

ГАРАЖ

ЦЕНТР
СОВРЕМЕННОЙ
КУЛЬТУРЫ

Press Release

MARINA ABRAMOVIĆ: RETROSPECTIVE FOR MOSCOW'S GARAGE (8 October – 4 December 2011)

A major retrospective tracing the prolific career of performance artist **Marina Abramović** will go on show at Moscow's Garage Center for Contemporary Culture from **8 October to 4 December 2011**. Curated by Klaus Biesenbach, the exhibition features approximately 50 works spanning more than four decades of her early interventions, sound pieces, video works, installations, photographs, solo performances and collaborative performances.

Internationally recognized as a pioneer of performance art, Abramović has been testing the boundaries of performance for over 30 years, presenting work that physically and mentally challenges the performer and the viewer. Since the beginning of Abramović's career in Belgrade during the early 1970s, the body has been both her subject and medium. Exploring the limits of her being, she has withstood pain, exhaustion and danger in the quest for emotional and spiritual transformation. This retrospective will introduce Abramović, widely acclaimed for the importance of her contribution to the history of performance art, to a Russian audience. In so doing, it follows in the footsteps of worldwide exhibitions of Abramović's oeuvre such as *Balkan Baroque*, presented at the 1997 Venice Biennale, *Seven Easy Pieces* at the Solomon R. Guggenheim Museum, New York (2005), and in *Marina Abramović: The Artist Is Present* at The Museum of Modern Art, New York (2010).

Intending to transmit the presence of the artist and make her historical performances accessible to a larger audience, the exhibition will present five landmark Abramović pieces performed by live 'reperformers', alongside video and photographic documentation, sound recordings and objects used in the original performances, incorporated within a chronological presentation of the artist's career.

Abramović will be holding a special training workshop for the participating reperformers from **2 to 6 October 2011**. Visitors are invited to come and observe the process at Garage, as the artist will work with the Russian reperformers in a uniquely devised program of exercises to prepare them for the endurance required for the exhibition ahead.

The exhibition was originally conceived by The Museum of Modern Art, New York.

Abramović will premiere a new performance installation entitled *Measuring the Magic of Mutual Gaze*, which has been created as the result of a close collaboration between the artist and a team of American and Russian scientists. Garage visitors are invited to participate in an experiment that measures brain activity when seated opposite one another – an exercise that privileges emotional, over physical, interaction. The viewing public can observe this activity, to see which areas of the brain are physically stimulated when participants are engaged with each other in thought. The work is reminiscent of Abramović's *The Artist is Present*, performed at MoMA New York, as different visitors sat opposite the artist over a number of months.

127005, Россия, Москва
Улица Образцова, 19А
+7 495 645 05 10 тел.
+7 495 645 05 11 факс
welcome@garageccc.com
www.garageccc.com

Artist Biography

Marina Abramović (born Yugoslavia, 1946) began experimenting with interventions in sounds and space and composing instructions for imagined performances in the late 1960s. In the 1970s, she introduced her own body as object, subject and medium of her work, starting with a series of durational performances antithetical to the political climate of socialist Yugoslavia. When she was twenty-nine, Abramović left Belgrade unannounced for Amsterdam, where she met Ulay, with whom she collaborated for the next twelve years. In 1988, they ended their collaboration in a final performance, walking from opposite ends of the Great Wall of China to meet in the middle and separate. In the 1990s, coinciding with conflicts in the Balkan region, Abramović produced a chapter of solo work examining her personal cultural and national heritage. Since moving to New York in 2001, she has been investigating reperformance as a means of exhibiting and preserving performance art and has reperformed her own works and those of others. These ideas are explored in *The Artist is Present*.

