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**Art Love Friendship
Marina Abramovic
And Ulay Together
Apart**

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Abramovic And Ulay

*Art Love Friendship Marina
Abramovic*

On 6 October, the project unveiled the first of many promised memorial installations: a book-shaped synagogue, the Crystal Wall

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of Crying by the Serbian
performance artist Marina
Abramovic ...

*'Holocaust Disneyland'
funded by Russia stirs fears
and suspicions in Ukraine*
Love it. What are some of

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your . . . What's the last art piece or performance that moved you? It would have to be Marina Abramovic['s "The Artist Is Present."] She was seated two or three . . .

WATCH: Enter the world of

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*Cebu-based model Lukresia,
where Mugler-esque looks are
made in their backyard*

From Missy Higgins to
Deborah Conway; Tim Rogers
to Brian Cadd; The
Australian Ballet to Tom
Keneally and beyond, the

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Isolation Room is a place of
great art and hope for a
country at its time of need.

"Once upon a time two daring
young artists - Marina
Abramovic from Yugoslavia,

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and Uwe Laysiepen from West Germany - chanced to meet in Amsterdam, fall in love, and begin an extraordinary collaboration. Their guiding principles: "no fixed living-place, permanent movement, direct contact, local

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relation, self-selection,
passing limitations, taking
risks, mobile energy, no
rehearsal, no predicted end,
no repetition." For a dozen
years, and across five
continents, they produced a
body of work that is

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regarded as being among the most conceptually powerful and emotionally challenging in all of Performance Art.

An Amazon Editors' Best Book of December 2018 "Art will wake you up. Art will break

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your heart. There will be glorious days. If you want eternity you must be fearless.” –from The Museum of Modern Love Arky Levin has reached a dead end. Unexpectedly separated from his wife, he suddenly has

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the space he needs to work
composing film scores—but
none of the peace of mind he
needs to create. As he
wanders the city, guilty and
restless, it's almost by
chance that he stumbles upon
an exhibition that will

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change his life. The installation the fictional Arky discovers—which is based on a real piece of performance art that took place in 2010—is inexplicably powerful. Visitors to the Museum of

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Modern Art sit across a
table from the performance
artist Marina Abramovi, for
as short or long a period as
they choose. Although some
go in skeptical, almost all
leave moved. And the
participants are not the

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only ones to find themselves changed by this unusual experience: Arky finds himself drawn to the exhibit. He returns day after day to watch other people sit with Abramovi—and as he does, he begins to

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Understand what might be missing in his life and what he must do.

This ground-breaking book provides a unique insight into artistic creativity that lays the foundation for

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A new theory. Through a review of documents such as essays, published interviews, lecture notes, and more, the book uses case studies of six contemporary artists to provide a detailed phenomenological

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study of artistic
creativity. The book offers
a narrative account of six
contemporary artists and
their ways of approaching
art-making. Through
comprehensive accounts based
on the individual artist's

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descriptions, the book reveals an existential dimension of art-making that explores the inspirational moment, the state of mind during creativity, how creativity can originate in a spontaneous stream of

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consciousness, and how emotions play a major role in the creative process. The book sets out a unique understanding of artistic creativity as an alternative to the prevailing cognitive conceptions within

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psychology. Offering novel insights into how art is created and can influence the human psyche, the book will primarily appeal to academics, scholars, and post-graduate students within the area of

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creativity research,
psychological aesthetics,
and the psychology of art,
as well as those with an
interest in art and artistic
work.

Analyzes the author's

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transformation from academic
to figure competitor.
Feminist Figure Girl
chronicles the
transformation of art
history professor Lianne
McTavish, from a university
professor into an

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extraordinarily tanned and
crystal-encrusted bikini-
wearing “figure girl.”

Figure competitions seek a
softer appearance than
traditional forms of
bodybuilding but still
require rigorous

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weightlifting, an extreme protein diet, and many hours of posing in high heels.

While training for a figure show, McTavish combined autoethnographic methods, participant observation, and feminist theory to find new

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ways of thinking about
physique culture and the
female body. The author, who
specializes in critical
visual culture and the
history of the body,
explores such contemporary
issues as body image, fat

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studies, identity politics, and “postfeminism,” while rethinking fitness culture, diet regimes, feminist politics, reproductive activism, performance art, and the social function of photography. Written in a

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lively personal style
reminiscent of McTavish's
popular blog, she clearly
explains the complex ideas
stemming from the
theoretical work of such
writers as Judith Butler,
Simone de Beauvoir, Michel

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Foucault, Iris Marion Young, Edmund Husserl, and Maurice Merleau-Ponty. The book also includes many photos documenting McTavish's physical transformation. "Dieting and exercising with the goal of posing onstage

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in a bikini and heels is not what many think of when they think of feminism, but then those people have never read *Feminist Figure Girl*. Lianne McTavish brings figure competitions and feminism—two seemingly

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opposed things—together in this intellectually challenging, deeply personal book. This is a must read for anyone with a passion for feminism and fitness.” – Caitlin Constantine, editor of the Fit and Feminist blog

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Abramovic And Ulay

Together Apart
This collection of
interviews with a variety of
artists creates an oral
history of performance art.
Each artist is invited to
address their work,
providing insights into

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their artistic, personal and political concerns. An engaging read which displays the diverse practices which come under the umbrella of 'performance art'.

