

MARINA ABRAMOVIĆ

THE CLEANER



FIRENZE
PALAZZO STROZZI
21 SEPTEMBER 2018
20 JANUARY 2019

INDEX

- 1) *Press release*
- 2) *Fact Sheet*
- 3) *Photo Sheet*
- 4) *5 reasons for seeing Marina Abramović. The Cleaner*
- 5) *Grand Tour Marina* by Arturo Galansino, Fondazione Palazzo Strozzi Director General
- 6) *Schedule of re-performances and participatory works*
- 7) *Activities in the exhibition and beyond*

A CLOSER LOOK

The Curator's choice: 12 works of art telling the exhibition Marina Abramović. The Cleaner

Marina Abramović Biography

An artist's life manifesto: Marina Abramović

- 8) *List of the works*

MARINA ABRAMOVIĆ

THE CLEANER



FIRENZE
PALAZZO STROZZI
21 SEPTEMBER 2018
20 JANUARY 2019

PRESS RELEASE

Marina Abramović. The Cleaner

Florence, Palazzo Strozzi 21 September 2018–20 January 2019

<https://www.palazzostrozzi.org>

Instagram & Twitter: @palazzostrozzi / #abramovicitaly; #marinaflorence; #marinabramovic

Extensive exhibition reflects on Marina Abramović's close relationship with Italy. First major exhibition at Palazzo Strozzi devoted to a female artist

From 21 September 2018 to 20 January 2019, Palazzo Strozzi will host **Italy's first retrospective devoted to the work of Marina Abramović**, one of contemporary arts most celebrated and controversial figures.

Abramović revolutionised the idea of performance art, testing the limits of her body and its potential for creative expression. Italy was chosen by the artist as an important stop for this major retrospective exhibition, as the country has played a significant role in Abramović's life and in the development of her art. Abramović's work flourished in the time she spent in Italy in the 1970s – when she enjoyed international success with performances in Rome, Milan, Naples, Venice and Bologna.

The Cleaner also marks the first exhibition at Palazzo Strozzi devoted to a female artist. Marina Abramović will exhibit throughout the entire venue, interacting with this unique Florentine site across the piano nobile, its famed courtyard and the underground 'Strozzina', her work acting as a reminder of the value the Renaissance period placed in the individual.

"In the past 50 years Marina Abramovic has made an indelible mark on our collective imagination", said Arturo Galansino, Director General of the Strozzi. *"She's constantly challenged the space between the artist and the audience, and her relationship with Italy since the 1970s have informed her performance like no other country. "The Palazzo Strozzi exhibitions are created specifically for the unique Renaissance context of Florence - and contemporary art plays an essential role within this. I been conscious for some time that the Strozzi had yet to dedicate its entire space to a leading, female artist and this deep-rooted connection that Marina Abramovic feels to Italy made her the the obvious choice."*

As the artist tells us, the exhibition title, ***The Cleaner***, refers to a specific creative and existential moment, a reflection by the artist on her own life: *"Like in a house, you only keep what you need and you clean away your past, your memory, your destiny"*.

This mesmerising retrospective brings together **100 works** by the artist, offering visitors an overview of the most celebrated pieces in her career stretching **from the 1960s to the 2000s** - with videos, photographs, paintings, objects, installations and re-enactments of her celebrated live performances by a group of artists specially selected and trained for the show.

The exhibition, in which for the first time the artist's voice will accompany the visitors through the innovative audio guide, includes works which were performed in Italy during a period of considerable success for the artist, including her seminal *Rhythm* (1973-5) works and *Imponderabilia* (1977),-where the audience was forced to pass between the naked bodies of Abramović and her then partner, German artist Ulay, who were standing either side of a doorway. Abramović and Ulay lived in a Citroën van, traveling ceaselessly around Europe for three years - the van will be displayed in the courtyard of Palazzo Strozzi.

MARINA ABRAMOVIĆ

THE CLEANER

FIRENZE
PALAZZO STROZZI
21 SEPTEMBER 2018
20 JANUARY 2019



The tragedy of the war in Bosnia in the 1990s provided the inspiration for *Balkan Baroque* (1997), which earned Abramović the Leone d'Oro at the Venice Biennale in 1997 and which became a metaphor against all wars. In the performance the artist washes 1,500 ox bones, one by one, in a dark cellar, scraping pieces of flesh and cartilage off the bones while singing traditional Serbian songs.

More recent works, such as *The Artist Present* (2010), will also be showcased in the exhibition - in which, mute and motionless, for three months and over 700 hours at the MoMA in New York, Abramović stared at 1,675 people who sat opposite her, highlighting the spiritual communication between the artist and the audience which has become a fundamental element of her work.

Thanks to Palazzo Strozzi's renewed cooperation with the **Opera di Santa Maria del Fiore**, two works will exceptionally be on display in the Museo dell'Opera del Duomo in dialogue with such masterpieces as Michelangelo's Bandini Pietà. The works are a photograph of the *Pietà* (Anima Mundi) (1983/2002) and the video entitled *The Kitchen V, Carrying the Milk* (2009). In the former, Marina Abramović revisits the sacred iconography of the Pietà, while in the latter she pays tribute to the mystic Saint Therese of Avila.

In conjunction with the **Opera di Santa Maria del Fiore** we will also be marketing a special joint ticket (€ 16.00 full price; € 6.00 concession for schools) admitting the holder to the Palazzo Strozzi exhibition, the Baptistry of San Giovanni and the Museo dell'Opera del Duomo.

On Saturday 22 September, at 15.30 the artist will be speaking at a **special event, tickets for which are sold out, entitled *Marina Abramović Speaks*** organised by the Fondazione Palazzo Strozzi at the Teatro del Maggio Musicale Fiorentino. Talking to Arturo Galansino, the artist will address some of the themes in her existential and creative development, reviewing the stages in her career from the early days in Serbia and her early success in Italy to her most recent and important performances all over the world.

The exhibition is organised by the Fondazione Palazzo Strozzi and produced by Moderna Museet, Stockholm in conjunction with the Louisiana Museum of Modern Art, Humlebæk and the Bundeskunsthalle, Bonn. Curated by Arturo Galansino, Fondazione Palazzo Strozzi, and Lena Essling, Moderna Museet, with Tine Colstrup, Louisiana Museum of Modern Art, and Susanne Kleine, Bundeskunsthalle. With the support of the Comune di Firenze, the Camera di Commercio di Firenze, the Regione Toscana and the Associazione Partners Palazzo Strozzi. With the contribution of the Fondazione CR Firenze. Sponsor: Unipol Gruppo



FACT SHEET

Title	Marina Abramović. The Cleaner
Venue	Florence, Palazzo Strozzi
Period	21 september 2018-20 january 2019
Exhibition curated by	Arturo Galansino Fondazione Palazzo Strozzi, Florence, Lena Essling, Moderna Museet, Stockholm, with Tine Colstrup, Louisiana Museum of Modern Art, Humlebæk and Susanne Kleine, Bundeskunsthalle, Bonn.
Promoted and organised by	Fondazione Palazzo Strozzi
Produced by	Moderna Museet, Stockholm
In collaboration of	Louisiana Museum of Modern Art, Humlebæk e Bundeskunsthalle, Bonn
With the support of	Comune di Firenze, Camera di Commercio di Firenze, Associazione Partners Palazzo Strozzi Regione Toscana
With the contribution of	Fondazione Cassa di Risparmio di Firenze
Sponsor	Unipol Gruppo
With the support of	Gucci, illy, Terna
With the collaboration of	Polimoda
With the participation of	Opera di Santa Maria del Fiore
Technical Sponsor	Ferrovie dello Stato Italiane, Ataf gestioni, Busitalia-Sita Nord, Feltrinelli, Ufficio Turismo Città Metropolitana di Firenze, Toscana Aeroporti, Unicoop Firenze, Firenze Parcheggi, Rinascente, Mercato Centrale Firenze
Press Office	Antonella Fiori: T. + 39 347 2526982 a.fiori@antonellafiori.it Fondazione Palazzo Strozzi: Lavinia Rinaldi T. +39 055 3917122 l.rinaldi@palazzostrozzi.org Brunswick Arts: PALAZZOSTROZZI@brunswickgroup.com
Promotion	Susanna Holm – Sigma CSC T. +39 055 2340742 susannaholm@cscsigma.it
Catalogue	Marsilio Editori, Venezia
Bookings	Sigma CSC T. +39 055 2469600 F. +39 055 244145 prenotazioni@palazzostrozzi.org
Opening hours	Daily 10.00-20.00, Thursday 10.00-23.00. Last admission one hour before closing.
Info	T. +39 055 2645155 www.palazzostrozzi.org
Admission	Full € 12,00; Reduced € 9,50; € 4,00 Schools






WARNING: Visitors should be aware that certain exhibits may include sensitive content. All visitors under 14 years of age should be accompanied by a responsible adult.

