

Performing arts



Task 01 precedent studies

CLS30305

Contextual Studies

Moo Renee (0359595)

Section 01

Intake :Aug 2022

Marina Abramovic

background and why do i chooses her

i Marina Abramovic

- Marina Abramović was born November 30, 1946, at Belgrade, Yugoslavia
- enrolled at the Academy of Fine Arts in Belgrade to study painting at 1965
- interested in the possibilities of performance art, specifically the ability to use her body as a site of artistic and spiritual exploration
- won the Golden Lion for best artist at the Venice Biennale
- captured public attention for The House with the Ocean View (2002), a gallery installation in which she lived ascetically for 12 days in three exposed
- known for works that dramatically tested the endurance and limitations of her own body and mind.
- In 1972, Abramović conceived a series of visceral performance pieces that engaged her body as both subject and medium



Marina Abramović

? Why do i chooses this artist ?

I have chosen Marina Abramovic as one of my precedent studies because her behavior has attracted me. She engages in practices that ordinary people couldn't imagine or perform, and uses her art to demonstrate humanity with her own unique style



some artwork from Marina Abramovic

Balkan Erotic Epic
Balkan Baroque(1997)
Rhythm 0(1974)
Rest Energy(1980)
Imponderabilia(1977)
Relation in Time (1977)
Expansion in Space (1977)
The Great Wall (1988)
The House with the Ocean View (2002)
Death Self (1977)
The Artist Is Present (2010)



Marina Abramovic & Ulay

Collaboration

Breathing In / Breathing Out, 1977

This performance is recorded in April 1977 at the Studenski Kulturni Centar in Belgrade it is show at the time lovers and an artist couple, kneel in front of each other on the floor, their mouths pressed together, with their noses plugged with cigarette filters, mutually dependent on each other's breath, for the greatest sensorimotor resonance with one another. Also to share their breath until the oxygen content of the air is depleted this performance remain for nineteen minutes, on the verge of physical collapse, until letting go other.



Breathing In/Breathing Out, 1977 - Marina Abramović



Collaboration

Marina Abramović and Ulay

Relationship: couple

Relation in Time, 1977
Breathing In / Breathing Out, 1977
Imponderabilia, 1977
Rest Energy, 1980
The Lovers, 1988
The Artist is Present, 2010



Ulay and Marina Abramović

Who is Ulay?

In Between 1975 and 1988, Marina Abramović and Ulay have collaborated in a numerous performances, to explore physical and psychological liminal scenarios through relentless use of their bodies, thus transforming them into vessels for questions about (gender) identity, sexuality, and human existence

AAA-AAA

Marina Abramovic

Artwork Information

Purpose

demonstrates their interest in endurance and duration, as well exploring of aggression between physically present figures, one male and one female Also explores the dynamics of romantic relationships, was art-meets-real-life for the long-time collaborators.

About this artwork

In this performance Abramović and Ulay stand opposite of each other and make long sounds with their mouths open wide

they slowly move closer and closer to another, until yelling directly into each others open mouths.

For this performance it lasted for about 15 minutes, continued until both artist's voices were out of sync and failing from the continuous yelling.

When

AAA-AAA is one of her most famous performances, which took place in 1978, was called "AAA-AAA," also known as "The Balkan Baroque."



AAA-AAA Abramović and Ulay

Who

performing arts are created and show by Abramović and Ulay



AAA-AAA, 1978 Marina Abramovic

Where/ Media used

Video projection (Digital Betacam and DVD) which is present by television in 1978



Rhythm 0

Marina Abramovic

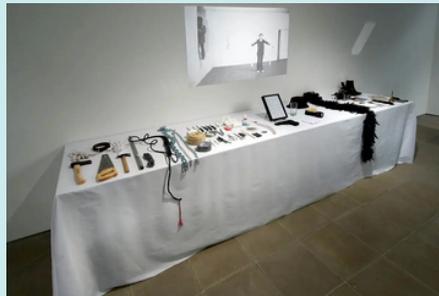
Artwork

Purpose

Rhythm 0" is a significant artwork by Marina Abramovic, and it's the final piece in a series of body art performances that started with "Rhythm 10." The artist considers it the culmination of her exploration of the conscious and unconscious aspects of the body

When

it happened at 1974 and lasted for six hours



Objects of the Performance Rhythm 0 by Marina Abramović

Where/ Media used

This performance Rhythm 0 took place at the Studio Morra in Naples

Rhythm 0

Rhythm 0" is an art piece by Marina Abramovic that consists of 72 objects placed on a table covered with a white cloth, and 69 slides projected onto a wall. The objects are replicas of items used in a performance piece in Naples in 1974, which is shown in the slides. Some of the objects are perishable and need to be replaced each time the artwork is exhibited. The artwork is controversial because it blurs the line between performer and audience, and tests the idea of trust in a public setting.

