

Extended Essay
ART: Performance Art

Marina Abramovic and her audience

By what means does Marina Abramovic relate to her audience?

An investigation into her diverse techniques to connect with her public.

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Cover Photo: Marina Abramovic, Walk Through Walls (book cover), via Tate.com, 2016

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The Public & Performance Art

Performance art emerged after World War II, symbolizing frustrations towards apolitical aspects of Abstract Expressionism¹, hence forging desires for self-interpretation of the mind and body.

Being at the centre of this cultivation of the being, Marina Abramovic unintentionally founded a bond with her audience, unlike a majority of flourishing artists. Posterior to her hospitalization when aged six, she decided to employ her body as her medium through which to convey most of her intentions². Combined with her interest for the immediate, direct aspect of performance lead to her discovery of her artistic purpose: “to elevate the spirit of my audience.”³

Initially despising theatre and the stage, considering it as ‘fooling illusions’ to the mind, Marina strived to offer authentic sensations to her viewers, directly conveys her deepest motives. She becomes foundation to the performance, enabling her to reshape our environmental perception, forming mind opening experiences.

She states, “I was born in Belgrade; from very childhood [sic] I was exposed to the art scene... I had to break the structure of the traditional art and go to territory I don’t know.”⁴ By virtue of this urge, Marina dedicated her life to imparting influential experiences on her audience. Making the public the focal point of her performances⁵, she completes her pieces thanks to them as “without the public, the performance doesn’t have any sense.”⁶ Considering she aims to communicate a spiritual transformation to her audience, they are essential to her art form.

Currently, Abramovic has become a truly respectable figure as she uncompromisingly exposing herself to her audience, obstructing her personal life, giving up a life-long investigation of our inner mechanisms, to permit her body’s inexorability.

Throughout, Marina has completely involved her public in her work. Initially focussing on distorting our perception of our surroundings, by means of sound repetition and rhythm, she conceived a peculiar understanding of conceptual infinity. In parallel, Abramovic examined the notion of mental and physical human boundaries in her *Rhythm Series*, sometimes resulting in what could be considered as taboo pieces,

¹ Unknown author, “Performance Art,” *The Art Story*, Accessed in September 2017

² Linda Yablonsky, “Takin it to the Limits,” *ARTnews*, December, 2009, 94.

³ Marina Abramovic, *Track 3*, on *The Artist is Present*, 2008, compact disc.

⁴ YouTube. September 29, 2012. *Marina Abramovic on Belgrade culture and her roots* (video). <https://www.youtube.com/watch?v=IRfK21ZE4FA>. Accessed in August 2017.

⁵ Clémentine Goldszal, “Ainsi soit Marina,” *Vogue Paris February n°974*, February, 2017, 184.

⁶ Smart Museum of Art: The University of Chicago. March 27, 2012. *Marina Abramovic: Performance* (video). Accessed in August 2017.

such as *Balkan Baroque* (1997). Moreover, the integrity of her live performances revolve around cohesion of energy dialogues she constructs, requiring her full concentration as she maintains an ultimate state of presence to allow for an exchange with Ulay or, in most cases, her public.

The use of Audio-visual Techniques to attain a State prone to Connection

Morphing perception through Sound, Repetition & Rhythm to apprehend Presence

Abramovic frequently morphs her public's environmental perception in order to initiate a mutual relationship, notably through the use of sound, so that "you hear something, but you see something else," as cited by Klaus Biesenbach⁷. She created numerous sound installations, conceiving *The Bridge* (1971), remaining unaccomplished, seeking to record a collapsing bridge to play an intensified version on a genuine bridge, or *The Airport* (1972) at the Belgrade Student Cultural Centre, reproducing a waiting room by amplifying her voice announcing departures to exotic destinations, being inconceivable in Belgrade at the time. For her, this approach of sonorous alteration served as an escape from the then rigid, confined principles, founding a sense of inner spiritual disconnection.⁸ Despite this, sound represents a tool Marina employs to loosen her audience's psyche, creating space for communal reconnection as the public achieves a new state of elevated composure.

Furthermore, Marina heavily relied on repetition and sound loops to deform the public's environment in installations as *White Space* (1972), subjecting them to an endless loop of white noise regularly interrupted by her words, "I love you." This concept of psychological remodelling by reason of sensory manipulation and reiteration has been anchored in many of her performances, counting her pieces *Relation in Movement* (1977), *Work Relation* (1978) and *Art Must Be Beautiful, Artist Must Be Beautiful* (1975), generating what seemed to be never-ending acts of self-purification. In this way, Abramovic succeeds in distorting her audience's impression of periodicity, providing them with an elongated viewpoint on the present, consequently leaving room for psychological elevation.