**MARINA
ABRAMOVIĆ**
THE CLEANER



FIRENZE
PALAZZO STROZZI
21 SEPTEMBER 2018
20 JANUARY 2019

PHOTO SHEET






0.0	Marina Abramović, <i>Artist Portrait with a Candle (C)</i> from the series <i>Places of Power</i> , 2013, Courtesy of Marina Abramović Archives © Marina Abramović by SIAE 2018	
COURTYARD		
0	Ulay/Marina Abramović <i>Relation in Movement. The Van</i> 1975–80. Citroën type H, megaphone, audio and video installation (Relation in Movement), amplifier, monitor, small wooden boat, photographs (b/w), text van cm 220 x 422 x 196. Lyon, Musée d'art contemporain de Lyon. Collection of Museum Lyon, MAC/2017/035 Courtesy of Marina Abramović Archives. Marina Abramović by SIAE 2018	
STROZZINA SOLO WORKS 1965-75 ROOM 1S		
1.10	Marina Abramović <i>Black Clouds Coming</i> 1970, oil on canvas, cm 200 x 140. New York, Abramović LLC. Courtesy of Marina Abramović Archives, MAC/2017/012. Marina Abramović by SIAE 2018	
1.11	Marina Abramović <i>Cloud with its Shadow</i> 1970, one peanut, two pins, cm 8 x 44. New York, Abramović LLC. Courtesy of Marina Abramović Archives, MAC/2017/005 Marina Abramović by SIAE 2018	
ROOM 2S		
2.1 bis	Marina Abramović <i>Rhythm 10</i> 1973/2017, sound installation. New York, Abramović LLC. Courtesy of Marina Abramović Archives, MAC/2017/084 Credit: © Marina Abramović. Courtesy of Marina Abramović Archives. Marina Abramović by SIAE 2018	

MARINA ABRAMOVIĆ

THE CLEANER

FIRENZE
PALAZZO STROZZI
21 SEPTEMBER 2018
20 JANUARY 2019








2.2	Marina Abramović <i>Rhythm 0</i> 1974 slide show, exhibition props: table with 72 objects, text panel, cm 80 x 400 x 80. New York, Abramović LLC. Courtesy of Marina Abramović Archives and Lisson Gallery, London, MAC/2017/025. Marina Abramović by SIAE 2018	
2.4	Marina Abramović <i>Rhythm 5</i> 1974/2011, 8 mm film transferred to digital video (no sound, b/w), 8:12" min. Amsterdam, LIMA Foundation. Courtesy of Marina Abramović Archives and Lisson Gallery, London, MAC/2017/085 Credit: Ph. Nebojsa Cankovic. Courtesy of Marina Abramović Archives. Marina Abramović by SIAE 2018	
ROOM 4S		
4.1	Marina Abramović <i>Freeing the Voice</i> 1975, video (b/w, sound), 35:26" min. New York, Abramović LLC. Courtesy of Marina Abramović Archives and Lisson Gallery, London, MAC/2017/030. Marina Abramović by SIAE 2018	
ROOM 5S		
5.1	Marina Abramović <i>Lips of Thomas</i> 1975-2017, slide show, exhibition props: cross made of ice, wine bottle, wine glass, whip, honey, silver spoon, razor blades, wooden table, wooden chair, white table cloth, overhead metal heating lamp. New York, Abramović LLC. Courtesy of Marina Abramović Archives, MAC/2017/028. Courtesy of Marina Abramović Archives, MAC/2017/028. Marina Abramović by SIAE 2018	
ROOM 6S		
6.1	Marina Abramović <i>Art Must be Beautiful/Artist Must be Beautiful</i> 1975, video (b/w, sound), 23:36" min. New York, Abramović LLC. Statens Museum for Kunst, Copenhagen, MAC/2017/027. Marina Abramović by SIAE 2018	
PIANO NOBILE WORKS WITH ULAY 1976-1988 ROOM 1		

**MARINA
ABRAMOVIĆ**
THE CLEANER



FIRENZE
PALAZZO STROZZI
21 SEPTEMBER 2018
20 JANUARY 2019

9.1	Ulay/Marina Abramović <i>Imponderabilia</i> 1977, ½” video transferred to digital video (b/w, sound), 50:25” min. Amsterdam, LIMA Foundation. Courtesy of Marina Abramović Archives and LIMA, MAC/2017/038. Marina Abramović by SIAE 2018	
9.4	Ulay/Marina Abramović <i>AAA-AAA</i> 1978, 2” video transferred to digital video (b/w, sound), 12:57” min New York, Abramović LLC. Courtesy of Marina Abramović Archives and LIMA, MAC/2017/041 Credit: © Ulay/Marina Abramović. Courtesy of Marina Abramović Archives. Marina Abramović by SIAE 2018	
ROOM 2		
10.1	Ulay/Marina Abramović <i>Relation in Space</i> 1976, ½” video transferred to digital video (b/w, sound), 59:28” min. New York, Abramović LLC. Courtesy of Marina Abramović Archives and LIMA, MAC/2017/036. Courtesy of Marina Abramović Archives. Marina Abramović by SIAE 2018	
10.3	Ulay/Marina Abramović <i>Rest Energy</i> 1980, 16 mm transferred to digital, with color, sound, 4:04” min. Amsterdam, LIMA Foundation. Courtesy of Marina Abramović Archives and LIMA, MAC/2017/034. Credit: © Ulay/Marina Abramović. Courtesy of Marina Abramović Archives. Marina Abramović by SIAE 2018	
SOLO WORKS 1991-2017 ROOM 3 B		
13.2	Marina Abramović <i>The Hero</i> (video) 2001, single-channel video (b/w, sound, 14:21 min). Amsterdam, LIMA Foundation. Courtesy of Marina Abramović Archives and LIMA, MAC/2017/0 50:02”. Credit: Ph. TheMahler.com. Courtesy of Marina Abramović Archives. Marina Abramović by SIAE 2018	
ROOM 4		

MARINA ABRAMOVIĆ

THE CLEANER



FIRENZE
PALAZZO STROZZI
21 SEPTEMBER 2018
20 JANUARY 2019

14.2	Marina Abramović <i>Balkan Baroque</i> (Bones) 1997, single channel video (colour, sound), 9:42" min. New York, Abramović LLC. Courtesy of Marina Abramović Archives e LIMA © Marina Abramović. Marina Abramović by SIAE 2018	
ROOM 6		
15.1	Marina Abramović <i>The House with the Ocean View</i> 2002-2017, multi-media installation, bed with mineral pillow, sink, chair with mineral pillow, table, toilet, shower basin, shower, three ladders with knives, metronome, water glass. New York, Abramović LLC. Courtesy of Marina Abramović Archives e Sean Kelly, New York, MAC/2017/072. Credit: Ph. Attilio Maranzano. Courtesy of Marina Abramović Archives Marina Abramović by SIAE 2018	
15.6	Marina Abramović <i>Portrait with Golden Mask</i> 2009 video (colour, no sound), 30:05" min. Amsterdam, LIMA Foundation. Courtesy of Marina Abramović Archives e LIMA, MAC/2017/062. © Marina Abramović . Courtesy of the Marina Abramović Archives	
ROOM 6BIS		
16.7	Marina Abramović <i>Spirit House-Luminosity</i> 1997, performance for video, 5:18" min. New York, Abramović LLC. Courtesy of Marina Abramović Archives Marina Abramović by SIAE 2018	
ROOM 7A		
16.4	Marina Abramović <i>Stromboli III</i> (Volcano) 2002, black and white lambda print, cm 79 x 99. Napoli, Galleria Lia Rumma. Courtesy of Marina Abramović Archives and Lia Rumma Gallery, Milan, MAC/2017/061. Credit: Ph: Paolo Canevari. Marina Abramović by SIAE 2018	

MARINA ABRAMOVIĆ

THE CLEANER



FIRENZE
PALAZZO STROZZI
21 SEPTEMBER 2018
20 JANUARY 2019

16.5	Marina Abramović <i>The Onion</i> 1995, video (color, sound), 20:03 min. Amsterdam, LIMA Foundation. Courtesy of Marina Abramović Archives and LIMA, MAC/2017/073. Marina Abramović by SIAE 2018	
16.6	Marina Abramović <i>Dragon Heads</i> 2018, 9-channel video installation (color, no sound), 60:00 min. New York, Abramović LLC. Courtesy of Marina Abramović Archives. Marina Abramović by SIAE 2018	
ROOM 8		
18.3	Marina Abramović <i>The Artist is Present</i> 2010, 7-channel video installation (color, no sound), New York, Abramović LLC. Courtesy of Marina Abramović Archives and Sean Kelly, New York, MAC/2017/071 Credit: Photography by Marco Anelli. Courtesy of Marina Abramović Archives Marina Abramović by SIAE 2018	 
MUSEO DELL' OPERA DEL DUOMO		
	Marina Abramović/Ulay <i>Anima Mundi. (Pietà)</i> 1983–2002, color print, cm 183 x 183 © Marina Abramović and Ulay. Courtesy of Marina Abramović Archives and Galleria Lia Rumma Milano/Napoli	
	Marina Abramović <i>The Kitchen V. Holding the Milk</i> 2009, video (colour, sound), 12:42" min. Amsterdam, LIMA Foundation. Courtesy of Marina Abramović Archives and LIMA. Special thanks to Galleria Lia Rumma Milano/Napoli	

MARINA ABRAMOVIĆ

THE CLEANER

FIRENZE
PALAZZO STROZZI
21 SEPTEMBER 2018
20 JANUARY 2019



5 REASONS FOR SEEING *MARINA ABRAMOVIĆ. THE CLEANER*

- 1) Because it is the first exhibition that Palazzo Strozzi has ever devoted to a woman artist, the most important player in the field of performance art. Absolutely unprecedented for Italy in this immersive formula, *Marina Abramović. The Cleaner* offers spectators a chance to explore every aspect of the art of Marina Abramović, who with her works and her story – a career 50 years long – will be invading every available space in the Palazzo, from the courtyard and the Strozzi undercroft to the Piano Nobile.
- 2) Because the exhibition is a special story relating Marina Abramović's rapport with Italy that has been the venue for some of her most memorable performances*, and those performances will be revisited in the exhibition, highlighting the artist's extremely close bond with the country.
- 3) Because Marina Abramović is the artist who has marked our contemporary era more deeply than any other. And even though she was part of the last century, she has successfully ferried her art into the Third Millennium.
- 4) Because she is an artist who, in reflecting on her own life, has always shone the spotlight on crucial themes that concern us all, succeeding in communicating with the present more than any other artist, interpreting its contradictions and its inconsistencies, its urgencies and its emergencies. She has proven capable of "spring cleaning", keeping only what is needed and what is crucial.
- 5) Because visitors will be able to take part in the first person in the re-performances that will be held in Palazzo Strozzi on a daily basis, plunging first-hand into experiences that will make this exhibition a fully-fledged and unforgettable living experiment.

* Performance: art form created in the 1970s as an offshoot of Body Art, Performance Art consists of non-random, planned, occasionally dangerous actions that are designed to involve the audience.

