In Relations in Space, they repeatedly walked into each other head-on for over an hour. In Rest Energy, they balanced each other around a taut bow, with the arrow pointed at Marina's heart. In Nightsea Crossing, they sat silently across from each other for seven hours, repeating this performance 22 times between 1981 and 1987. In their final joint performance in 1988, they walked from opposite ends of the Great Wall of China, covering over 4,000 kilometers in total. When they finally met, it was not, as originally planned, to get married, but to part ways once and for all. After an emotional reunion during Marina's performance The Artist is Present in 2010, and later a bitter legal conflict over rights in 2015, Ulay and Marina decided to meet one last time, for a conversation about their relationship and shared artistic journey. But this time, it was not exhaustion and pain that broke down boundaries, but the awareness of Ulay's terminal cancer.

*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.

**MARINA ABRAMOVIC** MARINA. ABRAMOVIC, 2025

**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.

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