

More Crazy Cool Art

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Performance art and more



Duke Riley - Fly By Night

Marina Abramović

Serbian performance artist based in New York. Her work explores the relationship between performer and audience, the limits of the body, and the possibilities of the mind



Rhythm 0, 1974

Abramović placed on a table 72 objects that people were allowed to use (a sign informed them) in any way that they chose. Some of these were objects that could give pleasure, while others could be wielded to inflict pain, or to harm her. Among them were a rose, a feather, honey, a whip, olive oil, scissors, a scalpel, a gun and a single bullet. For six hours the artist allowed the audience members to manipulate her body and actions. This tested how vulnerable and aggressive the human subject could be when hidden from social consequences.

Initially, members of the audience reacted with caution and modesty, but as time passed (and the artist remained passive) people began to act more aggressively. As Abramović described it later: "What I learned was that ... if you leave it up to the audience, they can kill you. ... I felt really violated: they cut up my clothes, stuck rose thorns in my stomach, one person aimed the gun at my head, and another took it away. It created an aggressive atmosphere. After exactly 6 hours, as planned, I stood up and started walking toward the audience. Everyone ran away, to escape an actual confrontation."



Goldfish in a Blender? Marco Evaristti calls it art.

The goldfish were placed on display swimming in the blenders, and visitors were told they could press the "on" button if they wanted.

At least one visitor did, killing two goldfish.



Breathing In/Breathing Out with Ulay

To create Breathing In/Breathing Out the two artists devised a piece in which they connected their mouths and took in each other's exhaled breaths until they had used up all of the available oxygen. Seventeen minutes after the beginning of the performance they both fell to the floor unconscious, their lungs having filled with carbon dioxide. This personal piece explored the idea of an individual's ability to absorb the life of another person, exchanging and destroying it.



Rest Energy, 1980

In 1980, they performed Rest Energy, in an art exhibition in Dublin, where both balanced each other on opposite sides of a drawn bow and arrow, with the arrow pointed at Abramović's heart



Great Wall Walk, 1988

In 1988, after several years of tense relations, Abramović and Ulay decided to make a spiritual journey which would end their relationship. They each walked the Great Wall of China, in a piece called The Great Wall Walk, starting from the two opposite ends and meeting in the middle. As Abramović described it: "That walk became a complete personal drama. Ulay started from the Gobi Desert and I from the Yellow Sea. After each of us walked 2500 km, we met in the middle and said good-bye"







Jay Z - Picasso Baby

<https://www.universal-music.de/jayz/videos/picasso-baby-a-performance-art-film-326307>

<https://www.metatube.com/en/videos/195852/Jay-Z-Picasso-Baby-Art-Film/>

JAY Z performs "Picasso Baby" at the Pace Gallery in New York City. Explicitly inspired by the artist Marina Abramovic's long performance at the Museum of Modern Art, "The Artist Is Present," the video is called Picasso Baby: A Performance Art Film. : A Performance Art Film." Directed by Mark Romanek.

