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# Marina Abramovic The Artist Is Present

**Daniel F McAuley**



## **Marina Abramovic The Artist Is Present:**

*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 **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 Abramovic's The Artist is Present It will be analysed in terms of its constitution further as to what extent the audience unknowingly plays an 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 Abramovic 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 Abramovic'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 Abramović - the Artist is Present ,2014 *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 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 **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 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 Abramovi 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 Abramovi 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 Abramovi 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

**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 Abramovic'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 Abramovic 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 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 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

*The Play in the System* Anna Watkins Fisher, 2020-09-21 Acknowledging the difficulty for artists in the twenty first century to effectively critique systems of power Anna Watkins Fisher theorizes parasitism a form of resistance in which artists comply with dominant structures as a tool for practicing resistance from within

**The Body in Contemporary Art** Sally O'Reilly, 2025-10-28 A comprehensive international and critically praised survey of the body's role in contemporary art fully revised updated and featuring full color illustrations throughout *The Body in Contemporary Art* presents a global survey of art made since 2000 that takes the body as its focus Examining such areas as nature and technology identity politics and the grotesque writer and critic Sally O'Reilly traces the body's movement from a subject to a live medium of art and highlights how sociopolitical and cultural developments from contemporary scientific breakthroughs to the Russian Ukrainian war have all had a profound influence on

representations of the human form From painting and sculpture to installation video art and performance O Reilly reveals the myriad ways in which the body has inspired a generation of artists Featuring the work of both renowned and up and coming figures including Marina Abramovic Hew Locke Jenkin van Zyl Shirin Neshat Sarah Lucas and Shawanda Corbett *The Body in Contemporary Art* shows how the human form continues to be pivotal to our understanding and expression of our place in the universe International in scope with color illustrations throughout this edition has been comprehensively revised with an updated selection of artists and five new chapters covering topics such as clothing work and economics the nude and illness

**Posthuman Spiritualities in Contemporary Performance** Silvia Battista, 2018-06-19 This book provides an interpretative analysis of the notion of spirituality through the lens of contemporary performance and posthuman theories The book examines five performance artworks *The Artist is Present* 2010 by Marina Abramovi *The Deer Shelter Skyscape* 2007 by James Turrell *CAT* 1998 by Ansuman Biswas *Journey to the Lower World* by Marcus Coates 2004 and the work with pollen by Wolfgang Laib Through the analysis of these works the notion of spirituality is grounded in materiality and embodiment allowing the conceptual juxtaposition of spirit and matter to introduce the paradoxical as the guiding thread of the narrative of the book Here the human is interrogated and negotiated with within a plurality of other living organisms intangible existences and micro and macrocosmic ecologies Silence meditation shamanic journeys reciprocal gazing restraint and contemplation are analyzed as technologies used to manipulate perception and adventure into the multilayered condition of matter

The Mediatization of the Artist Rachel Esner, Sandra Kisters, 2018-01-31 This book offers trans historical and trans national perspectives on the image of the artist as a public figure in the popular discourse and imagination Since the rise of notions of artistic autonomy and the simultaneous demise of old systems of patronage from the late eighteenth century onwards artists have increasingly found themselves confronted with the necessity of developing a public persona In the same period new audiences for art discovered their fascination for the life and work of the artist The rise of new media such as the illustrated press photography and film meant that the needs of both parties could easily be satisfied in both words and images Thanks to these new media the artist was transformed from a simple producer of works of art into a public figure The aim of this volume is to reflect on this transformative process and to study the specific role of the media themselves Which visual media were deployed to what effect and with what kind of audiences in mind How did the artist critic photographer and filmmaker interact in the creation of these representations of the artist s image

The Theatrical Public Sphere Christopher B. Balme, 2014-06-12 The concept of the public sphere as first outlined by German philosopher J rgen Habermas refers to the right of all citizens to engage in debate on public issues on equal terms In this book Christopher B Balme explores theatre s role in this crucial political and social function He traces its origins and argues that the theatrical public sphere invariably focuses attention on theatre as an institution between the shifting borders of the private and public reasoned debate and agonistic intervention Chapters explore this concept in a variety of contexts including the debates that

led to the closure of British theatres in 1642 theatre's use of media controversies surrounding race religion and blasphemy and theatre's place in a new age of globalised aesthetics Balme concludes by addressing the relationship of theatre today with the public sphere and whether theatre's transformation into an art form has made it increasingly irrelevant for contemporary society

**The Routledge Companion to Performance Practitioners** Franc Chamberlain, Bernadette Sweeney, 2020-08-16 The Routledge Companion to Performance Practitioners collects the outstanding biographical and production overviews of key theatre practitioners first featured in the popular Routledge Performance Practitioners series of guidebooks Each of the chapters is written by an expert on a particular figure from Stanislavsky and Brecht to Laban and Decroux and places their work in its social and historical context Summaries and analyses of their key productions indicate how each practitioner's theoretical approaches to performance and the performer were manifested in practice All 22 practitioners from the original series are represented with this volume covering those born after 1915 This is the definitive first step for students scholars and practitioners hoping to acquaint themselves with the leading names in performance or deepen their knowledge of these seminal figures

**Exercises in Architecture** Simon Unwin, 2022-08-01 This revised edition of Exercises in Architecture Learning to Think as an Architect is full of new content building on the success of the previous edition All the original exercises have been revised and new ones added with the format changing to allow the inclusion of more supplementary material The aim remains the same to help pre or early course architecture students begin and develop their ability to think as architects Learning to do architecture is tricky It involves awakening abilities that remain dormant in most people It is like learning language for the first time a task made more mystifying by the fact that architecture deals not in words but in places places to stand to walk to sit to hide to sleep to cook to eat to work to play to worship This book was written for those who want to be architects It suggests a basis for early experiences in a school of architecture but it could also be used in secondary schools and colleges or as self directed preparation for students in the months before entering professional education Exercises in Architecture builds on and supplements the methodology for architectural analysis presented in the author's previous book Analysing Architecture the Universal Language of Place Making fifth edition 2021 and demonstrated in his Twenty Five Buildings Every Architect Should Understand Routledge 2015 Together the three books deal with the three aspects of learning any creative discipline 1 Analysing Architecture provides a methodology for analysis that develops an understanding of the way architecture works 2 Twenty Five Buildings explores and extends that methodology through analysis of examples as case studies and 3 Exercises in Architecture offers a way of expanding understanding and developing fluency by following a range of rudimentary and more sophisticated exercises Those who wish to become professional architects wherever in the world they might be must make a conscious effort to learn the universal language of architecture as place making to explore its powers and how they might be used The exercises in this book are designed to help

**Performance in Popular Culture** Sharon Mazer, 2023-08-31 Performance in Popular



Culture reveals the intricate relationship between performance and popular culture by exploring how theatrical conventions and dramaturgical tropes have informed the way the social is constructed for popular consumption Staged as a series of case studies this book considers the diverse ways the social is imagined and produced in live and mediated performances in images and texts in interactive experiences and in cultural institutions By looking at performance in popular culture the world we live in becomes more visible open to investigation and perhaps to change Performance in Popular Culture engages a wide range of disciplines and theoretical frameworks performance theatre and cultural studies comparative literature and media studies gender and sexuality critical race and post colonial theories Designed for accessibility at an undergraduate level the case studies make use of visual materials moving images and texts that are readily available to lecturers and students to scholars and to the general public

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