This perpetual pace Marina cultivates is strongly coupled with her analysis of time as she constructs an exclusive surrounding to every performance. Her piece at the Gallery of Contemporary Art in Zagreb (1974) depicted an unusual encounter of temporal space as metronomes were set to specific rhythms in each room of the museum, bringing to existence a singular knowledge of time and space in every room. By combining the spatiotemporal aspect of this piece with the architectural context of the gallery, our senses are unknowingly triggered to discern the enclosing atmosphere, thus bringing us to a state of absolute presence.

⁷ Chrissie Iles, "Marina Abramovic and the Public : A Theater of Exchange," in *The Artist is Present* by Klaus Biesenbach, 2008.

⁸ YouTube. September 29, 2012. *Marina Abramovic on Belgrade culture and her roots* (video). <https://www.youtube.com/watch?v=IRfK21ZE4FA>. Accessed in August 2017.

Silence and Presence

When submerging ourselves in this condition, we can withstand seemingly infinite durations of awareness. Abramovic utilizes the notion of endless sitting, standing or lying to shape herself into that mental state. Spending months within Australian aboriginal communities, restrained from moving in view of extreme temperatures, she recognized this inert time as time of upraised consciousness, similar to meditation. This matured into the *Nightsea Crossing (1981-87)*, being an entrance into sub-consciousness as the couple lingers motionlessly, giving birth to silent energy dialogues. Equally observed in *Human Nest (2001)*, it is this capacity that one may reach to dominate their mind, reaching an apparent state equilibrium, which Marina seeks to share with her audience.

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Figure 1 - Nightsea Crossing (Marina and Ulay), by Marc Van Geyte

*Figure 1 - Human Nest (Marina Abramovic),
Fundacion NMAC, 2001*

Contrarily, during *The House with the Ocean View (2002)* Marina lived in the gallery for twelve days without food. In this case, she wanted to experiment whether she could cleanse herself and the space around her so that “the public just coming there to witness this thing can feel it and lose the sense of time”⁹, ergo encompassing them in an intangible sensation of infinity and psychological serenity as they live the present moment, becoming inclined to exchange with Marina.

⁹ Marina Abramovic, *Track 43*, on *The Artist is Present*, 2008, compact disc.

Differently, the first part of *Spirit House (1997)*, *Luminosity* automatically alters our state of being through Abramovic's hypnotic presence as she appears to be levitating. The gradual intensification of the light, symbolic for spiritual enlightenment and purgation, accentuates this impact, conclusively incorporating the audience to their utmost potential, opening the door to purified sensations of time and space.

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*Figure 3 - Luminosity (Marina Abramovic), re-performed
by Brittany Bailey at the MoMA, 2010*

It is the combination of numerous techniques, such as sound, rhythm and presence witnessed across Marina's works, which cooperate to challenge the audience's senses, providing them with an unfamiliar vision of their environment since their perception of time is lost within each piece. Abramovic commits to applying these audio-visual methods as it is thanks to them that her public enters a new dimension, providing the necessary conditions for them to connect to her state of mind and experimentation methods.

Marina's Investigation into the Human Body to benefit her Public

Exploring Limits & Control

When exploring her body as an art form of conversation, Abramovic began to touch on the physical limitations of the human body as seen in *Rhythm 5 (1998)*, first experiencing her genuine limits. Laying down in the centre of an inflamed five-pointed star in the quest of self-purification, discarding her past and the Yugoslavian regulations associated with it,¹⁰ she fell unconscious due to the lack of oxygen. Infuriated, she disapproved of her body's physical boundaries, convinced she could mentally drive herself much further than her conscience. Through such pieces, Marina intends to trigger reactions in her audience, hoping to incite them to equally push their bounds further.

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Figure 4 - Rhythm 5 (Marina Abramovic), Solomon R. Guggenheim Museum, New York Gift, Willem Pepler, 1998

This rage was closely interlinked with *Rhythm 0 (1974)*, catalysing her research on control and our ability to influence the development of situations. Displaying seventy-two objects on a table, she let her public in command of the performance, subjecting herself to their perception of limits, remaining passive. Abramovic observed the reveal of sadistic, authoritarian and protective impulses as some were prepared to shoot, rape or cut her, later realizing "the public can kill you, that's for sure."¹¹ When connecting with her audience on an experimental level, it allows the exploration of borderline limitations.