Abramović has presented her work with performances, sound, photography, video, sculpture and 'Transitory Objects for Human and Non Human Use' in solo exhibitions at major institutions in the United States and Europe, including the Stedelijk Van Abbemuseum, Eindhoven, The Netherlands (1985); Musée National d'Art Moderne, Centre George Pompidou, Paris (1990); Neue National Galerie, Berlin (1993) and the Museum of Modern Art, Oxford (1995). In 1995, Abramović's exhibition *Objects Performance Video Sound* travelled to the Museum of Modern Art, Oxford, the Irish Museum of Modern Art, Dublin and the Fruitmarket Gallery, Edinburgh. In 1998, the exhibition *Artist Body - Public Body* toured extensively, including stops at Kunstmuseum and Grosse Halle, Bern and La Gallera, Valencia. In 2000, a large solo show was held at the Kunstverein in Hannover. In 2004, Abramović also exhibited at the Whitney Biennial in New York and had a significant solo show, *The Star*, at the Maruame Museum of Contemporary Art and the Kumamoto Museum of Contemporary Art, Japan. In 2005, Abramović presented *Balkan Erotic Epic* at the Pirelli Foundation in Milan, Italy and at Sean Kelly Gallery, New York. That same year, she held a series of performances called *Seven Easy Pieces* at the Guggenheim Museum in New York, which were awarded the prize for 2005-2006 Best Exhibition of Time-Based Art by the United States Art Critics Association. In 2011, she participated in an opera based on her life, *The Life and Death of Marina Abramović*, directed by Robert Wilson and starring Willem Dafoe, commissioned for the Manchester International Festival.

Curator Biography

Klaus Biesenbach is Director of MoMA PS1 and Chief Curator at Large at The Museum of Modern Art, New York.

In 2006, Biesenbach was named founding Chief Curator of MoMA's newly formed Department of Media. Through a range of pioneering initiatives, including the launch of a new performance art exhibition series, an ongoing series of workshops for artists and curators, and important acquisitions, it was broadened to the Department of Media and Performance Art in 2009.

Among the many exhibitions Biesenbach has organized or co-organized internationally are Ryan Trecartin: Any Ever, Francis Alÿs: A Story of Deception, and Laurel Nakadate: Only the Lonely (2011); Andy Warhol: Motion Pictures, Performance 9: Allora & Calzadilla (2010); Performance 4: Roman Ondák; Performance 1: Tehching Hsieh (2009); Pipilotti Rist: Pour Your Body Out (7354 Cubic Meters) (2008); Doug Aitken: sleepwalkers (2007, co-commissioned with Creative Time); Douglas Gordon: Timeline (2006); Regarding Terror: The Red Army Faction Exhibition, Berlin and Graz (2005); The Shanghai Biennale (2002); Projected Images at Venice Biennale (1995); Hybrid Workspace at Documenta X, Kassel (1997); and 37 Rooms, Berlin (1992). In 2010, Biesenbach curated Marina Abramović: The Artist is Present at The Museum of Modern Art, New York and brought the exhibition 100 Years of Performance to Garage.

Biesenbach co-founded Kunst-Werke (KW) Institute for Contemporary Art in Berlin in 1991, as well as the Berlin Biennale in 1996.

Garage Center for Contemporary Culture is a major non-profit international arts space based in Moscow, dedicated to exploring and developing contemporary culture, which opened in 2008. There are two distinct areas of programming - to bring important international modern and contemporary art and culture to Moscow and to raise the profile of Russian contemporary culture and encourage a new generation of Russian artists. These are explored through a series of exhibitions ranging from major surveys of important collections to single artist retrospectives or group exhibitions. Garage also hosts a strong program of special on-site events, including talks, film screenings, workshops, performances and creative activities for children. Garage's space includes galleries, open exhibition areas, courtyard, cafe, kids space, purpose-built auditorium and media room, all designed by award winning architect Jamie Fobert.

Garage will be relocating from its current space – the former 20th century Bakhmetevsky Bus Garage – to a new site in a historic pavilion inside Gorky Park, Moscow. Opening to the public in 2012, the space will be developed to include international standard gallery spaces, open exhibition areas, children's creative spaces, education and learning facilities, a cafe and a shop.

Garage is a project of The Iris Foundation, founded by Daria Zhukova.

Marina Abramović: The Artist is Present (8 October – 4 December)

Garage Center for Contemporary Culture

19A Ulitsa Obraztsova

Moscow, Russia

Tel: +7 495 6450520

www.garageccc.com

Center opening hours:

Mon – Thurs 11.00 - 21.00

Fri – Sun: 11.00 - 22.00

INTERNATIONAL PRESS AND IMAGES:

Erica Bolton

Bolton & Quinn

Tel: +44 20 7221 5000

E mail: erica@boltonquinn.com

127005, Россия, Москва
Улица Образцова, 19А
+7 495 645 05 10 тел.
+7 495 645 05 11 факс
welcome@garageccc.com
www.garageccc.com