MARINA ABRAMOVIĆ

THE CLEANER

FIRENZE
PALAZZO STROZZI
21 SEPTEMBER 2018
20 JANUARY 2019

GRAND TOUR MARINA

by Arturo Galansino

The title of the exhibition, *The Cleaner*, refers to a reflection by Marina on her own life; according to it, like in a house, you only keep what you need and you clean away your past, your memory, your destiny.

What remains after this existential clean-out can be found in a major retrospective that, with more than a hundred works on show, embraces over half a century of activity on the part of one of the most iconic figures in contemporary art, a woman who is considered the matriarch of performance art.

It is the first retrospective on a large scale to be devoted to Marina Abramović in Italy and it is also the first time that a female artist is the sole protagonist of an exhibition at Palazzo Strozzi. A stunning exhibition literally filled to the brim with an exploration of a human and professional journey that is the fruit of the never-ending research through which Marina continues untiringly to develop her means of expression. The exhibition occupies, in fact, all the exhibition spaces of the Renaissance palace Piano Nobile, Strozzi, courtyard and is divided into three parts in an intense and chronologically arranged presentation of her work from the sixties to the present day: a long, gripping and at times grueling artistic and existential *Grand Tour*.

The first leg of this journey starts in the cellars of the Strozzi, where her performances from the seventies, the more extreme, are on display, following an introduction consisting of works that will be unfamiliar to most people, a selection of her early paintings and graphic art. We can find in these almost abstract images of immaterial clouds or of accidents and collisions between trucks the premonitory signs of the road that Marina was shortly going to take.

Visitors are greeted by a vintage washing machine, *The Cleaner* to be precise, protagonist of one of the ironic stories that Marina likes to tell of her youth. At the entrance to the Piano Nobile, *Imponderabilia* introduces us to the symbiosis of art and life between Marina and Ulay, a watershed in the artist's personal and professional story, with their performances as a couple, the three years lived *on the road* in a former police Citroën van, now exhibited in Palazzo Strozzi's courtyard.

A photo taken by Ulay, *somewhere in Tuscany*, in 1977, in which Marina is smelling a bunch of freshly picked flowers, captures well the «melded personality» created by the two artists at the beginning of their relationship, one in which life and art were part of a joint project, a moto perpetuo expressed in the manifesto *Art Vital*. Then come their journeys to the farthestflung corners of the globe Australia, Thailand, Tibet, India where they joined up with Aborigines or Buddhist monks in search of the kind of new spirituality that people were yearning for in the Europe of the eighties, traversing, on an empty stomach, always one in front of the other, the vast expanse of *Nightsea Crossing*. The couple's periplus comes to a close in China, with the meeting/farewell of *The Lovers* on the Great Wall, after three months of walking in pursuit of the subterranean energy currents of the Earth, its minerals and the dragons that pass through it.

The third and last leg, on which Marina is alone once again, starts in the nineties, from the dark theater of sorrow of *Balkan Baroque* denunciation of a massacre to be cleaned up by confronting one's own past and fratricidal present—and ends amidst the bright lights of New York, with endless performances in direct contact with the eyes and emotions of the public, while the consecration/sublimation as a pop icon of an artist born in the former Yugoslavia takes place, with an accompanying swarm of actresses, fashion designers, singers, parodies, talk shows, triumphs on social media.

In all this movement, of bodies, objects and energies, on this *Grand Tour* that is Marina, we can also trace a poignant journey through Italy, a country with which Marina has established a special relationship. Rome, Milan, Naples, Bologna, Venice and Florence, but also Ferrara, Genazzano, Volterra, Como, Sicily, Stromboli, Ciociaria... all of these important passages for her career and her life. Very important in her career also the Buddhist center in Pomaia, in the surroundings of Pisa, where in October 1982 she met the Dalai Lama for the second time, Marina Abramović, photograph taken by Ulay in Tuscany, 1977 interviewing him for the film *Avalokiteshvara*, which she directed.

MARINA ABRAMOVIĆ

THE CLEANER

FIRENZE
PALAZZO STROZZI
21 SEPTEMBER 2018
20 JANUARY 2019



One cannot, in fact, help being struck by the continuity and significance of the works she created in Italy, often true milestones of the genre. A series of successes that commenced in Rome, in 1973, when she was invited to take part in the exhibition *Contemporanea*, one of the first to include performance art. The work created on that occasion, *Rhythm 10*, was:

absolutely crazy. It was based on a drinking game played by Russian and Yugoslav peasants: you spread your fingers out on a wooden bar or table and stab down a sharp knife, fast, in the spaces between your fingers. Every time you miss and cut yourself, you have to take another drink. The drunker you get, the more likely you are to stab yourself. Like Russian roulette, it is a game of bravery and foolishness and despair and darkness – the perfect Slavic game.

The following year, 1974, at the Galleria Diagramma in Milan, Marina presented another shocking work, *Rhythm 4*:

I was naked, alone in a white room and crouched above a powerful industrial fan. As a video camera sent my image to the audience in the next room, I pressed my face against the hurricane blowing out of the fan, trying to take as much air into my lungs as possible. In a couple of minutes, the great torrent filling my insides caused me to lose consciousness. [The] point of the piece had been to show me in two different states: consciousness and unconsciousness. I knew that I was experiencing new ways of using my body as material.

A year went by and, in 1975, Marina was back in Italy, at the Studio Morra in Naples, with her most extreme performance, *Rhythm 0*, in which the artist turned herself into an object, leaving herself at the mercy of the audience. The people present were supplied with seventytwo objects including a hammer, a saw, a feather, a fork, an axe, a rose, a pair of scissors, needles, a pen, honey, a knife, a mirror, pins, lipstick, a Polaroid camera, a pistol and a bullet that could be used, for six hours, to do anything they wished to the artist's body. The atmosphere became heated, the tension grew, her clothes were cut off, she was wounded, almost raped, someone pointed the loaded pistol at her neck and put her finger on the trigger... until she was saved by the same audience that was literally about to kill her.

In that moment I realized that the public can kill you. [...] What had happened while they were there, quite simply, was performance. And the essence of performance is that the audience and the performer make the piece together.

In 1976 she was at the Venice Biennale for the first time, where she presented *Relation in Space*, her first performance with Ulay. The two ran toward each other, at first brushing past, then touching and, after increasing their speed, colliding with ever greater force and producing rhythmic sounds with the clash of their naked flesh. The images show their taut bodies, in motion, like Hellenic athletes frozen in the course of a race.

In June 1977 their black van arrived in Bologna for International Performance Week, where the bodies of Marina and Ulay, naked and standing one in front of the other, reduced the width of the entrance to the Galleria Comunale d'Arte Moderna, forcing visitors to turn sideways in order to pass through, and to choose whether to face him or her: *Imponderabilia!* The performance was supposed to last six hours, but after a short time the police arrived, halting it on the grounds of indecent behavior.

In developing the work, we thought about a simple fact: if there were no artists, there would be no museums. From this idea we decided to make a poetic gesture—the artists would literally become the door to the museum [...] like doorposts or classical caryatids.

Again in Bologna, at Studio G7 the following October, the couple presented *Relation in Time*, where they remained seated with their backs to each other joined by their intertwined long hair for sixteen hours by themselves, and then for an hour in front of an audience.

The dimension of time was starting to take on a particular significance in their performances, which grew steadily longer, involving the public.

A few years later, at Genazzano in Lazio in 1983, they created *Modus Vivendi*, in which four tableaux vivants were staged, from dawn to sunset. After the physical performances of the previous decade, with their intense and violent actions and exchanges of gestural energy, Marina and Ulay had now chosen to

MARINA ABRAMOVIĆ

THE CLEANER

FIRENZE
PALAZZO STROZZI
21 SEPTEMBER 2018
20 JANUARY 2019



concentrate on the creation of classical images, inspired by Western iconography and art. One of them, *Anima Mundi*, inspired by Michelangelo's *Pietà*, is on display at the exhibition in Palazzo Strozzi, in dialog with the *Bandini Pietà* from the Museo dell'Opera del Duomo.

In 1985, Marina spent the months of September and October in Florence, together with Ulay, as guest artist at Villa Romana. During their period of residence the two artists rehearsed a dramatic piece, *Fragilissimo*, that was to have been staged at the Teatro Niccolini: the performance in Florence did not take place, but the work was later presented in Amsterdam and Stockholm. The project announced «a dramaturgical production centered on the figure of a woman on which three points of view converge»: those of Mister Mondo (Edmondo Zanolini, the woman is his mother), Michael Laub (she's his sister) and Ulay (she's his lover). This experiment already contained, *in embryo*, her own story, the autobiographical theater of *Delusional* (1994) and *The Life and Death of Marina Abramović* (2012). The music of Selinger, Van der Velde and Larry Steinbachek and the «ideas of light» of the Tuscan artist Marco Bagnoli made *Fragilissimo* a true theatrical production, a «portrait composed of images, fragments of conversation and music», «with the aim of constructing, distorting and unifying her persona and through it our own».

During their stay in Florence Marina and Ulay also took part in *FIRE-NZE*, a composite «allegorical drawing» based on the word «fire» that was organized by Mario Mariotti in Piazza Santo Spirito on September 21. A «scorching hot night» that had many Italian and foreign artists painting lengths of cloth to be hung from windows to evoke the appearance of Florentine squares when festivals were held during the Renaissance. Marina and Ulay contributed one that is now in the Centro Pecci, Prato.

In Italy, in 1997, international recognition came with the award of a Golden Lion at the Venice Biennale. The story is well-known: Marina was asked to officially represent Serbia and Montenegro at the Biennale, but the project was abruptly canceled because of the sensitive subject chosen by the artist. At the invitation of Germano Celant, she staged the sacrificial ritual of *Balkan Baroque* in the space below a staircase of the Central Pavillion of the Giardini, shocking public and critics alike:

I sat on the floor [...], on an enormous pile of cow bones: five hundred clean bones underneath; two thousand bloody, meaty, gristly bones on top. For four days, seven hours a day, I sat scrubbing the bloody bones while still, silent images from my interviews with my mother and father Danica folding her hands over her heart then putting her hands over her eyes, Vojin waving his pistol flashed on two screens behind me. In the unairconditioned basement, in the humid summer air of Venice, the bloody, meaty, gristly bones rotted and filled with maggots as I scrubbed them: the stench was unholy, like the stench of bodies on the battlefield. The public filed in and stared, repulsed by the odor but transfixed by the spectacle. As I scrubbed the bones, I wept and sang Yugoslav folk songs from my childhood. And on the third screen was a video of me in glasses, a lab coat, and heavy leather shoes, very scientific-looking in a Slavic way, telling the story of the Wolf Rat [...]. For me, it was the essence of Balkan Baroque.