“I had experienced absolute

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freedom—I had felt that my body was without boundaries, limitless; that pain didn't matter, that nothing mattered at all—and it intoxicated me.” In 2010, more than 750,000 people stood in line at Marina

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Abramović's MoMA Ulay

retrospective for the chance
to sit across from her and
communicate with her
nonverbally in an
unprecedented durational
performance that lasted more
than 700 hours. This

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celebration of nearly fifty years of groundbreaking performance art demonstrated once again that Marina Abramović is truly a force of nature. The child of Communist war-hero parents under Tito's regime in

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postwar Yugoslavia, she was raised with a relentless work ethic. Even as she was beginning to build an international artistic career, Marina lived at home under her mother's abusive control, strictly obeying a

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10 p.m. curfew. But nothing could quell her insatiable curiosity, her desire to connect with people, or her distinctly Balkan sense of humor—all of which informs her art and her life. The beating heart of Walk

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Through Walls is an operatic love story—a twelve-year collaboration with fellow performance artist Ulay, much of which was spent penniless in a van traveling across Europe—a relationship that began to unravel and

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came to a dramatic end atop
the Great Wall of China.
Marina's story, by turns
moving, epic, and dryly
funny, informs an
incomparable artistic career
that involves pushing her
body past the limits of

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fear, pain, exhaustion, and danger in an uncompromising quest for emotional and spiritual transformation. A remarkable work of performance in its own right, *Walk Through Walls* is a vivid and powerful

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rendering of the Ulay
unparalleled life of an
Together Apart
extraordinary artist.

Praised in recent years as a
“calculating, improvisatory,
essential poet” by Daisy
Fried in the New York Times,

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Charles Bernstein is a leading voice in American literary theory. Pitch of Poetry is his irreverent guide to modernist and contemporary poetics. Subjects range across Holocaust representation,

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Occupy Wall Street, and the figurative nature of abstract art. Detailed overviews of formally inventive work include essays on—or “pitches” for—a set of key poets, from Gertrude Stein and Robert

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Creeley to John Ashbery,
Barbara Guest, Larry Eigner,
and Leslie Scalapino.

Bernstein also reveals the
formative ideas behind the
magazine L=A=N=G=U=A=G=E.

The final section, published
here for the first time, is

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A sweeping work on the poetics of stigma, perversity, and disability that is rooted in the thinking of Edgar Allan Poe, Emily Dickinson, Ralph Waldo Emerson, and William Blake. Pitch of Poetry makes an

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exhilarating case for what
Bernstein calls echopoetics:
a poetry of call and
response, reason and
imagination, disfiguration
and refiguration.

Unlimited action concerns

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the limits imposed upon art and life, and the means by which artists have exposed, refused, or otherwise reshaped the horizon of aesthetics and of the practice of art, by way of performance art. It examines

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the 'performance of
extremity' as practices at
the limits of the histories
of performance and art, in
performance art's most
fertile and prescient
decade, the 1970s. Dominic
Johnson recounts and

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Analyses game-changing performance events by six artists: Kerry Trengove, Ulay, Genesis P-Orridge, Anne Bean, the Kipper Kids, and Stephen Cripps. Through close encounters with these six artists and their works,

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and a broader contextual milieu of artists and works, Johnson articulates a counter-history of actions in a new narrative of performance art in the 1970s, to rethink and rediscover the history of

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contemporary art and
performance.

For seven years, from 1956 to 1962, a young French artist electrified the European art world with visual, conceptual and

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performance art works far ahead of their time. His rise was wildly celebrated by some as the appearance of a prophetic genius, and derisively dismissed by others as scandalous nonsense. His monochrome

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paintings, body art works,
fire paintings, conceptual
exhibitions and music, and
monumental public space
works threatened to upend
the very categories of art,
in both Europe and America.
Indeed, after his tragically

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premature death in 1962,
some of the most far-
reaching transformations in
contemporary art would
follow directly in his wake.
But by the 1970s his
reputation seemed headed for
oblivion, until in 1977 a

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young classics scholar at Rice University, Thomas McEvelley, proposed Klein for a retrospective show to Dominique deMenil, then director of the Rice gallery, and wrote several texts about Klein that would

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transform our understanding
of Yves Klein's aesthetics.
The project grew to involve
major institutions,
resulting in 1982 with
exhibitions in Houston, New
York, Paris and Chicago.
Virtually overnight Yves

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Klein's art reentered the art canon. Coincidentally, the career of an important critic was launched. Yves the Provocateur collects those writings of Thomas McEvilley which rejuvenated Klein's stature and hitherto

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were only available in journals and exhibition catalogues. In effect, it provides the "skeleton key" to clearly examine the full dimensions of Klein's accomplishment. In two opening essays, McEvilley

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briefly surveys and places Klein's art into context. Then, in the centerpiece essay -- which amounts to a miniature critical biography bearing all the best features of a novella -- he traces the formative and

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crucial events in Klein's life. Finally, he describes Klein's intellectual development, demonstrating how Klein embedded and parodied in his work the philosophical system of a particular form of

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Rosicrucianism. And Ulay
Together Apart

A curator and essayist
surveys the inner workings
of creative duos, from John
Lennon and Paul McCartney to
Marie and Pierre Curie to
Steve Jobs and Steve

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Wozniak, and describes how their creative techniques can be adapted and used in everyday life. 50,000 first printing.

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Together Apart