Lyrics

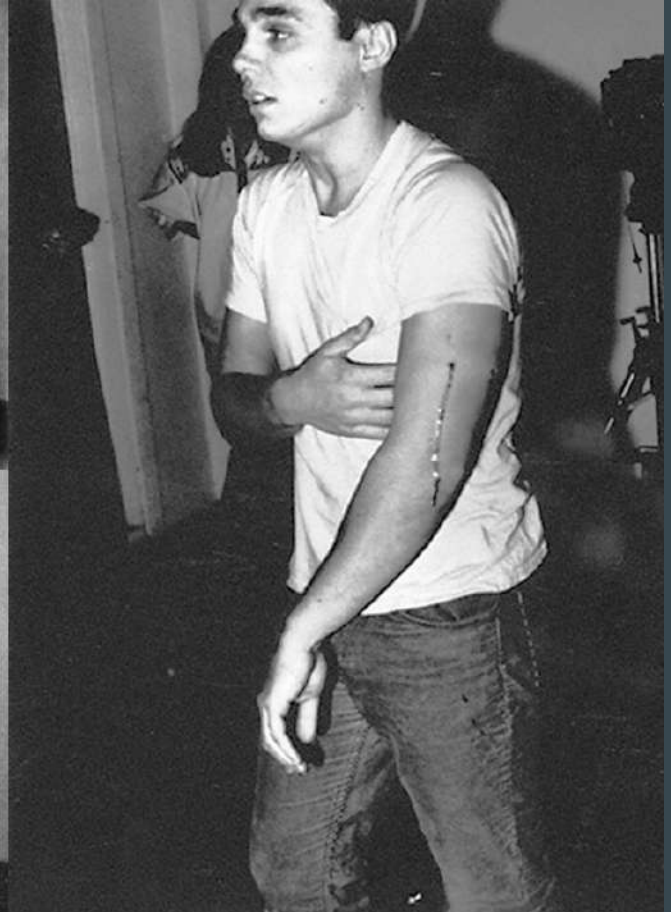
I just want a Picasso, in my casa
No, my castle
I'm a hassa, no I'm a asshole
I'm never satisfied, can't knock my hustle
I wanna Rothko, no I wanna brothel
No, I want a wife that fuck me like a prostitute
Let's make love on a million, in a dirty hotel
With the fan on the ceiling, all for the love of drug
dealing
Marble Floors, gold Ceilings
Oh what a feeling, fuck it I want a billion
Jeff Koons balloons, I just wanna blow up
Condos in my condos, I wanna row of
Christie's with my missy, live at the MoMA
Bacons and turkey bacons, smell the aroma
Oh what a feeling
Picasso Baby, Ca Picasso baby

a ca Picasso Baby, Ca ca Picasso baby
Oh what a feeling
Picasso Baby, Ca Picasso baby
Ca ca Picasso Baby, Ca ca Picasso baby
It ain't hard to tell
I'm the new Jean Michel
Surrounded by Warhols
My whole team ball
Twin Bugattis outside the Art Basel
I just wanna live life colossal
Leonardo Da Vinci flows
Riccardo Tisci Givenchy clothes
See me throning at the Met
Vogueing on these n____s
Champagne on my breath, yes
House like the Louvre or the Tate Modern
Because I be going ape at the auction
Oh what a feeling
Aw fuck it I want a trillion
Sleeping every night next to Mona Lisa
The modern day version
With better features
Yellow Basquiat in my kitchen corner