At the start of the new millennium Marina was back in Tuscany, for «*Arte all'arte*» 2001, with *Mambo at Marienbad*, staged in the Charcot pavilion of the former Ospedale Neuropsichiatrico in Volterra. The work made use of and reworked the setting and its history: the audience took off their shoes, put on «mambo» dance shoes instead and walked along a corridor, slowed down by magnets attached to the soles. At the sides of the corridor were rooms where a number of performers were lying on beds and wearing conical «energy» hats, while other empty beds evoked tragic events. At the end of the corridor, in a dimly lit room, Marina in a red dress danced the Mambo italiano, conjuring up Silvana Mangano and the 1954 film *Mambo*. The reference in the title to Alain Resnais's *Last Year at Marienbad* (1961) indicated the interweaving of past and present, with the distressing history of the place and its burden of suffering contrasted with the exuberance of the dance.

Another reference to the cinema can be found in *Stromboli*, a work inspired by Rossellini's masterpiece *Stromboli, terra di Dio* (1950). The title covers photographic works and a performance on which Marina worked in the summer of 2002.

MARINA ABRAMOVIĆ

THE CLEANER

FIRENZE
PALAZZO STROZZI
21 SEPTEMBER 2018
20 JANUARY 2019



Stromboli is the last permanently active volcano in Europe. Every 20 minutes, it's shooting out lava. Every 20 minutes. Black sand. Black beach. Everything black. It's fantastic. It's a place of intense power and energy.

Performance Art is the epitome of the ephemeral and since the first decade of the century Marina has turned to re-performance as a method of keeping alive works that would otherwise exist only as documentation in the archives. Exemplary of this act of "conservation" of performance art were the *Seven Easy Pieces* (2005), *reperformed* at the Guggenheim Museum of New York in homage to the pioneers of the genre (Valie Export, Vito Acconci, Bruce Nauman, Gina Pane, Joseph Beuys and herself).

Through the Marina Abramović Institute for the Preservation of Performance Art (MAI, founded in 2010) and using the so called "Abramović Method," developed over the course of her career as a physical and mental practice for staging a performance, the artist has prepared the ground for a transcendence of the temporal limits of her works and a reinvention of the very idea of performance in the 21st century: involving different viewers and performers, the work itself changes, and is renewed by the different contexts.

Thus some of Marina's celebrated performances, inserted for the first time in a Renaissance setting, are brought back to life in the rooms of Palazzo Strozzi, in an ambience to be found nowhere else in the world and rich in historical impressions and inspirations. *The Cleaner* at Palazzo Strozzi changes its appearance every day and at every hour, thanks to a busy schedule of re-performances that cover the whole timespan of a retrospective which is at the same time a living organism that feeds on the body and the breath of the performers.

With this journey through the universe of Marina Abramović, Palazzo Strozzi reaffirms its identity as a versatile and multidisciplinary cultural space, a platform for the culture of the present that reflects Florence's new position on the international map of contemporary art.



SCHEDULE OF RE-PERFORMANCES AND PARTICIPATORY WORKS

One of the "Marina Abramović. The Cleaner" exhibition's more unique features is the re-performances that will alternate inside the exhibition on a daily basis, turning Palazzo Strozzi into a changeable and constantly changing space.

Marina Abramović has been working with increasing intensity on re-performances as a way of preserving her performances and those of other artists for posterity since 2005. Seven Easy Pieces, presented at the Solomon R. Guggenheim Museum in New York in that year, consists of seven re-performances of performances by the artists Valie Export, Vito Acconci, Bruce Nauman, Gina Pane and Josef Beuys, and by Abramović herself.

Marina considers re-performance to be a way of breathing new life into a performance, an ephemeral art by definition. Performed by new artists, the works are no longer simply archive documentation, they take on a new life and change with each performer, exactly as happens with the performance of a musical piece which can change radically from one performer to the next. A work must have its own life and survive its creator. **The live revisitation of her celebrated performances, the schedule is entrusted to a group of performers specially selected and trained for the Palazzo Strozzi exhibition by Marina Abramović's close assistant Lynsey Peisinger**

	<p>IMPONDERABILIA Marina Abramović/Ulay <i>Imponderabilia</i> 1977/2018 Courtesy of Marina Abramović Archives</p> <p>The re-performance will take place every day from 10.30 to 19.30, Thursday until 21.30</p>	<p>This performance was produced for the first time in 1977 at the Galleria Comunale d'Arte Moderna in Bologna, where Marina Abramović and Ulay stood facing one another in a narrow passageway for ninety minutes, motionless and naked, forcing visitors wishing to enter the museum to pass between them. The performance was supposed to last six hours but the police put a stop to it.</p> <p>In the re-performance, two performers stand naked in a narrow passageway at the entrance to the Piano Nobile and visitors can choose whether to pass between their two bodies or to the side.</p>
	<p>FREEING SERIES Marina Abramović</p> <p><i>Freeing the Voice</i> 1975/2018 <i>Freeing the Memory</i> <i>Freeing the Body</i></p> <p>Courtesy of Marina Abramović Archives</p> <p>The re-performances will take place thursday and saturday from 14:00</p>	<p>These three re-performances, alternating on a weekly basis, evoke the famous Freeing series which marked a rite of passage for Marina, "exorcising" her original environment before leaving Belgrade in 1975.</p> <p>In <i>Freeing the Voice</i> the performer, lying on a mattress on the ground with his or her head arching backwards, shouts until he or she loses his or her voice.</p> <p>In <i>Freeing the Memory</i> the performer is seated on a chair and repeats words and phrases in his or her own language without a break. The performance ends when the performer cannot think of any more words.</p> <p><i>Freeing the Body</i> will be performed with the accompaniment of a live musician. Music and the rhythm of African drums move the body of the performer who, his or her swathed in a black bandana, dances and moves until he or she drops to the ground in exhaustion.</p>

MARINA ABRAMOVIĆ

THE CLEANER

FIRENZE
PALAZZO STROZZI
21 SEPTEMBER 2018
20 JANUARY 2019



	<p>LUMINOSITY Marina Abramović <i>Spirit House-Luminosity</i> 1997/2018 Courtesy of Marina Abramović Archives</p> <p>The re-performance will take place daily from 15.00-16.00</p>	<p>This work, which is part of the Spirit House performance that Marina produced at the Sean Kelly Gallery in New York in 1997, prompts a reflection on the intensity of spirituality that succeeds in overriding the body's physicality through control of movement, rhythm and gesture. The performer, naked, balances for thirty minutes on a bicycle saddle, her feet suspended above the ground, slowly moving her arms and legs. The intensity of the light gradually causes the volume of the space to grow.</p>
	<p>CLEANING THE MIRROR Marina Abramović <i>Cleaning the Mirror</i> 1995/2018 Courtesy of Marina Abramović Archives</p> <p>The re-performance will take place daily from 14.30 to 19.30; Thursday 10.30-15.30; 16.30-21.30</p>	<p>The re-performance is an exact replica of Marina's original performed in 1995 when, seated with a human skeleton in her lap, she gently and carefully attempted to clean it with a brush, but the artist herself became increasingly dirty because she was rinsing the brush in water mixed with clay.</p> <p>A six-hour performance echoing, among other things, Tibetan death rituals that prepare disciples to become one with their own mortality.</p>
	<p>THE HOUSE WITH THE OCEAN VIEW Marina Abramović <i>The House with the Ocean View</i> 2002/2018. Courtesy of Marina Abramović Archives</p> <p>The re-performance (duration: 12 days) will take place from Tuesday 4 december at 18.30 to Sunday 16 december at 18.30</p>	<p>In the re-performance, as Marina Abramović had done in 2002 at the Sean Kelly Gallery in New York, the performer remains in isolation, silence and fasting for twelve days under the eyes of the public. In three small raised rooms, joined on the ground by stairs whose pegs are replaced by knives with blades facing upwards, dressed with clothes inspired by the constructivist Aleksandr Rodcenko (1891-1956), the performer establishes a very intense exchange of energy with the visitors, essential for the performance success.</p>

PARTICIPATORY WORKS

Participatory works entail the direct involvement of the public and will be held inside the exhibition areas daily during exhibition opening hours. A schedule and instructions for visitors are given below.

