

# Marina The Artist Is Present

**Julia Lane**

**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.

**Walk Through Walls** Marina Abramovic, 2018-03-06 "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.

*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 attention, that brought so many journalists and the media in motion to speak and write about it? Is it simply our curiosity 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

**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 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.

*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 attention, 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.

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.”

**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.

**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.

**Documenting the Visual Arts** Roger Hallas, 2019-12-06 Bringing together an international range of scholars, as well as filmmakers and curators, this book explores the rich variety in form and content of the contemporary art documentary. Since

their emergence in the late 1940s as a distinct genre, documentaries about the visual arts have made significant contributions to art education, public television, and documentary filmmaking, yet they have received little scholarly attention from either art history or film studies. Documenting the Visual Arts brings that attention to the fore. Whether considering documentaries about painting, sculpture, photography, performance art, site-specific installation, or fashion, the chapters of this book engage with the key question of intermediality: how film can reframe other visual arts through its specific audio-visual qualities, in order to generate new ways of understanding those arts. The essays illuminate furthermore how art documentaries raise some of the most critical issues of the contemporary global art world, specifically the discourse of the artist, the dynamics of documentation, and the visibility of the museum. Contributors discuss documentaries by filmmakers such as Frederick Wiseman, Lynn Herschman Leeson, Jia Zhangke, and Trisha Ziff, and about artists such as Michael Heizer, Ai Weiwei, Do Ho Suh, and Marina Abramović. This collection of new international and interdisciplinary scholarship on visual art documentaries is ideal for students and scholars of visual arts and filmmaking, as well as art history, arts education, and media studies.

The Museum of Modern Love Heather Rose, 2025-04-08 An Amazon Editors' Best Book of December 2018 Art will wake you up. Art will break your heart. There will be glorious days. If you want eternity you must be fearless. —from The Museum of Modern Love Arky Levin has reached a dead end. Unexpectedly separated from his wife, he suddenly has the space he needs to work composing film scores—but none of the peace of mind he needs to create. As he wanders the city, guilty and restless, it's almost by chance that he stumbles upon an exhibition that will change his life. The installation the fictional Arky discovers—which is based on a real piece of performance art that took place in 2010—is inexplicably powerful. Visitors to the Museum of Modern Art sit across a table from the performance artist Marina Abramović, for as short or long a period as they choose. Although some go in skeptical, almost all leave moved. And the participants are not the only ones to find themselves changed by this unusual experience: Arky finds himself drawn to the exhibit. He returns day after day to watch other people sit with Abramović—and as he does, he begins to understand what might be missing in his life and what he must do.

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.

**Image and Presence** Natalie Carnes, 2017-12-12 Images increasingly saturate our world, making present to us what is distant or obscure. Yet the power of images also arises from what they do not make present—from a type of absence they do not dispel. Joining a growing multidisciplinary conversation that rejects an understanding of images as lifeless objects, this book offers a theological meditation on the ways images convey presence into our world. Just as Christ negates himself in order to manifest the invisible God, images, Natalie Carnes contends, negate themselves to give more than they literally or materially are. Her Christological reflections bring iconoclasm and iconophilia into productive relation, suggesting that they need not oppose one another. Investigating such images as the biblical golden calf and paintings of the Virgin Mary, Carnes explores how to distinguish between iconoclasms that maintain fidelity to their theological intentions and those that lead to visual temptation. Offering ecumenical reflections on issues that have long divided Protestant, Catholic, and Orthodox traditions, *Image and Presence* provokes a fundamental reconsideration of images and of the global image crises of our time.

**Taylor Swift and the Philosophy of Re-recording** Brandon Polite, 2025-01-09 A lively and thorough exploration of the aesthetic, metaphysical, ethical, political, and legal implications of Taylor Swift's ongoing project of re-recording her first six studio albums. When Taylor Swift's record label was sold in 2019, the six studio albums she recorded for them came under the control of a person with whom she has had years of bad blood: Kanye West's former manager Scooter Braun. But rather than move on, Swift chose to take the unprecedented step of re-recording duplicate versions of those albums. With all of the profits made from selling, streaming, and licensing these "Taylor's Versions" going directly to Swift, she could deprive Braun of potentially hundreds of millions of dollars. The gambit has already paid off. The first two Taylor's Versions (of *Fearless* and *Red*) debuted at Number 1 on the Billboard charts and have sold over one million copies so far; and four more are still on the way. In this book, ten philosophers, a music producer and a composer/music technologist explore the philosophical richness of Swift's project and the questions it raises: Are Swift's re-recordings new works of art or mere copies of the originals? Do the Taylor's Versions of the songs have the same meanings as the original versions, or do they now mean something different? Is her re-recording project genuinely artistic or merely commercial? Is Swift standing up for artists' rights or looking out for herself? Does the music industry exploit artists, and, if so, how should it be reformed? Together they show the philosophical dividends one of the most famous and acclaimed recording artists of her generation is capable of producing. For anyone interested in the complicated relationship between popular art and commerce this book is a must-read.

**Embodying Transformation** Maryrose Casey, 2015-06-01 The essays in this collection explore transcultural events to reveal deeper understandings of the dynamic nature, power and affect of performance as it is created and witnessed across national and cultural boundaries. Focusing on historical and contemporary public events in multiple contexts, contributors offer readings of transcultural exchanges between Europe, Asia and the Middle East, between colonisers and the colonised

and back again. In the process the authors explore questions of aesthetics, cultural anxiety, cultural control and how to realise intentions in performance practice.

## **Marina The Artist Is Present** Book Review: Unveiling the Power of Words

In a global driven by information and connectivity, the power of words has become more evident than ever. They have the ability to inspire, provoke, and ignite change. Such is the essence of the book **Marina The Artist Is Present**, a literary masterpiece that delves deep in to the significance of words and their effect on our lives. Compiled by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we will explore the book's key themes, examine its writing style, and analyze its overall effect on readers.

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