Chris Burden

Shoot

Chris Burden had a friend shoot him in the arm as Art



Chris Burden

Medium: Performance

Date: Feb. 18, 1972 - March 3, 1972

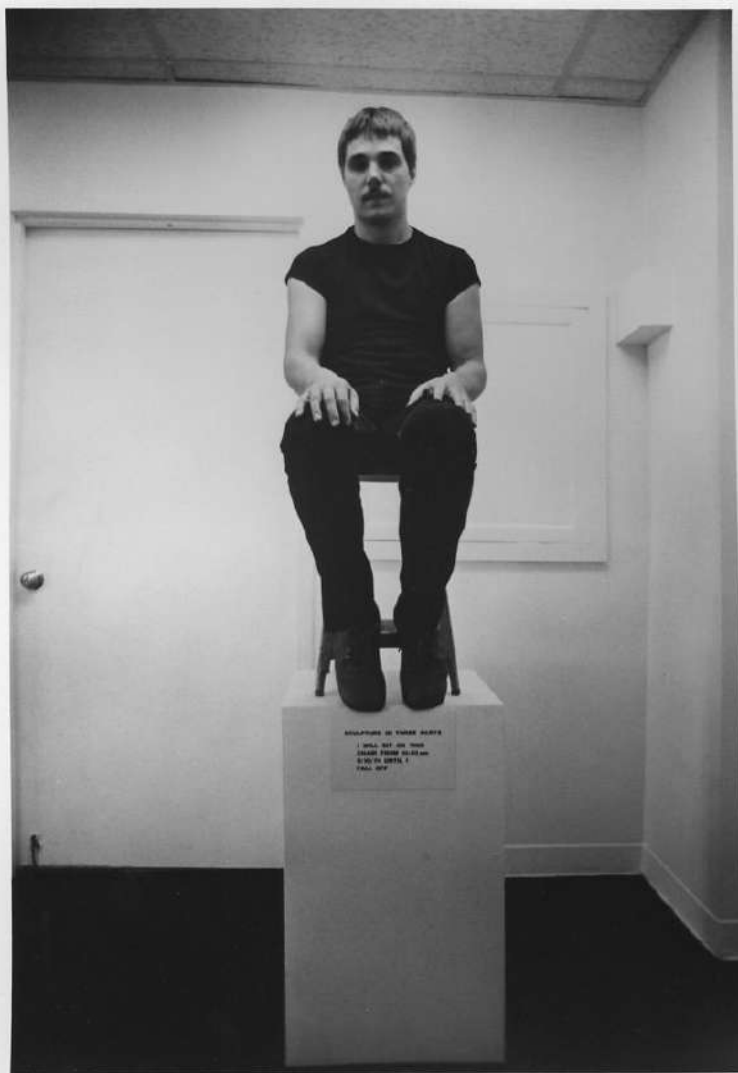
Bed Piece, another early work, consisted of Burden moving a single bed into the gallery space, then living in it for 22 days. He did not speak to anyone during the performance, but the curator Josh Young provided Burden with water, food, and toilet facilities without being asked. Bed Piece reorients assumptions about what a performance entails, making the usually-private bed into a very-public stage. As Burden approached the end of his 22-day performance, he became more and more relaxed and comfortable in the bed, while the people around him became more worried



220, F-Space, October 9, 1971:

The Gallery was flooded with 12 inches of water. Three other people and I waded through the water and climbed onto 14 foot ladders, one ladder per person. After everyone was positioned, I dropped a 220 electric line into water. The piece lasted from midnight until dawn, about six hours. There was no audience except for the participants.

The piece was an experiment in what would happen. It was a kind of artificial "men in a life raft" situation. The thing I was attempting to set up was a hyped-up situation with high danger which would keep them awake, confessing, and talking, but it didn't, really. After about two-and-a-half hours everybody got really sleepy. They would kind of lean on their ladders by hooking their arms around, and go to sleep. It was surprising that anyone could sleep, but we all did intermittently. There was a circuit breaker outside the building and my wife came in at 6:00 in the morning and turned it off and opened the door. I think everyone enjoyed it in a weird sort of way. I think they had some of the feelings that I had had, you know? They felt kind of elated, like they had really done something.



Ron Athey - Four Scenes in a Harsh Life

Mr. Athey, a 32-year-old, H.I.V.-positive gay man ... carves patterns into the back of another performer, Darryl Carlton, with the preoccupied serenity of a pharmacist filling a prescription. The incisions are blotted by Mr. Athey with paper towels and then suspended on clothes lines with pulleys that reach over the audience.

There were reports that the audience members in Minneapolis had been exposed to H.I.V.-positive blood, although Mr. Carlton has said he does not carry the virus. It is also worth remarking that the paper towels, which are like the kind you see in doctor's examining rooms, are extremely absorbent. They hold the designs in blood just as a canvas holds paint. Those designs, incidentally, are rather pretty.



Janine Antoni

Antoni's work blurs the distinction between performance art and sculpture. Transforming everyday activities such as eating, bathing, and sleeping into ways of making art, Antoni's primary tool for making sculpture has always been her own body. She has chiseled cubes of lard and chocolate with her teeth, washed away the faces of soap busts made in her own likeness, and used the brainwave signals recorded while she dreamed at night as a pattern for weaving a blanket the following morning.





Yoko Ono



VOICE PIECE FOR SOPRANO

Scream.