Marina additionally examined her command on her physique in *Rhythm 2 (1974)* consciously swallowing two pills at a three-hour interval. One destined for catatonia patients, generating an epileptic attack detaching her from any authority over her body, yet allowing her to still operate consciously. The other, targeted towards calming aggressive patients down, causing her to uncontrollably smile for half of the performance. Abramovic designed this piece to give herself the capacity to analyse the force of her will power with and without consciousness, once again testing the human body, benefitting her audience as she embodies an extreme live experimentation.

¹⁰ Marina Abramovic on Belgrade culture and her roots (video). Accessed in August 2017.

¹¹ Marina Abramovic, *Track 11*, on *The Artist is Present*, 2008, compact disc.

Rituals & Sacrifice

Heavily rooted in a Christian orthodox and Communist background, Abramovic evolved with iron discipline and rigorous concepts of spirituality, teaching her to believe in ideals yet to perceive a greater picture of our world, sacrificing for a higher cause.¹² Thereupon, she inclined her research onto ancient civilisations, including African, Indonesian, Australian Aboriginal and Chinese cultures, closely studying their customs. In *Lips of Thomas (Thomas Lips) (1975)* Marina aimed to free herself from her history holding back her natural development by incising the communist star into her abdomen, equally wiping herself numb. Her works established on antique rituals often rely on the idea of facing our fears and eliminating them. Doing so, she introduces an auto-therapeutic practice to her public, encouraging them follow it in their colloquial existence.

Nevertheless, Abramovic's weighty cultural background frequently differs from her audience's. Her Slavic upbringing engraved the idea of suffering and endurance, reinforcing her work as she actively takes on the "universe's guilt"¹³. She attempts to liberate herself from this unforgivable shame, creating space for impact, making her preeminent message memorable. This element was graphically illustrated in *Balkan Baroque (1997)* in the context of the Balkan Wars, when she scrubbed two and half thousand bloody cow bones, symbolising the fact that you can never wash away the shame of wars. She wanted to "create a very strong, charismatic image, something that can serve for any war at any time."¹⁴ Through these long-durational rituals she is capable of most profoundly affecting our conscience since she repeatedly evokes thought provoking thematics.

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Figure 2 - *Balkan Baroque (Marina Abramovic), 1997, courtesy of Marina*

¹² PBS Newshour. April 8, 2011. *Conversation: Marina Abramovic* (video).

<https://www.youtube.com/watch?v=Z9cfEYgLqDY>. Accessed in August 2017.

¹³ Time Talks. April 5, 2013. *Marina Abramovic | Interview pt. 2 | TimesTalks* (video).

<https://www.youtube.com/watch?v=7NzGy39Nsu0&list=PLIaMaYobd1-Xov9KvPnd31tET29fzf4Df&index=2&t=1s>. Accessed in August 2017.

¹⁴ Marina Abramovic, "An art made of trust, vulnerability and connection" (lecture, TED2015, March, 2015).

Taboo & Contradictions

Marina's work reaches out onto what can be perceived as taboo subjects in modern society, for instance fear, or the questioning of ideals. When eliciting inner, personal or traumatic experiences everybody manages to relate, aiding the public to cure themselves of this burden, thus bringing them closer to a heightened state of equilibrium and consciousness.

Although Abramovic trusts in ideals, she does not aim to impart joy on her audience, perceiving our human bodies as condemned to retain negative footprints. Otherwise one would enter a completely different state of mind, overwhelmed by monumental happiness. Marina alludes to the 'epileptic attack' in *The Idiot* (Fyodor Dostoyevsky¹⁵) as instants prior to his fit, the main character's condition is described as a state of "complete illumination, feeling of luminosity, balance and complete harmony". In this way, Marina accepts "happy art", but believes "it doesn't change the world."¹⁶ Hence, explaining her reasoning behind her taboo outlooks in the goal of stimulating a connection with her audience, that is a freshened mind-set in everyone.