	<p>SHOES FOR DEPARTURE Marina Abramović <i>Shoes for Departure</i> 1991/2015, quartz crystals, 20 x 55 x 35 cm. each. New York, Abramović LLC. Courtesy of Marina Abramović Archives, MAC/2017/079 (01-02)</p>	<p>Description: Wearing Shoes for departure allows the visitor to experience immobilising the body in order to move the mind. The artist's instructions act as a hypnotic suggestion which, together with contact with the mineral, lulls the visitor into a dimension of trance and contemplation.</p>
--	---	--

MARINA ABRAMOVIĆ

THE CLEANER

FIRENZE
PALAZZO STROZZI
21 SEPTEMBER 2018
20 JANUARY 2019




	<p>Marina Abramović <i>Shoes for Departure</i> 1991/2015, amethyst, two objects, 30 x 60 x 45 cm. each. New York, Abramović LLC. Courtesy of Marina Abramović Archives, MAC/2017/080(01-02)</p>	<p>Instructions for the public: Put the shoes on your bare feet. Close your eyes. Stand still. Leave.</p> <p><i>Daily during exhibition opening hours</i></p>
<p>TRANSITORY OBJECTS FOR HUMAN USE:</p> <p>Chair, Black Dragon, Beds</p> <p>After completing the Great Wall Walk with Ulay, Marina began to take an interest in working with crystals and minerals – many of which came precisely from the areas of China that she had crossed on foot – inserting them into everyday items such as chairs and beds. The new objects took on the name of Transitory Objects. In using the word "transitory" Marina was trying to communicate two meanings: on the one hand, the energy emanated which allows the user to transit towards a renewed and meditative state of consciousness; and on the other, they are transitory in the sense that they are temporary, they can be set aside once the desired state of consciousness has been achieved. The objects are made up of different materials such as quartz, amethyst, tourmaline, copper, iron and wood, each one of which produces a different energy impact. The objects also find their sole and ultimate significance only in their interaction with the human being. Only thus can the energy circulate and the object become truly "transitory." This is also why they are not called sculptures, a term that would imply that the spectator uses only his or her sight to appreciate them.</p>		
	<p>Marina Abramović <i>Chair for Human Use (III)</i>, from the Series <i>Transitory Objects for Human Use</i> 2015, wood, quartz, cm 110 x 65 x 80. Moderna Museet Moderna Museet, Stockholm MOM/2017/23</p>	<p>Instructions for the public: Sit down. Do not move. Leave.</p> <p>Duration: unlimited</p> <p><i>Daily during exhibition opening hours</i></p>
	<p>Marina Abramović <i>Black Dragon</i>, from the Series <i>Transitory Objects for Human Use</i> c.1990-1994, green quartz, blue quartz, hematite, snowflake obsidian, chrysocolla, 11 x 19 x 11 cm. each. New York, Abramović LLC. Courtesy of Marina Abramović Archives and Sean Kelly, New York, MAC/2017/081 (01-03); MAC/2017/089 (01-03); MAC/2017/090 (01-03); MAC/2017/091 (01-03); MAC/2017/092</p>	<p>Instructions for the public: Face the wall. Press your head, heart and private parts against the stone cushions.</p> <p>Duration: unlimited</p> <p><i>Daily during exhibition opening hours</i></p>
	<p>Marina Abramović <i>Bed for Human Use (III)</i>, from the Series <i>Transitory Objects for Human Use</i> 2015, wood, quartz, 80 x 77 x 218 cm. New York, Abramović LLC. Courtesy of Marina Abramović Archives, MAC/2017/077</p>	<p>Instructions for the public: Sit down or lie down on the wooden bed. Do not move until the energy starts to flow.</p> <p>Duration: unlimited</p> <p><i>Daily during exhibition opening hours</i></p>
	<p>COUNTING THE RICE</p> <p>Marina Abramović <i>Counting the Rice</i> 2015. Exercise in public participation spawned by a series of workshops entitled "Cleaning the House" (1979–); wooden table, wooden seats, pencils,</p>	<p>Description: We live in a difficult age in which time is more and more valuable because we have less and less of it. That is why Marina Abramović wants to give the public a chance to experiment and to reflect on vacuousness, time, space, luminosity</p>

**MARINA
ABRAMOVIĆ**
THE CLEANER



FIRENZE
PALAZZO STROZZI
21 SEPTEMBER 2018
20 JANUARY 2019

	<p>paper, white rice, black lentils, instructions for the public, 1300 x 190 cm., New York, Abramović LLC Courtesy of Marina Abramović Institute, MAC/2017/083</p>	<p>and the void. During the experiment, participants should connect with themselves and with the present, the fleeting moment that is the "here and now."</p> <p>Instructions for the public: Place any bags, coats, electronic devices or valuables (including watches, cameras and mobile phones) in one of the lockers. Put on the headphones hanging by the chair before sitting down. Sit down and pick up a handful of rice and lentils from the table. Count the grains of rice and the lentils, keeping separate tallies on the sheet of paper. You can carry on counting for as long as you like but you are at liberty to get up and go at any time. On leaving, hand in the sheet of paper to a member of staff.</p> <p><i>Daily during exhibition opening hours</i></p>
	<p>PRIVATE ARCHAEOLOGY Marina Abramović <i>Private Archaeology</i> 1997/2015, 4 oak chest-of-drawers with drawers containing mixed technique drawings. New York, Abramović LLC Courtesy of Marina Abramović Archives and Sean Kelly, New York, MAC/2017/070(01-04)</p>	<p>Instructions for the public: Open the drawers and look inside.</p> <p>Description: Private Archaeology is the artist's reflection on the sources of inspiration for her work. Marina has brought together objects, artefacts, quotes from books, photographs of performances by other artists and portraits of people and places. All of this is presented in 59 collages annotated according to the various themes addressed: places of power, food, preparing to pass over to the other side, death and the final passage.</p>

MARINA ABRAMOVIĆ

THE CLEANER

FIRENZE
PALAZZO STROZZI
21 SEPTEMBER 2018
20 JANUARY 2019

ACTIVITIES IN THE EXHIBITION AND BEYOND

AUDIO-GUIDE

For the very first time it is the voice of the artist in person that will be guiding visitors thanks to an innovative audio-guide (by START) in which Marina Abramović describes and reminisces about her performances and various moments in her charismatic life. The tour is introduced by Fondazione Palazzo Strozzi's Director General Arturo Galansino, while the artist welcomes visitors with her greeting in Italian.

PUBLICATIONS

The catalogue in Italian and English, edited by Arturo Galansino and published by Marsilio, comprises material on the artist, all the exhibits on display in the exhibition and numerous essays, including one by Galansino himself on Marina Abramović and Italy (Grand Tour Marina). Marsilio is also publishing a guide to the exhibition, it too in both languages, comprising autobiographical texts by the artist and numerous images of the layout in Palazzo Strozzi. This means, of course, that it cannot be published until a few days after the exhibition has opened.

Marina Abramović Interviews 1976–2018 is being published to tie in with Palazzo Strozzi's *Marina Abramović. The Cleaner* exhibition. The third volume in English in a series devoted to the artist after *Drawings* and *Writings*, *Interviews* contains a collection of the most important interviews granted by Marina Abramović either to the press or published in books and catalogues over the past forty-two years. The thirty-four interviews addressing the main themes associated with her long career are supplemented by a very recent interview with the Fondazione Palazzo Strozzi's Director General Arturo Galansino, devoted primarily to the exhibition in Florence of which he is the curator, and to Marina Abramović's relationship with Italy, the old masters and the theatre.

MARINA IN TUSCANY

A video in a room on the Piano Nobile reviews the relationship that Marina Abramović has had and continues to have with Tuscany, revisiting a number of particularly significant moments. Her first encounter dates back to 1977 when, together with Ulay, she travelled in the region in the Citroën van on display in the courtyard of Palazzo Strozzi. In 1982 at the Buddhist centre in Pomaia (Istituto Lama Tzong Khapa), she met and interviewed the 14th Dalai Lama for her film *Avalokiteshvara (Dalai Lama Film, 1983)*. In 1985 she spent the months of September and October in Florence with Ulay as guest artists at Villa Romana. While in residence the two artists rehearsed their performance entitled *Fragilissimo* and took part in *FIRE-NZE*, an "allegorical drawing" built around the word "Fire", devised by Mario Mariotti in Piazza Santo Spirito on 21 September 1985. This "hot and fiery night" involved Italian and foreign artists alike with "washing hanging out of the windows overlooking the piazza": their number included Marina and Ulay who entered a piece a cloth. On 16 September 2001, during "Arte all'Arte", she presented *Mambo a Marienbad* in the Charcot Pavilion in the former neuro-psychiatric hospital in Volterra. In March 2018 Marina Abramović spent several days in Florence preparing the exhibition.

FUORIMOSTRA

In an effort to shine the spotlight on the key network of synergies forged with regional museums and institutions, Palazzo Strozzi has put together the *Marina Abramović FUORIMOSTRA*, an extensive guide to sites in Florence and Tuscany designed to acquaint visitors with the region's destinations and heritage, published in both hardcopy and digital format.

FLORENCE

1. Museo dell'Opera del Duomo
2. Accademia di Belle Arti di Firenze
3. DIDA – Dipartimento di Architettura
4. L'Eredità delle Donne
5. Fondazione Teatro della Toscana
6. Gucci Garden
7. Le Murate. Progetti Arte Contemporanea
8. Museo Novecento

MARINA ABRAMOVIĆ

THE CLEANER



FIRENZE
PALAZZO STROZZI
21 SEPTEMBER 2018
20 JANUARY 2019

9. PIA – Palazzina Indiano Arte
10. Piazza Santo Spirito
11. Polimoda
12. Teatro del Maggio Musicale Fiorentino
13. Villa Romana

AREZZO

14. Galleria Ivan Bruschi

LIVORNO

15. Carico Massimo

POMAIA

16. Istituto Lama Tzong Khapa

PRATO

17. Centro per l'Arte Contemporanea Luigi Pecci

VOLTERRA

18. Compagnia della Fortezza

EXHIBITION AT THE DIDA – DEPARTMENT OF ARCHITECTURE

Università degli Studi di Firenze / Florence University

While preparing the exhibition in Palazzo Strozzi, Marina Abramović expressed a wish to work on an accurate model of the Piano Nobile and Strozzi spaces in which to place scale models of her works and to plan the tour of the show in every detail. Her request spawned a joint venture between the Fondazione Palazzo Strozzi and the DIDA, Florence University's Department of Architecture. The DIDA's model lab offered technical advice and set up a workshop with a group of students to produce a model of Palazzo Strozzi. The result of their efforts will be showcased in the DIDA's own exhibition hall (in the Galleria di Santa Verdiana at Via della Mattonaia 8, from 8 October to 9 November) alongside a selection of pictures of Marina Abramović planning the Palazzo Strozzi exhibition layout.

EDUCATIONAL ACTIVITIES

The Fondazione Palazzo Strozzi's Education Department has once again devised a series of activities to tie in with its *Marina Abramović. The Cleaner* exhibition for families, schools, universities, young people and adults, taking special care to include visitors with disabilities. In view of the presence of a certain amount of sensitive material in the exhibition, special tours have been devised to cater for different age groups and types of visitor.

