

AS ONE

NEON + MAI

SCREENINGS

Week 5

Tuesday 5/4

12.00-14.00 + 16.00-20.00 **1F**

LONG DURATIONAL WORK FROM IMMATERIAL a series of videos from the MAI archive

Videos courtesy of the artists

In 2014, MAI launched its digital journal called IMMATERIAL, which featured interviews with artists, scientists, and thinkers, and highlighted durational works from artists around the world. New selections of the documentation from these works are shown in this collection.

Ana Prvacki

b. Pančevo, former Yugoslavia (Serbia),

The Money Mountain (2008)

Duration: 40 hours, 8 hours a day for 5 days

At the Tips of Your Fingertips (2007)

Video Length: 00:01:38

For *The Money Mountain* (2008), Ana Prvacki used wet wipes to clean paper currency given to her by members of the audience in an installation consisted of piles of moneybags. The artist first performed this piece over the course of two hours. For *Time Becomes Form* (2007-9), a series of long durational performances curated by Marina Abramovic at Artists Space (NY), Prvacki performed the piece eight hours a day for five consecutive days. When asked about the experience, Prvacki stated that re-performing the work in a long durational format, "was like a marathon experience, but it's also such a different way of experiencing your own work. You can't escape. I don't know why I'm thinking of psychoanalysis, but it seems like this kind of situation where you just have to face it. You're there and you can't leave." Over the course of the durational performance, Prvacki laundered approximately \$5000 USD.

James Murray

b. United States

The Awakening: A(re)Performance (2012)

Duration: 12 hours

Video Length 00:06:51

The Awakening: A (re)Performance is a twelve hour flagging dance created using a a single strobe light, documented with a single video camera, and recorded for playback within the gallery. *The Awakening: A (re)Performance* sought to understand the role music played during the AIDS crisis. This performance looked to the musical period between 1980 and 2000 as source material to begin an exploration into the importance of the dance floor during the AIDS crisis. The music score used for the performance was collected through a series of open calls and direct requests to the public. The open calls were posted on forums, mailing lists, social media sites as well as public and private online groups. By crowdsourcing the musical score for the performance, Murray built a community for those affected by the crisis. The music sent to the artist was that which held for the public a certain kind of importance through the AIDS crisis and embodied the time period becoming emblematic of their journey through this period in history.

Yingmei Duan

b. China

Sleeping in Van Gogh Museum (2005)

Duration: Seven Days (Six Hours Per Day)

Video Length: 00:01:07

This live performance by artist Yingmei Duan is inspired by Egon Schiele's works exhibited in the Van Gogh Museum in Amsterdam. Looking at Schiele's self-portraits, Yingmei Duan was reminded of dead bodies that had been buried for a very long time. The artist noticed that in all of the portrait photographs, Egon Schiele looked absent-minded, as if he is sleeping or dreaming. As she contemplated the paintings of Schiele, the artist often recognized herself in them. Whenever possible, Duan uses her time to sleep in order to be far away from the world and from life itself. During the exhibition, Duan sleeps daily on a shelf in the space from 10am till 6pm for one week. She is wearing pajamas and sometimes appears as if she is sleepwalking or moving unconsciously.

Happy Yingmei (2014)

Occupying a dreamlike forest glade installed inside the Art Gallery of NSW for the duration of the Sydney Biennale, Chinese artist Yingmei Duan hands out written wishes to exhibition visitors in this ongoing performance and sound installation.

Abigail Levine

b. United States

Refrain (2013)

Duration: 8 hours

Video Length: 00:03:32

Abigail Levine creates a cyclical choreography through the repeated writing of a phrase. These danced refrains produce visual documents that trade legibility for physical accumulation, expanding the original phrases through imperfect repetition. The refrains performed at the Farm Project Space and Gallery are excerpted from John Cage's 1951 "Lecture on Something" and his 1959 "Lecture on Nothing." Without looking and while remaining attached to the wall on which they are writing, the performers write the same phrase 500 times beginning in the same place each time. Each time the performer writes the phrase, he or she moves a small stone from a pile in the middle of the room.

Holly Victoria Matthews

b. United Kingdom

Durational Drawings (2015-Ongoing)

Duration: Six Hours

Video Length: 00:18:04

Holly Victoria Matthews' practice is centered on her investigation of how to document her stream of consciousness through drawing and durational performance. To make physical her internal language - creating a dialogue between her and the sensory outside world.

Nezaket Ekici

b. Turkey

Border Inside (2011)

Video Length: 00:10:42

In this 11-hour video-performance, Nezaket Ekici chews pieces of gum one after the other and glues the chewing gums on the glass. During the process, the American flag is developed and ends when the flag is done. The video shown is a time lapse of this performance.