seventy-two objects laid out for the performance included:

“Gun, bullet, blue paint, comb, bell, whip, lipstick, pocket knife, fork, perfume, spoon, cotton, flowers, matches, rose, candle, mirror, drinking glass, polaroid camera, feather, chains, nails, needle, safety pin, hairpin, brush, bandage, red paint, white paint, scissors, pen, book, sheet of white paper, kitchen knife, hammer, saw, piece of wood, ax, stick, bone of lamb, newspaper, bread, wine, honey, salt, sugar, soap, cake, metal spear, box of razor blades, dish, flute, Band Aid, alcohol, medal, coat, shoes, chair, leather strings, yarn, wire, Sulphur, grapes, olive oil, water, hat, metal pipe, rosemary branch, scarf, handkerchief, scalpel, apple.”

Who Audience Participation

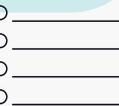
Marina Abramović provided the audience with the following instructions: “Instructions.

There are 72 objects on the table that one can use on me as desired.

Performance

I am the object.

During this period I take full responsibility.”



Rhythm 0

Marina Abramovic

Felling of her

Body and Mind

- “The experience I drew from this piece was that in your own performances you can go very far, but if you leave decisions to the public, you can be killed.” by Marina Abramovic
- scars from Rhythm 0 and that it was difficult to get rid of the feeling of fear for a long time. because of this performance she learned where to draw the line and not risk her health and life again as she did during Rhythm 0.



Rhythm 0: A Scandalous Performance by Marina Abramović



Opinion

Researching this artwork has given me a new understanding of Marina Abramovic's ideas and concepts, and I admire her courage to challenge humanity. appreciate her willingness to push the boundaries of traditional art practices and to explore new ways of expressing ideas and emotions



Controversy

For this performance one of the biggest Controversy to her is Topic : "Rhythm 0: A Scandalous Performance by Marina Abramović"

It started first When Marina Abramović made her controversial performance Rhythm 0, and opened up a discussion about the responsibility of the audience.



Yayoi kusamasa

Why do i chooses her

Who is Yayoi kusamasa

- Yayoi Kusama (草間 彌生) born 22 March 1929
- a Japanese contemporary artist who works primarily in sculpture and installation, and also active in painting, performance, video art, fashion, poetry, fiction, and other .
- most her work are based on conceptual art and shows some attributes of feminism, minimalism, surrealism, Art Brut, pop art, and abstract expressionism, which infused with some autobiographical, psychological, and sexual content.
- trained at the Kyoto City University of Arts for a year in a traditional Japanese painting style called nihonga
- most more by her is inspired by American Abstract impressionism
- moved to New York City in 1958 and was a part of the New York avant-garde scene throughout the 1960s, especially in the pop-art movement



Yayoi Kusama | Whitney Museum of American Art

Why do i chooses this artist ?

The main reason why I chose Yayoi Kusama as one of my subjects for study is because I had heard about her paintings and creations that use dots. When I found out that she had also presented performing arts in the past, I became even more interested in researching her and her artwork, as it make me feel curious about it

some artwork by Yayoi Kasamasa

Infinity Mirror Rooms – Phalli's Field (1965)
Narcissus Garden (1966)
Accumulation No. 1 (1962)
Pumpkins, 1998 - 2000
Infinity Net Series, 1958 - Present

Yayoi kusamasa

Background story and recognition

Early Life

- She is the youngest daughter of family from the mountainous region of Matsumoto in central Japan
- her mother discouraged her dreams of becoming a professional artist
- because her mother discourage her as a professional artist so she could not afford to buy art supplies, using materials she found around the home
- convinced her parents to allow her to go to Kyoto to study painting in the Japanese modernist Nihonga style



Kusama's family; Yayoi is second from the right Courtesy Yayoi Kusama Studio



Portrait of Yayoi Kusama in her room in her parents' home in Matsumoto, c.1957 Courtesy Yayoi Kusama Studio



Popularity and Recognition

- Kusama have increase her popularity in the booming Japan of the 1980s, with gallery shows all over the country, performances commissioned for TV, and increased attention from museums.
- for the past five years, there is more than 5 million museum visitors have queued for a brief glimpse for the work of Yayoi Kusama
- lived voluntarily in a psychiatric hospital, has had large-scale solo shows of her work in Mexico City, Rio, Seoul, Taiwan and Chile, as well as major touring exhibitions in the US and Europe

Mediums

- Sculpture
- Painting
- Drawing
- Installation art
- Printmaking

Artistic Style

Most Her work is based in conceptual art and shows some attributes of feminism, minimalism, surrealism, Art Brut, pop art, and abstract expressionism, and is infused with autobiographical, psychological, and sexual content.