Withal, Marina remains knowingly full of contradiction, justifying the incongruity between pieces over time or compared to each other. Purposely choosing to reveal them in her performances as they are present in everyone, forces us to face our flaws in person. To find these contradictions Abramovic draws onto common frustrations and fears as mortality, pain and suffering. She is conjointly prompted by unbalances, taking in mind "you don't need to do anything, (...) when you're in a happy state, the state is wonderful, you don't need to create from that state."¹⁷ Consequently, she stages these unseen mental facets in front of an audience, allowing time to process them. We then experience the performance, no matter whether we perceive it as spiritual, political or just violence, if we do not comprehend the context. She permits freedom interpretation, utterly seeking to provide catalysing occurrences.¹⁸

¹⁵ "His mind and heart were flooded with extraordinary light; all torment, all doubt, all anxieties were relieved at once, resolved in a kind of lofty calm, full of serene, harmonious joy and hope, full of understanding and the knowledge of the ultimate cause of things" quoted from Fyodor Dostoyevsky, Ch.5, p.II, *The Idiot*, 1869.

¹⁶ Marina Abramovic | Interview pt. 2 | TimesTalks (video). Accessed in August 2017.

¹⁷ Marina Abramovic | Interview pt. 2 | TimesTalks (video). Accessed in August 2017.

¹⁸ Time Talks. April 5, 2013. Marina Abramovic | Interview pt. 6 | TimesTalks (video). <https://www.youtube.com/watch?v=gVcoJA5V2cQ&list=PL1aMaYobdI-Xov9KvPnd31tET29fzf4Df&index=6>. Accessed in August 2017.

Throughout her career, Marina has been describing herself as the mirror¹⁹ of the audience, communicating the message that; if she can do it in her life you can do it in yours.²⁰ For that reason, she always opts for her most daunting ideas in order to fully confront her worst fears, eventually favouring her public.²¹

¹⁹ Smart Museum of Art: The University of Chicago. March 27, 2012. *Marina Abramovic: Communist Body/Fascist Body* (video). Accessed in August 2017.

²⁰ *Conversation: Marina Abramovic* (video). Accessed in August 2017.

²¹ Louisiana Channel, October 27, 2013, *Marina Abramovic: Advice to the Young* (video). <https://www.youtube.com/watch?v=8Ck2q3YgRIY&list=PL1aMaYobdI-Xov9KvPnd31tET29fzf4Df&index=9&t=445s>. Accessed in August 2017.

The Art of Exchange

State of Performing

According to Abramovic, every woman has one kind of energy that is sexual energy, one must chose to employ it for reproduction or agrees to transform it into creativity to feed a career, yet handling both results in the inevitable suffering of one.²² As the public, we vigorously experience her daily sacrifices as she gave her career her full potential, aiming to create work which profits its audience.

Contrary to acting, Abramovic does not play a role when performing but rather depicts a true version of herself in spiritually elevated dimensions, becoming both object and subject of her piece. However, she enters a state of mind, when in front of an audience, diverging from her personal self, which one could describe as going into character.²³ Nevertheless, it is due to the fact she portrays her real self, as opposed to a personage, that enables her to resist interminable performances. In doing so, she recognized: “I have to come to that state of mind and then I can bring everybody else to that state of mind.”²⁴ Therefore, to successfully achieve a genuine connection she must herself be present, but as “the audience gives you that extra energy”²⁵ she becomes dependent on her public, accounting for her refusal to rehearse. In other words, her authenticity fosters the connection with her audience as they integrate the art performance.

²² Time Talks. April 5, 2013. *Marina Abramovic | Interview pt. 3 | TimesTalks* (video). <https://www.youtube.com/watch?v=QWBU4OWExmI&list=PL1aMaYobd1-Xov9KvPnd31tET29fzf4Df&index=3>. Accessed in August 2017.

²³ The Museum of Modern Art, April 21, 2010. *Performance vs. Acting: Marina Abramović, Klaus Biesenbach and James Franco at MoMA* (video). <https://www.youtube.com/watch?v=BYSE5ZUsrRg>. Accessed in August 2017.

²⁴ *Marina Abramovic | Interview pt. 3 | TimesTalks* (video). Accessed in August 2017.

²⁵ *Marina Abramovic | Interview pt. 3 | TimesTalks* (video). Accessed in August 2017.