Monali Meher

b. India

Riceville/Whiteville (2006)

Duration 21 Hours

Video Length: 00:07:15

The piece consisted of the Monali Meher building temporary structures made of natural, site specific materials at a construction site for a new bus station. The materials included sand, bricks, cement tiles, wood, and rice the artist cooked right on site of the installation. She then used the rice as both decoration and holding material for the structures she created. Meher did not ask for the construction to stop in order to exhibit her installations, but instead wanted the installations to get destroyed overnight so that she would have to begin again the next day and rebuild. She did this for three days, seven hours per day.

Christos Linou
b. Australia
Naked Peel (2014)
Duration: 12 Hours
Video Length: 00:12:53

Christos Linou once had a dream in which he saw his mother in a dark room amidst steam. She was sitting on a huge pile of oranges, peeling them one by one and smiling at Linou. For this performance, Linou used somatic methodologies to listen to and feel his body. The artist peeled 1,200 oranges and fastened the peels to his naked body. The pulp was hung in a crate, showering orange juice onto the artist's skin and the floor, acting as a dripping metronome. The long durational dance performance was an attempt to re-create the sensory experience of the dream from the artist's memory through the use of trance, ritual, and sadomasochistic embodiment practices in dance. The smell of oranges filled the room as the artist mediated on his memory of the dream, bringing the sensory experience to life.

Anna Berdston
b. Sweden
Du Fick Svart (2013)
Duration: 7 hours
Video Length: 00:05:39

For this performance, the artist sits on a chair dressed in an office suit. In front of her is a table with a chessboard, which stands against a pane of glass. The pieces on both sides of the chessboard are white. On the other side of the glass plane is another chair. Members of the public are invited to sit in the chair. "Du fick svart" ("You have black") is what the Knight says to Death as they are choosing which color to play. Death's reply is, "It's the most appropriate, isn't it?" On the board, there are no black pieces. This performance piece is based on Ingmar Bergman's film "The Seventh Seal" (1957). Although "The Seventh Seal" was not filmed on the island of Fårö, where Anna Berndtson performed "Du Fick Svart," Bergman lived on Fårö and filmed many of his other films there.

Angela Freiburger
Born in Rio de Janeiro, Rio de Janeiro, Brazil
Bath House (2001)
Duration: 6 Hours
Video Length: 00:02:02

For this performance and installation, the artist installed four different kinds of bathtubs she sculpted from Portuguese pink marble, lying down in each of the bathtubs, her body becoming one with the stone and taking on the objects' physical traits.

Longva+Carpenter
Based in United States
Shelter (2012)
Duration: 6 Hours
Video Length: 00:02:49

Longva+Carpenter is a collaborative partnership with Norwegian multi-media artist Terese Longva and US performance/installation artist Laurel Jay Carpenter. As the third performance in the Needs Series (after Hunger and Thirst), Shelter explores notions of protection, comfort and restraint. One woman sits at a solid table, piled high with pea-sized stones. She considers, perhaps counts, and drops each one to the ground. A second woman, with a similar, heavy table and chair strapped to her back, attempts to drag an overflowing bag of stones across the length of the gallery. Both women have identical materials—table, chair, 100 yards of white rope, a black cloth bag and 400 pounds of stone—but each connects to the materials individually. The women also wear mirrors around their necks that demand that they face themselves as they perform these seemingly senseless, endless, yet poignant, tasks.

Temporary Distortion
Based in United States
My Voice has an Echo in it (2014)
Duration: 6 Hours
Video Length: 00:26:18

"MY VOICE HAS AN ECHO IN IT" (2014) is a six-hour, installation-based performance with live music, text, and video, unfolding in a fully enclosed 24' x 6' hallway surrounded by two-way mirrored windows. In this long durational work, spectators watch the performance at listening stations positioned along the outside perimeter of the installation and are provided headphones with individual volume controls for hearing everything happening inside. Live instruments, spoken text, and song are combined to create a complex and densely layered soundscape. The audience can see inside, but the performer observes only a never-ending series of reflections in the opposing walls of see-through mirrored glass.

Snežana Golubović
b. Serbia
Counting (2005)
Duration: max. 6 Hours
Video courtesy of the Artist
Duration: 00:13:26

There is a story that Nikola Tesla, a famous Serbian inventor (best known for his many revolutionary developments in the field of electromagnetism in the late 19th and early 20th centuries) would never touch another person's hair. Tesla, who had many fears and obsessions, claimed that it felt too intimate and scary for him to touch someone else's source of power and electricity. Based on this story, Snežana Golubović believes as well that hair is a source of human energy. Specially, Golubović views hair as a source of power for a woman. In the summer of 2005, German performance artist Herma Auguste Wittstock invited Golubović to create a collaborative work with her. The original idea was to have Wittstock count Golubović's hair, but during the preparation for the Performance Event Brutal Education in Avignon, the concept for the work was changed. Instead of Wittstock counting Golubović's hair, Golubović counted her own. Since then, the performance has been realized 17 times, each time varying in duration. The first performance in Avignon was the longest, occurring over six hours with 7,046 strands of the artist's hair counted. This video documents 10 different variations of this performance.