Narcissus Garden

Artwork

Yayoi Kusamasa

Purpose

Narcissus Garden presents itself as a human-made garden, acknowledging and embracing the inherent narcissism in the viewer's desire to see themselves reflected within it

When

First presented in 1966

Media

1500 plastic, silver globes

Where

Laumeier Sculpture Park.



About this artwork

- turning the space into an engrossing experience of shape, light, and reflections that will present moments of movement and stillness
- spheres indicative the sun and moon, when it activated, their surface will represent the union of nature.
- Kusama's signature motifs of repetition and mirroring to create a sense of infinite space



Yayoi Kusama, Narcissus Garden, 1966/2019, stainless steel spheres. Collection of Lauren and Derek Goodman. Installation view

Narcissus Garden

Yayoi kusamasa

Concept

concept for this performing arts

- tightly arranged 1,500 shimmering balls constructed an infinite reflective field in which the images of the artist, the visitors, the architecture, and the landscape were repeated, distorted, and projected by the convex mirror surfaces that produced virtual images appearing closer and smaller than reality
- viewer only saw his/her own reflection staring back, forcing a confrontation with one's own vanity and ego

Fact

- Kusama stood amongst the orbs during the show and sold them to willing buyers during performance for two dollar
- She never used that medium(Steel) again and did not return to Italy again till 1993 due to expulsion from the Venice Biennale.

Narcissus Garden after 1966

- those shiny balls, now made of stainless steel and carrying hefty price tags, have become a trophy of prestige and self-importance
- objects are now regarded as valuable commodities for display
- reflective images on the convex surfaces, allow viewers to snap photographs with a smart phone and instantly upload them to social media for the rest of the world to see



Yayoi Kusama – Narcissus Garden, 1966, 1500 mirrored plastic balls, Venice Biennale



Inhotim installation, Yayoi Kusama, Narcissus Garden, original installation and performance 1966, mirror balls

Narcissus Garden

Different edition and why i chooses this

Yayoi kusamasa

Different editions of Narcissus Garden

- Garden have been repeated many times in different parts of the world, but unlike in the first one, the artist is absent
- In 2009, the Narcissus Garden was installed upon a pond in Brazil
- *Narcissus Garden in 2010 is in*, Park Inhotim, Brumadinho, Minas Gerais, Brazil
- Narcissus Garden was in New York in 2018 as a part of the Rockaway festival and the shiny orbs brought an interesting twist to an ordinarily decaying scene and graffiti.

Why do i chooses this artwork ?

I chose this artwork from among many of Yayoi Kusama's artworks because its concept and outcome are interesting to me, making me wonder about the purpose of this artwork and prompting me to explore its background story. Also I am curious to learn what Kusama is attempting to convey with this piece



Yayoi Kusama – Narcissus Garden, 1,500 mirrored stainless steel spheres, installation view, Rockaway, Gateway National Recreation Area at Fort Tilden, New York, photo: MoMA

Sachiko Abe

Background of artist and why i chooses her

Who is Sachiko Abe

- Sachiko Abe is a Japanese Asian Modern & Contemporary artist who was born in 1975
- first verified exhibition was VOCA 2004 at The Ueno Royal Museum in Tokyo in 2004
- most frequently exhibited in United Kingdom
- is ranked among the Top 100,000 globally, and among the Top 10,000 in Japan
- The behavior of cutting paper is a soothing and healing for the Sachiko Abe.
- start cutting paper since she entered the hospital at the age of 20
- she have cut 10 hours per day (about 42,700 sheets of paper)

why do i chooses this artist

I chose Sachiko Abe as the subject of my presidential studies because I was immediately drawn to the beautiful outcome of her work. As I researched more about her, I found the process and outcome of her performing arts to be very interesting. The way she presents her work is calm and makes people feel comfortable. Additionally, and the outcome of her work is shocking and unbelievable because of the outcome created using paper and the way she spends hours cutting it every day. That made me admire her patience



In Cut Papers Abe will invites audience to experience an intimate space in which the constant snipping of scissor blades is the only measure of time passing. A Foundation Liverpool she also perform for the duration of the Biennial but Abe says. “My work is neither beautiful nor meditational.”