Energy with the Audience

Marina understood the relationship and energy exchanges she was able to have with her audience during *Rhythm 10* (1973), assimilating the public's energy, transmitting it to her own, to recycle it, giving it back to the audience through energy dialogue. During this cyclic process she realized "I could push the limits in the front of the public... much more than if I would do [sic] in my own private life."²⁶ This was revelatory to later works as her approach matured; Being able to further hustle her limitations, she could tackle substantial fears, building more robust bonds with her audience, fuelling her work to a greater extent. Thus, Marina gained her own interpretation of performance art as "a mental and physical construction that the performer makes in a specific time in space in front of an audience and then energy dialogue happens." [sic]²⁷

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Figure 3 - Rhythm 10 (Marina Abramovic), 1973, from the publication 'The Artist is Present'

Knowing her audience was core to her achievements, Abramovic examined their total involvement in *The Drill* (2009), equalising the audience, allowing them to receive art rather than simply viewing it. Theorizing experiences become engraved within us, Marina refers to reading books as reading somebody else's adventure, since "once you close the pages, you're the same, but if you really have your own adventure, ...then that experience will always stay with you."²⁸ This technique enables Marina to thoroughly link to the audience as they become one body experimenting collectively.

²⁶ Marina Abramovic, *Track 7*, on *The Artist is Present*, 2008, compact disc.

²⁷ Marina Abramovic, "An art made of trust, vulnerability and connection" (lecture, TED2015, March, 2015).

²⁸ *Marina Abramovic | Interview pt. 6 | TimesTalks* (video). Accessed in August 2017.

Abramovic further constitutes relationships between her, the audience, but also Ulay in several pieces. Ulay mobilized her work on male and female energies, creating a “dead self”, or third element, the idea of two people uniting to fabricate something completely new.²⁹ *Point of Contact (1980)* and *Rest Energy (1980)* initiated the underlying trust between them³⁰, forging a relationship within space as adrenaline accumulates. Despite both performances being still, palpable energy is felt for immobility and tension depicted by the counterbalancing tableaux coalesce. Regardless of the indirect connection to the public, they utilize energy to create a stronger whole.

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Figure 4 – Left: Point of Contact (Marina and Ulay), 1980 / Right: Rest Energy (Marina and Ulay), 1980

Furthermore, the encounter of an audience exceeding a thousand spectators during *Expansion in Space (1977)*, proved to Marina their capability of crossing physical boundaries of pain and endurance through renewing the public’s energy³¹; the greater the audience, the greater the evolution of the energy cycle.

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Figure 5 - Expansion in Space (Marina and Ulay), 1977

²⁹ Marina Abramovic | Interview pt. 6 | TimesTalks (video). Accessed in August 2017.

³⁰ Marina Abramovic, *Track 29*, on *The Artist is Present*, 2008, compact disc.

³¹ Marina Abramovic, *Track 19*, on *The Artist is Present*, 2008, compact disc.

Subsequently, Abramovic figured that for energy dialogues to materialize, you “need to be there in the present time”³², founding the essence of *The Artist is Present* (2010). Although Marina’s interpretations strictly diverge from traditional theatre, numerous theatrical components implied to reinforce this energy exchange. Firstly, framing space with light, designating a rectangle which chooses to enter, suggests a region similar to a stage in which one is automatically subjected to gazes of surrounding viewers.³³ Being so oppressively observed only allows introversion, causing regurgitations of suppressed emotions.³⁴ Through this calculated setup of this therapeutic experience, Abramovic establishes an energy network, attending catharsis on the person in front of her.

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Figure 6 - *The Artist is Present* (Marina Abramovic), 2010

Exchange with the Audience

Her audience expects some sort of exchange or bond during her performance, which Marina successfully delivers thanks to conceptual and visual clarity. As the space seems somewhat unreal due to its perfectly symmetrical layout, combined with the distance to the chair, de-familiarization of the space is engendered. The public willingly participates due to intrigue, also seeking a singular experience. Announcing well-marked distances between the audience and the focal point permits Marina to implant a refined state of presence amongst her audience as they become aware of their active role, essentially employing distance in a Brechtian manner.³⁵

³² Marina Abramovic, “An art made of trust, vulnerability and connection” (lecture, TED2015, March, 2015).

³³ Chrissie Iles, “Marina Abramovic and the Public : A Theater of Exchange,” in *The Artist is Present* by Klaus Biesenbach, 2008.

³⁴ Marina Abramovic, “An art made of trust, vulnerability and connection” (lecture, TED2015, March, 2015).

