


# AS ONE

NEON + MAI

## SCREENINGS

Week 4

### Tuesday 29/3

12.00-20.00 

*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.

Christos Linou

b. Australia.

*Naked Peel* (2014)

Linou peeled 1,200 oranges and fastened the peels to his naked body, 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.

Anna Berdston

b. Sweden

*Du Fick Svert* (2013)

For this performance, the artist sits in a chair dressed in an office suit. In front of her is a table with a chessboard, in which both side's pieces are white. Members of the public are invited to sit in the chair.

Angela Freiburger

Born in Rio de Janeiro, Rio de Janeiro, Brazil

*Bath House* (2001)

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)

*Shelter* (2012) 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.

Carlos Martiel

b. Cuba

*Punto de Fuga*, (2013)

Video courtesy of the artist and Steve Turner, Los Angeles

A prestigious Italian doctor, Alberto del Genio, spent five hours sewing 88 black wool yarns (brought to Italy from South America) into Martiel's body. When the doctor was finished, the artist stood in the center of the main hall of the Nitsch Museum in between two walls specially built for the performance.

Yingmei Duan  
b. China  
*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.

Temporary Distortion  
Based in United States  
*My Voice has an Echo in it* (2014)

*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.

## Wednesday 30/3

12.00-17.00 1F

*Cleaning the House: Behind the scenes documentary of Marina Abramović's artistic process*  
Video courtesy of Marina Abramović archives

The Cleaning the House workshop was developed by Marina Abramović to prepare performers for creating long-duration works. Participants are led through a series of long-duration exercises to improve individual focus, stamina, concentration, resistance to pain, and ability to break through physical and mental boundaries. At the start of each workshop, participants must turn in their cellphones, computers, and watches. Participants are required to refrain from eating or speaking throughout the 3-5 day workshop to bring the body and mind to a quiet, calm state. The conditions of each exercise are explained at the moment of execution. This film documents the behind the scene process of running this workshop.

## Thursday 31/3

12.00-18.00 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.

12.00-20.00 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.

## Friday 1/4


12.00-18.00 

*Reel of Marina Abramović's T.V. interviews, 1980s - 90s*

Video courtesy of Marina Abramović archives

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

## Saturday 2/4


12.00-20.00 

Marina Abramović & Ulay, *Imponderabilia* (1977)

Courtesy of D.Daskalopoulos Collection

During this 1977 performance at the Galleria Comunale d' Arte Moderna in Bologna, Italy, the public entering the museum had to pass through the artist's naked bodies, if they wished to gain access to the gallery. When visitors realized that physical contact with the naked Abramović & Ulay was inevitable and that they had to make a choice between the woman and the man, they tried to at least avoid eye contact. Once the visitors were inside the museum, they realized that they had been filmed with a hidden camera. Moreover, they were confronted with a text on the wall: "Imponderable. Such imponderable human factors as one's aesthetic sensitivity / the overriding importance of imponderables in determining human conduct." The text referred directly to the visitors' behavior at the entrance. This performance revolved around the provoked reaction of the visitors when they entered the gallery. After 90 minutes, the police put an end to this controversial performance, which had actually been intended to last for three hours.


## Sunday 3/4

11.00-19.00 

*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.

11.00-19.00 

*Avalokiteshvara – Dalai Lama Film, 1983*

Directed by Marina Abramović

Video courtesy of Marina Abramović archives

During Marina Abramović's visit in 1982 to Frankfurt, she directed *Avalokiteshvara*, a film on the Dalai Lama's message for peace. It includes excerpts from the Dalai Lama's public talk, teachings at Lama Tzong Khapa Institute, Pomaia, and meeting an elder of the Hopi people.