ACTIVITIES FOR FAMILIES

Workshops for families

Activities designed to allow the whole family to share in art, with children and parents joining together to look at some of the works on display in the exhibition and then to complete their shared experience by giving free rein to their creativity in the workshop. For families with children aged 3 to 6: *Magical Objects* **17 October, 7 November, 19 December, 16 January from 17.00 to 18.00**; for families with children aged 7 to 12: *Wearing Energy* **every Sunday from 10.30 to 12.30**. Reservations are required. Activities are free of charge but tickets to the exhibition must be purchased. Reservations: tel. +39 055 2469600 prenotazioni@palazzostrozzi.org

ACTIVITIES FOR YOUNG PEOPLE AND ADULTS

Exhibition Kit

The Kit is designed for young people (14+) and adults who want to tour the exhibition either alone or in a group, who enjoy creativity and who are eager to put themselves to the test. With the Kit you can draw, take notes, explore the history of Performance Art, take the time to observe and to listen, discover Marina Abramović's life story and immerse yourself in the very heart of this fascinating artist's work. The Kit comprises a book with additional information and material for drawing and experimenting with art, all in a bag specially designed by Wanny di Filippo – Il Bisonte. The Exhibition Kit is always available free of charge from the Information Point in the exhibition. For further information: edu@palazzostrozzi.org

MARINA ABRAMOVIĆ

THE CLEANER

FIRENZE
PALAZZO STROZZI
21 SEPTEMBER 2018
20 JANUARY 2019



Break for Art: a special lunch break devoted to art.

Every week we will be exploring an aspect Marina Abramović's career in greater depth, from her performances as a couple with Ulay and her international awards right up to the creation of works produced in collaboration with her audience. A 30-minute break to allow you to get to grips with the art of this great Serbian artist, conducted by students taking the Accademia di Belle Arti di Firenze's degree course in Museum Education.

Every Wednesday at 13.30–14.00, starting 3 October. No reservations are required.

Scheme devised in conjunction with the Accademia di Belle Arti di Firenze and with the support of Unicoop Firenze.

Tours for individual visitors and groups of adults

Individual visitors and groups of adults can sign up for tours of the exhibition. A tour of the exhibition can also be combined with tours of other museums and sites in Florence. For further information and reservations: tel. +39 055 2469600 / prenotazioni@palazzostrozzi.org

SPECIAL FOR SCHOOLS

FOR TEACHERS

Free briefing tour

The free briefing tour allows teachers to preview the content of tours, workshops and activities designed for schools and to select an interpretative key for exploring the works of art in the exhibition. For kindergarten and primary school teachers: **Monday 24 September at 15.00, 16.00 and 17.00.** For lower secondary school teachers: **Wednesday 26 September and Monday 1 October at 15.00, 16.00 and 17.00.** For upper secondary school teachers: **Friday 21 September, Wednesday 3 October and Thursday 4 October at 15.00, 16.00 and 17.00.** Meetings are held in Palazzo Strozzi and the guided tours are only for teachers planning to accompany their classes to the exhibition. Reservations are required: tel. + 39 055 2469600 – prenotazioni@palazzostrozzi.org

FOR CLASSES

Exhibition tour. Tours are tailored to cater for different age groups. The tour, lasting an hour and a half, costs € 52.00 (for groups of max. 25 students) in addition to the cost of admission to the exhibition (€ 4.00 per student). For the *Marina Abramović. The Cleaner* exhibition, the tour without a workshop is designed only for lower and upper secondary school classes.

Tour + creative workshop (for kindergarten, primary school and lower and upper secondary school). A tour of the exhibition and the close observation of a selection of exhibits is followed by a workshop allowing each participant to develop his or her personal reaction to the stimuli taken on board during the tour. The activity, which is tailored to cater for different age groups, lasts two hours (an hour and a half for kindergarten) and costs € 72.00 (for groups of max. 25 students) in addition to the cost of admission to the exhibition (€ 4.00 per student; free for children aged under 6). For children in primary school years 4 and 5 there will also be an introductory talk in class to prepare them for the tour and workshop.

The strength of emotions (kindergarten students from age 4, primary school years 1, 2 and 3): in many of her works Marina Abramović proposes the use of such objects as crystals and hats, which she claims serve to gather the energies of nature that surround us and to relate them to our own interior energy. After discovering these mysterious objects on display in the exhibition, children take part in a workshop devoted to the strength of emotions and to portraying those emotions through the use of the body and of objects that we will be making together.

How to become a work of art (primary school, years 4 and 5): Marina Abramović is the world's most famous living performance artist and one of the first artists ever to have directly used her body in her work. The activity is divided into two phases: the first, in the classroom, is devoted to the relationship between performance art and other art forms such as sculpture and painting and lasts roughly 2 hours; the second is

MARINA ABRAMOVIĆ

THE CLEANER

FIRENZE
PALAZZO STROZZI
21 SEPTEMBER 2018
20 JANUARY 2019



held inside Palazzo Strozzi, with students familiarising with some of the artist's works associated with her personal life story and performing a series of exercises using the body as a tool for expression.

Exhibitionism (lower secondary school): in the course of her artistic career Marina Abramović has turned her personal life story (her family, her loves) and the story of her country (dictatorship, wars) into evocative works in which the artist's body is the sole means of expression. Students observe a selection of works, discovering the process and preparation to which the artist subjects herself in order to produce her performances. At the end of the activity the class is accompanied in a series of workshop exercises devoted to the use and display of the body in a multi-faceted reflection that touches on such topical issues as the use of one's own image in the age of the Internet and of digital communication.

Bodies in action (upper secondary school): interested classes will be able to supplement their conversational tour of the exhibition with a final stage in the workshop, where they can explore Marina Abramović's use of her body in her work thanks to exercises devoted to the use of the gaze and the body as a means for relating to others.

SPECIAL SCHEME: *Educare al presente. Contemporary art in schools 2018–19: environment and resources*

Palazzo Strozzi's scheme for upper secondary schools in Tuscany, devoted to the relationship between contemporary art and topical issues with a specific focus on our relations with the territory, the environment and resource management, is being repeated for the academic year 2018–19. Classes are run by educators trained in contemporary art issues and by experts in the various disciplines. The scheme is produced in conjunction with the Regione Toscana and with the support of Publiacqua and of the Water Right and Energy Foundation.

SPECIAL SCHEME: *School-Work Alternation at Palazzo Strozzi*

For the academic year 2018–19 the Fondazione Palazzo Strozzi will be cooperating with two schools from the metropolitan area of Florence on the annual School-Work Alternation scheme for the third year running. The scheme will involve fourteen fourth year students from two upper secondary schools in the Florence area, starting in October 2018 and ending with an evening event devoted to young people under the age of 35, scheduled to be held in the spring of 2019 and produced in cooperation with the students taking part in the scheme.

UNIVERSITIES AND ART ACADEMIES

FOR ACADEMIC STAFF

Free briefing tour

The Fondazione Palazzo Strozzi is organising two introductory tours of the *Marina Abramović. The Cleaner* exhibition for university lecturers and education coordinators interested in building guided tours and workshops in the exhibition into their courses. During the briefing tour, academic staff will visit the exhibition with the Palazzo Strozzi Education Department staff who will accompany the group and provide an interpretation useful for drawing closer to and exploring the content of the exhibition. The tour is for academic staff and education coordinators only: **Tuesday 25 September at 17.30; Friday 5 October at 16.00.** Meetings are held in Palazzo Strozzi. Reservations are required: edu@palazzostrozzi.org

Exhibition tours. Designed to enhance personal skills and the ability to analyse and interpret the works of art on display. The activity lasts an hour and a half and costs € 72.00 (for groups of max. 25 students) in addition to the cost of admission to the exhibition (€ 4.00). Reservations are required: tel. + 39 055 2469600 – prenotazioni@palazzostrozzi.org

Language through Art: a special workshop for foreign universities and language schools to help students to learn Italian in the course of a conversational tour of the exhibition. The activity costs € 52.00 per group (for groups of max. 10 students) in addition to the cost of admission to the exhibition (€ 4.00). Reservations are required: tel. + 39 055 2469600 – prenotazioni@palazzostrozzi.org

MARINA ABRAMOVIĆ

THE CLEANER

FIRENZE
PALAZZO STROZZI
21 SEPTEMBER 2018
20 JANUARY 2019



Wikipedia Training.

To tie in with the *Marina Abramović. The Cleaner* exhibition, the Fondazione Palazzo Strozzi offers a training course devoted to the use of Wikipedia with in-depth exploration of Performance Art.