Wednesday 6/4

12.00-18.00 **IF**

Reel of Marina's T.V. interviews, 1980s - 90s
Video courtesy of Marina Abramović's archives

A reel of T.V interviews conducted by Marina Abramović between the 1980s - 90s on the topic of performance

Thursday 7/4

12.00-18.00 **A**

Iconoclasts – episode feat. Marina Abramović & James Franco, 2012
Directed by Caroline Suh. Courtesy of Outpost Digital / RadicalMedia

In the Season 6 premiere of *Iconoclasts* from Sundance TV, the unpredictable James Franco visits boundary-pushing performance artist, Marina Abramović. While she covers him in gold leaf to turn him into a living statue, the two discuss the creative risks that have defined their work.

12.00-14.00 + 16.00-20.00 **IF**

Marina Abramović + MAI in Brazil: a series of videos from MAI
Videos directed by Marco Del Fiol
Courtesy of Casa Redonda

Marina Abramović's research in Brazil started in the late 1980's. Since 1989, Abramović has visited Brazil numerous times studying crystals and precious stones, and their influence on the human body and mind. In 2015, at SESC Pompeia, MAI presented the Abramović Method; a series of talks with Abramović; and eight Brazilian artists who performed during the duration of the exhibition. There was also a designated space for free experimentation and collaboration, where visitors had the opportunity to explore the directions and limits of immaterial art and performance, as well as special programming that included re-performances of Abramović's work by artist Andrea Boller. A selection of video documentation for each durational performance and the behind the scenes interviews will be screened, including a trailer for Marina Abramović's upcoming film, *The Space In Between*.

Long-durational performers:

Ayrson Heráclito (based in Bahia): Transmutação da Carne [Transmutation of The Meat]
Fernando Ribeiro (based in Paraná): O Datilógrafo [The Typist]
Grupo Empreza (based in DF/Goiás): Vesúvio [Vesuvius]
Maikon K (based in Paraná): DNA de DAN [DNA of DAN]
Marco Paulo Rolla (based in Minas Gerais): Preenchendo o Espaço [Filling the Space]
Maurício Ianês (based in São Paulo): O Vínculo [The Bond]
Paula Garcia (based in New York): Corpo Ruindo [Crumbling Body]
Rubiane Maia (based in Espírito Santo): O Jardim [The Garden]

Friday 8/4

12.00-16.00 **1F**

STUDENT BODY: a series of videos from Marina Abramović Institute (MAI)

Marina Abramović

Le Lavoir, (1995)

Courtesy of Marina Abramović archives

A four part video series made by Marina Abramović during a Cleaning the House Workshop of exercises in the water. Each video follows one exercise that is completed during a daily swim in a natural body of water during the 3-5 day workshops.

Independent Performance Group

Reel from Van Gogh Museum

Reel from Illy

Courtesy of Marina Abramović archives

The Independent Performance Group (IPG) was formed in 2003-2007. It was founded by Marina Abramović and made up of a group of performance artists, mainly past students of Abramović, who continued to professionally and closely work with her. The group blurred the lines between curator and artist, museum and arts organization. During its active years, the group presented various performance series and participated in a number of workshops. This reel is drawn from the archives of IPG and shows a series of works from an exhibition at the Van Gogh Museum and a collaboration with Illy.

Saturday 9/4

12.00-14.00 **1F**

8 Lessons Documentary, 2008

Video courtesy of Marina Abramović archives

Marina Abramović's work *8 Lessons on Emptiness with a Happy End* communicates profound anxiety about the excess of contemporary representations of violence. *8 Lessons* is a complex video installation that should, along with its companion photographic series, be understood as a counterpoint to the countless atrocities represented everywhere. Marina Abramović employs a performative strategy of re-creating stylized warfare psychodrama performed by children, meant to lead to spiritual purification. This film documents the production of this particular artwork.

Sunday 10/4

15.00-19.00 **A**

Tehching Hsieh, *Time Clock* (1980-1981)

For the *Time Clock* Piece, from 11 April 1980 through 11 April 1981, Tehching Hsieh punched a time clock every hour on the hour. At the beginning of the performance, Hsieh shaved his head and over the course of the piece, he took a photograph of himself each time the time clock is punched, marking the passage of time. These photographs were strung together into a 6-minute film.

Tehching Hsieh, *Outdoors* (1981-1982)

For the *Outdoor* Piece, from 26 September 1981 through 26 September 1982, Hsieh spent one year outside, never entering any buildings, trains, cars, ships, caves, or tents. He carried a sleeping bag. This 30-minute video captures Hsieh as he navigated through New York City.