some artwork from Marina Abramovic

- Touched SEP 18, 2010 - NOV 27, 2010
- Group Exhibition :
 - Body Media II APR 28, 2017 - JUL 30, 2017
 - Group Exhibition of Hong Kong Young Artists: Take 1
AUG 07, 2019 - AUG 20, 2019



Touched - Cut Papers

Sachiko Abe

Artwork

Purpose

to explore the emotional affect of art. This has led to many discussions about how art can bypass some of the psychological frameworks that restrict our experience, so creating the possibility for an extraordinary and perhaps life-changing, certainly affirmative



A Foundation Has Closed

Sachiko Abe | Liverpool Biennial of Contemporary Art



Touched

- this performance are show by Sachiko Abe siting at a top of building in white gown, cutting countless sheets of A4 paper into thin, wispy strips
- she will sits there for hours and on end meticulously shredding paper whose cut feathery strands measure a mere 0.5mm in width
- this is first practice while in a mental institution over years ago because it can proved a calming activity and form an alternative form of meditation to her
- creating artworks after leaving the Self-Defense Forces in Japan because 'the life of artists seemed so free'.



Cutting a Feathery Cascade of Paper

When

SEP 18, 2010 - NOV 27,
2010

Where

Exhibited at A Foundation Liverpool
LIVERPOOL | UK

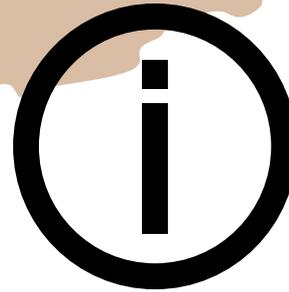
Media used

Paper, scissors, wire

Sachiko Abe

Structure though and material

she introduce one of her exhibitions. 'The rhythm of the scissors, the fineness and the length of the paper strip correspond to the process of my thinking, and its effect on the body. While essentially personal, Cut Papers is a necessary practice for me to formulate my relationship to the external world.'



STRUCTURING THOUGHT

Cutting up a single sheet of paper takes 40 minutes. Abe's installations, which fill spaces with carpets, walls and mountains of paper thread, therefore represent several years of work.



'The act of cutting is a constant exercise through which I organize and structure my random thoughts'

MATERIAL FOR PERFORMING

- spends many hours cutting paper in front of audience, slowly shredding the sheets with a pair of scissors.
- wire-thin strips she produces measure barely a half-millimeter across.
- paper is gradually transformed into a soft cloud of material that resembles hair, feathers, fur, foam, snow or cobwebs, depending on the work and the viewer's imagination.



contemplation of this artwork

- By setting speaker in a silent setting of each installation, speakers connected to her scissors amplify the cutting sounds she makes while at work, provide a hypnotic soundtrack that draws the audience into her world.
- whiteness of the space and her own clothes lead viewers to focus on small movements she makes as cutting paper.
- lead audience to focus on slow, repetitive process.
- 'to synchronize with the tide of emotion and contemplation created by the performance.'



Conclusion

Emotions are involved in these precedent studies. Marina Abramovic, for instance, conveys her emotions abstractly through her performances by shouting and exploring the dynamics of romantic relationships. Yayoi Kusama's Narcissus Garden involves creating emotions through human reflections in a ball, as she performs the garden as a human. Finally, Sachiko Abe conveys her emotions through objects, such as cutting paper, allowing the audience to join her in her spiritual world.

These artists tend to express their emotions in an exaggerated and enlarged way, leading the audience into their world of spirituality, helping them feel their world and understand their thoughts. Nowadays, people tend to hide their emotions and show their other side to their family, despite any unfair or unhappy things they may experience. Instead, they spread negative emotions to people close to them or release them online.

Spreading negative emotions online seems to be the best way for people to release negative thoughts. Online, individuals can remain anonymous, and no one will know who they are, so they can express their negative thoughts and show their real emotions through comments and other things that make them feel uncomfortable.

Hiding negative emotions from others can prevent arguments and other troubles, but if we continue to suppress our emotions for a long time without allowing ourselves to express them, it can lead to depression or other mental illnesses. Students nowadays often hide their feelings for fear of losing friends or of others talking behind their backs. This can lead to gradually masking our true emotions, making us put on masks unconsciously and getting lost in our own feelings.

It is important to find healthy ways to express our emotions and not let them build up inside. Bottling up our emotions can have negative consequences, both mentally and emotionally. It is crucial to find constructive ways to express our emotions, such as talking to a trusted friend, family member, or professional when needed.

Overall, I think that performing artists allow individuals to present their emotions through artwork, while normal people tend to hide their emotions and spread all the negative emotions they feel through the internet or people around them.

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