The training course is structured in such a way as to offer university students a theoretical and practical approach to the use of Wikipedia. In the course of the meetings we will be exploring a number of aspects in greater depth, ranging from bibliographical research through databases and digital archives to issues involved in the management of images by type of copyright and to the communication and dissemination of art through an online platform. The goal of the autumn 2018 project is the development of research into art historical content concerned with Performance Art, going on to return the results of that research to Wikipedia for their dissemination through the creation of dedicated entries. Scheme devised in conjunction with MAB Toscana, WIKIMEDIA Italia and the SAGAS Department of the Università degli Studi di Firenze. For further information: edu@palazzostrozzi.org

Performing for the Camera

This scheme, designed for students in Florence's Italian and international art academies, was spawned by the idea of using the Palazzo Strozzi exhibition as a terrain for researching the relationship between photography and performance in order to produce new works of art and a publication. The activity, which will be taking place over three months, will enable students to explore the close tie between performance art and photography by analysing the two disciplines' relations and their specific features. The theme will offer students an overview of photography used as tool for recording performances or practised as a performance act in itself, for interpretation and application in their own branch of artistic research. In a second phase, the works created by the students will provide the material for the production of a publication edited by the students themselves. The scheme is devised and produced in conjunction with the Accademia di Belle Arti di Firenze, LABA – Libera Accademia di Belle Arti, Syracuse University, SACI College of Art and Design and SRISA International School of Art. For further information: edu@palazzostrozzi.org

ACCESSIBILITY SCHEMES

With Many Voices. A scheme for Alzheimer sufferers and their caregivers

With Many Voices is the Fondazione Palazzo Strozzi's scheme for **Alzheimer sufferers, their relatives and caregivers**. The scheme is conducted in conjunction with expert geriatric educators, offering participants the opportunity to express themselves through art. Using the imagination rather than the memory and inventiveness rather than logical or cognitive faculties stimulates sufferers' residual ability for communication. Since 2016 several artists have been invited to develop a proposal, taking their inspiration from the works of art on display in the Palazzo Strozzi exhibition and focusing on the relationship between Alzheimer sufferers and their companions. After Virginia Zanetti and Cristina Pancini, for the *Marina Abramović. The Cleaner* exhibition the scheme will be conducted in conjunction with the artist Marina Arienzale and will be presented on 25 September at 15.00. For further information and reservations: edu@palazzostrozzi.org

Nuances. A scheme for young people suffering from autistic spectrum disorders

Nuances is Palazzo Strozzi's scheme for **young people aged 15 to 20 suffering from autistic spectrum disorders**. Every month a meeting is steered by museum educators and professional education specialists who accompany participants to discover some of the works of art on display in the exhibition. The activities and stimuli proposed in the exhibition rooms are devised in conjunction with users and educators from the Centro Casadasé (Associazione Autismo Firenze). For further information and reservations: edu@palazzostrozzi.org

Connections

Connections is Palazzo Strozzi's scheme designed to make exhibitioins accessible also to **groups of visitors with disabilities** (physical, psychic or cognitive health issues). The programme consists of conversational tours tailored to cater for the group's specific characteristics, with the observation of a selection of works on

MARINA ABRAMOVIĆ

THE CLEANER



FIRENZE
PALAZZO STROZZI
21 SEPTEMBER 2018
20 JANUARY 2019

display with participants' active involvement. The Education Department meets with the group's accompaniers before each visit to discuss the timing and method of the tour. Two encounters open to all health and social workers (educators, psychologists and therapists) are organised at the start and end of each exhibition to introduce the scheme, in relation to the specific exhibition, to share and assess experiences and to plan ahead for the next exhibition. Reservations are required to take part in the scheme and places are limited. The introductory meeting will be held on 4 October at 10.00. For further information and reservations: edu@palazzostrozzi.org



A CLOSER LOOK

The Curator's choice:

12 works of art telling the exhibition Marina Abramović. The Cleaner

1) *Rhythm 5, 1974*

«I construct a five-pointed star. The construction is made in wood shavings soaked in 100 liters of petrol. I light the star. I walk around the star. I cut my hair and throw it into each end of the star. I cut my fingernails and throw them into each end of the star. I enter the empty space in the star and lie down. I don't realize the fire has consumed all of the oxygen when I lay down in the star. I lose consciousness. Because I am lying down the public does not react. When a flame touches my leg and I still don't react, two people from the public enter the star and carry me out». The performance is interrupted.

Performance

Duration: 90 minutes

Student Cultural Center (SKC), Belgrade, 1974

2) *Rhythm 0, 1974*

There are seventy-two objects on the table that one can use on me as desired. I am the object. During this period I take full responsibility. This performance is the last in the cycle of rhythms (*Rhythm 10, Rhythm 5, Rhythm 2, Rhythm 4, Rhythm 0*). I conclude my research on the body when conscious and unconscious.

List of Objects on the Table: Gun, bullet, blue paint, comb, bell, whip, lipstick, pocket knife, fork, perfume, spoon, cotton, flowers, matches, rose, candle, water, scarf, mirror, drinking glass, polaroid camera, feather, chains, nails, needle, safety pin, hairpin, brush, bandage, red paint, white paint, scissors, pen, book, hat, handkerchief, 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 pipe, scalpel, metal spear, box of razor blades, dish, flute, band aid, alcohol, medal, coat, shoes, chair, leather strings, yarn, wire, sulphur, grapes, olive oil, rosemary branch, apple

Performance

Duration: 6 hours

Studio Morra, Naples, 1974

3) *Lips of Thomas, 1975*

«I slowly eat 1 kilo of honey with a silver spoon. I slowly drink 1 liter of red wine out of a crystal glass. I break the glass with my right hand. I cut a five-pointed star on my stomach with a razor blade. I violently whip myself until I no longer feel any pain. I lay down on a cross made of ice blocks. The heat of a suspended heater pointed at my stomach causes the cut star to bleed. The rest of my body begins to freeze. I remain on the ice cross for thirty minutes until the public interrupts the piece by removing the ice blocks from underneath me».

Performance

Duration: 2 hours

Krinzinger Gallery, Innsbruck, 1975

4) *Art Must Be Beautiful/Artist Must Be Beautiful, 1975*

«I brush my hair with a metal brush in my right hand and simultaneously comb my hair with a metal comb in my left hand. While doing so, I continuously repeat "Art must be beautiful, artist must be beautiful" until I hurt my face and damage my hair».

Performance

Duration: 1 hour

Kvindeudstillingen, Charlottenborg,
Copenhagen, 1975

MARINA ABRAMOVIĆ

THE CLEANER

FIRENZE
PALAZZO STROZZI
21 SEPTEMBER 2018
20 JANUARY 2019



5) *Freeing Serie, 1975*

Freeing the Voice

«I lie on the floor with my head tilted backwards. I scream until I lose my voice».

Performance

Duration: 3 hours

Student Cultural Center (SKC), Belgrade, 1975

Freeing the Memory

«I sit on a chair with my head tilted backwards. Without stopping, I continuously speak the words that come to mind. When words no longer come to mind the performance ends».

Performance

Duration: 1.5 hours

Dacić Gallery, Tübingen, 1975

Freeing the Body

«I wrap my head in a black scarf. I move to the rhythm of the black African drummer. I move until I am completely exhausted. I fall».

Performance

Duration: 8 hours

Künstlerhaus Bethanien, Berlin, 1975

6) *Imponderabilia, 1977, with Ulay*

«We are standing naked in the main entrance of the museum, facing each other. The public entering the museum have to pass sideways through the small space between us. Each person passing has to choose which one of us to face».

Performance

Duration: 90 minutes

Galleria Comunale d'Arte Moderna

Bologna, June 1977

Visitors: 350

The performance was interrupted and stopped by the police.

Text on the wall: «Imponderable. Such imponderable human factors as one's aesthetic sensitivity the overriding importance of imponderables in determining human conduct».

7) *Rest Energy, 1980, with Ulay*

«Together we held a taut bow and a poised arrow. The weight of our bodies put tension on the bow. The arrow pointed at Marina's heart. Small microphones were attached to both our hearts recording the increasing number of heartbeats».

Performance

Duration: 4 minutes, 10 seconds

ROSC'80, Dublin, August 1980

Visitors: 150

8) *The Lovers, 1988, with Ulay*

«We walked the entire length of the Great Wall of China. We started on March 30, 1988. I started walking at the eastern end of the Wall, at Shan Hai Guan, on the shores of the Yellow Sea, Gulf of Bohai, walking westward. Ulay started walking at the western end of the Wall, at Jai Yu Guan, the south-western periphery of the Gobi Desert, walking eastward. We walked until we met. After we both continuously walked for 90 days, we met at Er Lang Shan, in Shen Mu, Shaanxi province».

Performance

Duration: 90 days

MARINA ABRAMOVIĆ

THE CLEANER

FIRENZE
PALAZZO STROZZI
21 SEPTEMBER 2018
20 JANUARY 2019



The Great Wall of China
March–June, 1988

9) *Balkan Baroque*, 1997

«The installation.

Images are projected onto the three walls of the space. My mother, my father, and myself. On the floor are two copper sinks and one copper bathtub filled with water.

Performance

In the middle of the space I wash 1,000 fresh beef bones, continuously singing folksongs from my childhood».

Excerpts from the folksongs that I sing in *Balkan Baroque*:

First Day

«When we stopped next to our Russian tree the snow had already covered everything . . . »

Second Day

«You sing beautifully, you sing beautifully, blackbird, blackbird . . . What else can I do, what else can I do when my feet are bare . . . »

Third Day

«Hey, Kato, hey my treasure, come with me to pick sage . . . I can't, master, I can't. There is no bright moon . . . »

Fourth Day

«All the birds from the forest, all the birds from the forest, come down to the sea. Only one stays, only one stays, to sing to me about unhappy love.» I sing these lines continuously over a period of six hours every day».

Performance

Duration: 4 days, 6 hours

47th Venice Biennale, June 1997

10) *House with Ocean View*, 2002

The House with the Ocean View was performed at the Sean Kelly Gallery in New York in 2002. Three suspended rooms were built facing the street. The only thing separating artist and audience were three ladders with rungs made of upturned butcher's knives. I lived in this space for twelve days, without eating or speaking. The audience could see me sleeping, meditating, showering or using the bathroom. The performance was a declaration on transparency and the state of helplessness, and afforded an energy dialogue between performer and spectators.

The idea: This performance comes from my desire to see if it is possible to use simple daily discipline, rules, and restrictions to purify myself. Can I change my energy field? Can this energy field change the energy field of the audience and of the space?

Installation: artist

Duration of the performance: 12 days

Food: no food; Water: large quantity of mineral water; Talking: no talking; Singing: possible and unpredictable; Writing: no writing; Sleeping: 7 hours a day; Standing: unlimited; Sitting: unlimited; Lying: unlimited; Shower: 3 times a day

Installation: audience

Use telescope

Remain silent

Establish energy dialogue with the artist

Clothes: The clothes for *The House with the Ocean View* were inspired by Alexander Rodchenko. The colors of the clothes were selected in accordance with the principles of the Hindu Vedic square. The boots are the ones I wore for the walk on the Great Wall of China in 1988.