³⁵ Viktor Shklovsky’s essay « Art as Device » (1917) first used the term de-familiarization to describe the use of distance to create an awareness of the difference between everyday actions and artistic intent.

Theoretically, Abramovic applies Artaud's practices, forasmuch as she disturbs her audience out of their "comfortable social passivity."³⁶ Antithetically, Marina prevails via her own silence and inertness in *The Artist is Present*. One may suggest Marina embodies a human sculpture, in which case she could adhere to Fried's interpretation of minimalist sculptures as "being distanced, or crowded, by the silent presence of another person".³⁷ Additionally, this personifies Robert Morris' conviction that the viewer has the duty to physically participate in the study of a sculpture, ergo Marina replaces the object, acquiring its inactivity and silence to constitute a bond.³⁸

Besides, Marina has to ensure the energetic duologue occurs within the finest conditions. Noticing the table was obstructing her correspondence with visitors during the second month, being confronted to a disabled man in a wheelchair, unable to distinguish the gravity of his handicap.³⁹ Therefrom, she demanded its removal, unexpectedly causing communication to intensify as neither her nor the audience could cover themselves. Everyone became exposed to a "clear outer-body experience"⁴⁰, which some testify as being "life-changing".⁴¹

Hence, Abramovic solidly values the immateriality of performance, considering the exchange she provokes cannot be bought nor collected, yet it has innumerable worth as it inhabits oneself eternally.⁴² Marina conducts a pure art form as it is immaterial,⁴³ having the power to create an ephemeral, vivid episode with the capacity to alter one's viewpoint, which once missed, will never be imparted as it had to be lived.

³⁶ Chrissie Iles, "Marina Abramovic and the Public : A Theater of Exchange," in *The Artist is Present* by Klaus Biesenbach, 2008.

³⁷ Michael Fried, "Art and Objecthood," *Edward's Journals*, 1997, 4

³⁸ Chrissie Iles, "Marina Abramovic and the Public : A Theater of Exchange," in *The Artist is Present* by Klaus Biesenbach, 2008.

³⁹ Time Talks. April 5, 2013. *Marina Abramovic | Interview pt. 7 | TimesTalks* (video). <https://www.youtube.com/watch?v=U8o8fXo4ysM&list=PL1aMaYobd1-Xov9KvPnd31tET29fzf4Df&index=7&t=3s>. Accessed in August 2017.

⁴⁰ Time Talks. April 5, 2013. *Marina Abramovic | Interview pt. 8 | TimesTalks* (video). <https://www.youtube.com/watch?v=Wzh9DikPrn8&list=PL1aMaYobd1-Xov9KvPnd31tET29fzf4Df&index=8>. Accessed in August 2017.

⁴¹ *Marina Abramovic | Interview pt. 7 | TimesTalks* (video). Accessed in August 2017.

⁴² *Conversation: Marina Abramovic* (video). Accessed in August 2017.

⁴³ Time Talks. April 5, 2013. *Marina Abramovic | Interview pt. 5 | TimesTalks* (video). <https://www.youtube.com/watch?v=qk3Gf51dYbI&list=PL1aMaYobd1-Xov9KvPnd31tET29fzf4Df&index=5&t=68s>. Accessed in August 2017.

Conclusion

Marina Abramovic has committed her life's work to shape her mind and body as her medium of artistic expression, predominantly urging to accord her sound experience of heightened spiritual consciousness on her audience. For her, "the audience and the performer make the piece together."⁴⁴ To this extent she creates a new dimension for the public to enter, stripped of judgement as she exposes her vulnerable self through her range of techniques including sound, repetition and silence to attain ultimate presence. These conditions predispose a singular relationship between Abramovic and her audience as they conjointly experiment in the present moment.

By means of a ritualistic condition of presence, she represents herself as a mirror to her viewers, inciting them to oppose their apprehensions as a technique of self-purification. Abramovic's work induces a two-way exchange between the crowd and herself, thus constituting her prime source of stimulus along her career.

Without one, the other cannot accomplish this state of mind as Marina establishes an energy network with the public, radically morphing the perception of space and time to allow both herself and the audience to push past moral, psychological and physical boundaries or fears. It is her authenticity which fosters this connection as she feeds on her personal contradictions to impart her life-changing experimentations, inviting her audience to join her therapeutic interpretation of performance art.

⁴⁴ Marina Abramovic, "An art made of trust, vulnerability and connection" (lecture, TED2015, March, 2015).

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