1. against the wind
2. against the wall
3. against the sky

1961 autumn

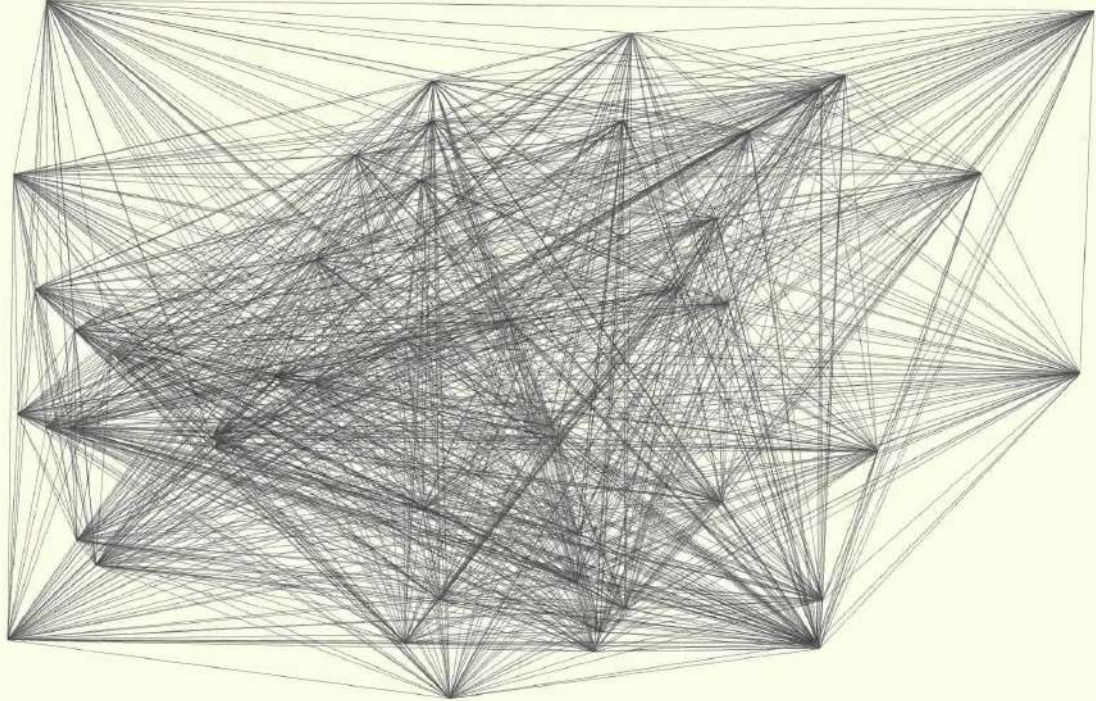
Sol LeWitt

WALL DRAWING BOSTON MUSEUM

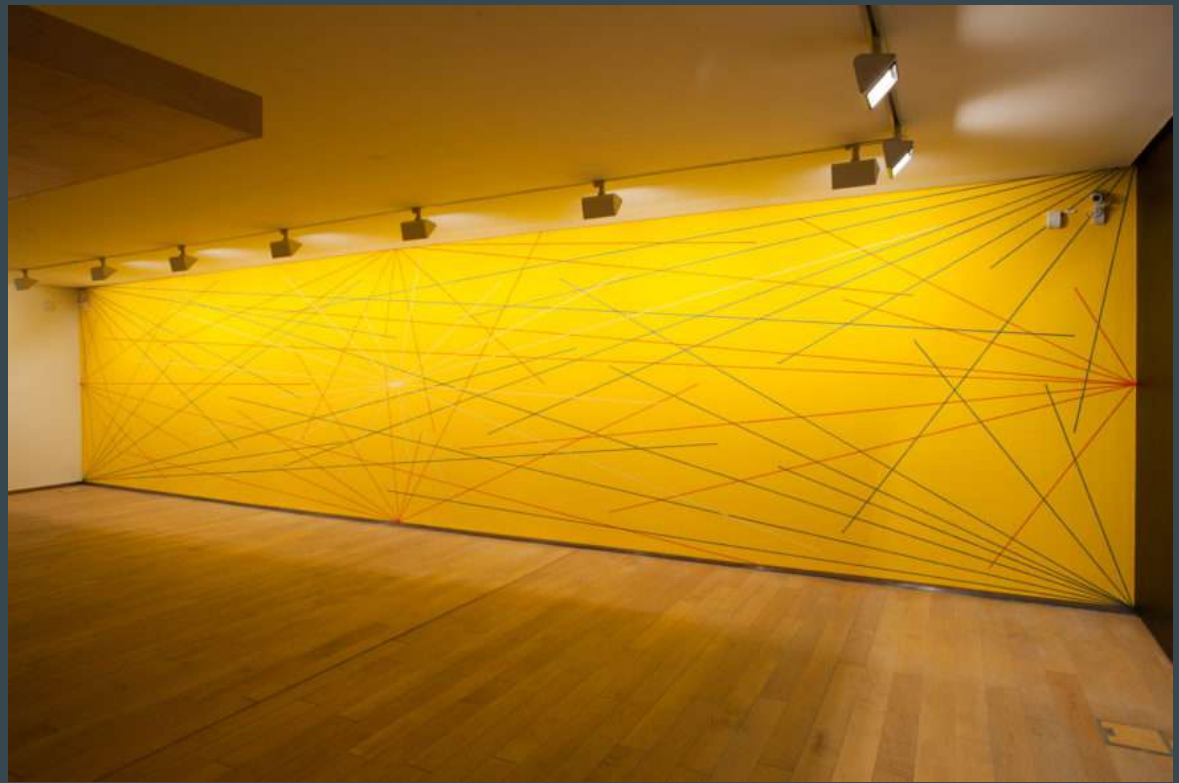
On a wall surface, any continuous stretch of wall, using a hard pencil, place fifty points at random.

The points should be evenly distributed over the area of the wall. All of the points should be connected by straight lines.

SOL LEWITT
Wall drawing, Boston Museum
Pencil



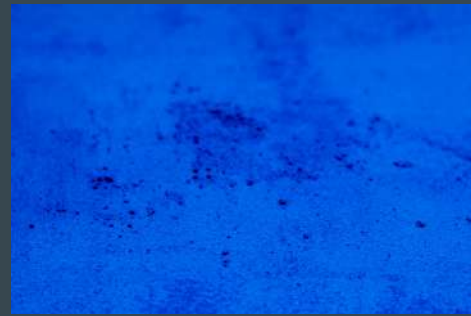
Early in his career, Sol LeWitt began to have others help execute his wall drawings. Wall Drawing 16 was first drawn by a draftsman, which helped LeWitt to realize his work according to his instructions and diagrams, addressing practical concerns such as the time-consuming nature of the drawings. More significantly, however, this choice articulated LeWitt's belief that the conception of the idea, rather than its execution, constitutes the artwork. He was also rejecting the traditional importance assigned to the artist's own hand.



Sol LeWitt – Wall Drawing #280, 1976

A six-inch (15cm) grid covering a yellow wall. Blue lines from the four corners, red lines from the midpoints of the four sides, white lines from the center to points on the grid.

Yves Klein



Joseph Beuys



In May 1974 Beuys flew to New York and was taken by ambulance to the site of the performance, a room in the René Block Gallery at 409 West Broadway.^[32] Beuys lay on the ambulance stretcher swathed in felt. He shared this room with a coyote, for eight hours over three days. At times he stood, wrapped in a thick, grey blanket of felt, leaning on a large shepherd's staff. At times he lay on the straw, at times he watched the coyote as the coyote watched him and cautiously circled the man, or shredded the blanket to pieces, and at times he engaged in symbolic gestures, such as striking a large triangle or tossing his leather gloves to the animal; the performance continuously shifted between elements that were required by the realities of the situation, and elements that had a purely symbolic character. At the end of the three days, Beuys hugged the coyote that had grown quite tolerant of him, and was taken to the airport. Again he rode in a veiled ambulance, leaving America without having set foot on its ground. As Beuys later explained: 'I wanted to isolate myself, insulate myself, see nothing of America other than the coyote.'

What is hot now: Interactive Art



Yayoi Kasuma

XYZT



RAIN ROOM