MARINA ABRAMOVIĆ

THE CLEANER

FIRENZE
PALAZZO STROZZI
21 SEPTEMBER 2018
20 JANUARY 2019



Supplies: 1 bottle of pure almond oil; 1 bottle of rose water; 1 bar of natural soap; 1 wooden comb; 12 fine cotton towels; 12 pairs of cotton panties; 12 cotton t-shirts; 7 cotton pants; 7 cotton shirts

Performance

Duration: 12 days

Sean Kelly Gallery, New York, November 15–26, 2002

11) *Seven Easy Pieces, 2005*

«For seven consecutive nights at the Solomon R. Guggenheim Museum I reenacted seminal performance works by my peers dating from the nineteen-sixties and -seventies. The project was premised on the fact that little documentation exists for most performances from this critical early period; one often has to rely upon testimonies from witnesses or photographs that show only portions of any given piece. *Seven Easy Pieces* examines the possibility of redoing and preserving an art form that is, by nature, ephemeral»:

1. Bruce Nauman, *Body Pressure* (1974)
2. Vito Acconci, *Seedbed* (1972)
3. VALIE EXPORT, *Action Pants: Genital Panic* (1969)
4. Gina Pane, *The Conditioning: First Action of Self-Portrait(s)* (1973)
5. Joseph Beuys, *How to Explain Pictures to a Dead Hare* (1965)
6. Marina Abramović, *Lips of Thomas* (1975, Galerie Krinzinger, Innsbruck)
7. Marina Abramović, *Entering the Other Side* (2005)

12) *The Artist is Present*

«In 2010, in my retrospective exhibition at the Museum of Modern Art in New York (MoMA), I staged a performance in which I sat in a chair, completely still and in silence. Visitors were invited to sit in a chair opposite mine and stare at me for as long as they liked. I performed for 736 hours, making eye contact with 1,675 people during this time. This installation presents a replica of the furniture used at the MoMA performance. Two large screens opposite each other show the artist and visitors face to face. The work embodies my total vulnerability and openness before the public. I always seek very simple forms in my work regarding geometry, architecture, color, elements, and the performance itself. However, over and above simplicity, I always deal with effort, as my work demands a lot of preparation. That is especially true in *The Artist is Present*, one of the most difficult performances I have ever staged. Before that, the public was not present; therefore there is no way to compare. So by the end of *The Artist is Present* I was in a state of mental and physical exhaustion such as I had never felt before. What's more, all my points of view, everything that had seemed important before, my daily life, the things I liked and disliked, everything was turned upside down».

Performance

The Museum of Modern Art, New York,

March–May 2010

MARINA ABRAMOVIĆ

THE CLEANER

FIRENZE
PALAZZO STROZZI
21 SEPTEMBER 2018
20 JANUARY 2019

Marina Abramović Biography

1946

Marina Abramović is born to an affluent family in Belgrade, former Yugoslavia on 30 November. Her parents, Vojo and Danica Abramović, partisans during World War II, continue to militate in General Tito's Communist Party. Marina spends her early years living with her maternal grandmother Milica Rosic, and is deeply influenced by the grandmother's Orthodox faith.

1952

Her brother Velimir is born. Marina moves in with her parents, facing an emotionally trying life under her mother's strict supervision.

1953–58

Marina is encouraged from an early age to express herself creatively through drawing and painting and at twelve is given her own studio at home.

1960–65

Marina develops her drawing and painting, often through classically figurative floral still lifes and portraits.

1965–70

Marina studies at the Academy of Fine Arts in Belgrade. Her earlier figurative expressions become increasingly abstract.

1970–73

While pursuing her studies at the Academy of Fine Arts in Zagreb, Abramović begins to use her body as a tool in her art. She starts experimenting with sound and performance.

1971

Abramović marries the conceptual artist Neša Paripović.

1973

Abramović meets the conceptual artist Joseph Beuys in Edinburgh and later at the Student Cultural Center of Belgrade, SKC. Beuys's happenings make a strong impression on Marina. She collaborates with the boundary-breaking artist Hermann Nitsch. The same year, she performs *Rhythm 10* at the Villa Borghese, Museo d'Arte Contemporanea in Rome.

1974

Abramović performs the work *Rhythm 5* at SKC. The same year, *Rhythm 4* is presented at Galleria Diagramma in Milan, as well as the last work in the series, *Rhythm 0*, at the gallery Studio Morra in Naples.

1975

Abramović travels to Amsterdam to take part in an international gathering for performance artists and meets the German artist Ulay (Frank Uwe Laysiepen, b. 1943).

1976

Twenty-nine-year-old Abramović divorces Paripović. Throughout her marriage she had lived with her mother; after the divorce, she flees her repressive family home and moves in with Ulay in Amsterdam.

1977–79

Abramović and Ulay create a number of works under the shared title *Relation Works*. They write the manifesto *Art Vital*, which sets the course for their artistic practice. They decide to be in a perpetual state of transition, and for the next three years they live and work in a van while travelling through Europe.

MARINA ABRAMOVIĆ

THE CLEANER

FIRENZE
PALAZZO STROZZI
21 SEPTEMBER 2018
20 JANUARY 2019



1980–81

The couple begin to play a central role in the artistic life of Amsterdam. They keep their van and travel to Australia and its Great Victoria Desert, where they live with the Pintupi tribe for nine months. Influenced by aboriginal culture, they create the performance piece *Nightsea Crossing*.

1982

Nightsea Crossing is performed at museums and exhibition halls in cities such as Kassel at Documenta 7, Cologne, Düsseldorf, Berlin, Amsterdam, Chicago, and Toronto. In order to practice the vipassana meditation technique, Abramović and Ulay travel to Bodhgaya, India, where they meet the Dalai Lama and his oldest mentor, the tulku Kyabje Ling Rinpoche.

1983

Abramović and Ulay invite the Tibetan lama Ngawang Soepa Lucyar and the Aboriginal medicine man Charlie Watuma Taruru Tjungurrayi, their travelling companion in the Great Victoria Desert, to perform a new version of *Nightsea Crossing* together.

1985

In Florence, *Gast-Künstler* at Villa Romana, she rehearses with Ulay a piece entitled *Fragilissimo*, which was scheduled to run at the Teatro Niccolini. In the event the Florentine performance never took place, but the work was presented in Amsterdam and Stockholm.

1986

The artistic couple take their first trip to China. Ever since the trip to the Australian desert in 1980, they had been working on an idea for a performance-walk along the Great Wall of China.

1988

After years of preparation, the walk along the Great Wall of China begins for *The Lovers*. Abramović walks from the Shanhai Pass at the wall's east end and Ulay walks from the wall's western end in the opposite direction. The work marks the definitive end of their romantic relationship, as well as of their twelve-year-long artistic collaboration.

1989

Abramović's new solo works are a series of interactive objects, known as *Transitory Objects*. Among other places, the works are shown in Oxford's Museum of Modern Art, the Städtische Kunsthalle in Düsseldorf, and Montreal's Museum of Modern Art.

1990

Abramović moves to Paris, but keeps her apartment in Amsterdam. She is invited to take part in the remarkable exhibition *Magiciens de la Terre* at the Centre Pompidou in Paris. Soon after the group exhibition, *The Lovers* opens at the same museum.

1991

Abramović travels to Brasil a number of times to continue her work on *Transitory Objects*.

1992–93

Abramović's autobiographical play *Biography*, directed by Charles Atlas, premieres in Madrid and is also shown at Documenta 9 in Kassel.

1995

A retrospective exhibition is held at Oxford's Museum of Modern Art.

MARINA ABRAMOVIĆ

THE CLEANER

FIRENZE
PALAZZO STROZZI
21 SEPTEMBER 2018
20 JANUARY 2019



1996

To tie in with her fiftieth birthday celebrations, a vernissage for the retrospective *Marina Abramović: Objects, Performance, Video, Sound* is held at the Stedelijk Museum voor Aktuele Kunst in Ghent.

1997

Abramović is invited to represent Serbia and Montenegro at the Yugoslav pavilion at the Venice Biennale, but breaks the collaboration off due to a dispute concerning her subject. The performance piece *Balkan Baroque* is shown instead in a basement in the Central Pavilion at the Giardini, where it causes a stir. Abramović is awarded the Golden Lion prize for Best Artist of the Biennale.

1998

Ahead of forthcoming performative projects, she develops the workshop *Cleaning the House*, a series of exercises in concentration and presence of mind.

2000

Vojo Abramović dies of cancer.

2001

The interactive project *Dream House* opens in conjunction with the Echigo-Tsumari Art Triennial in Japan, where it is installed permanently. *Mambo at Marienbad*, a performance, is produced in the former neuropsychiatric hospital in Volterra.

2002

The House with the Ocean View is presented at the Sean Kelly Gallery. In front of visitors, Abramović spends twelve days strictly fasting and performing seemingly simple everyday tasks.

2004

The Art Institute of Chicago awards Abramović an honorary doctorate. She travels to Belgrade to develop the video project *Balkan Erotic Epic* and also takes part in the 2004 biennial at the Whitney Museum of American Art in New York.

2005

Seven Easy Pieces is presented at the Solomon R. Guggenheim Museum in New York. The work consists of seven re-stagings of performances by Valie EXPORT, Vito Acconci, Bruce Nauman, Gina Pane, Joseph Beuys, and Marina Abramović herself. The project is a result of Abramović's work with re-performance – a way of holding in trust one's own as well as other artists' performance pieces.

2006

Marina buys an estate in Hudson, New York, that becomes her private residence and a meeting place for performance art.

2007

Danica Abramović dies in Belgrade.

2010

New York's MoMA presents the extensive retrospective *The Artist is Present* with many re-performances of Abramović's works. The artist herself performs the new and demanding piece *The Artist is Present* for the duration of the exhibition. The exhibition is the largest presentation of performance in the history of the museum. Abramović founds the Marina Abramović Institute (MAI) to work across the sciences to draft a theoretical and practical platform for performance art.

MARINA ABRAMOVIĆ

THE CLEANER



FIRENZE
PALAZZO STROZZI
21 SEPTEMBER 2018
20 JANUARY 2019

2011

The Artist is Present is shown at the Garage Center for Contemporary Culture in Moscow. The biographical play *The Life and Death of Marina Abramović* premieres at the Manchester International Festival.

2012

The documentary *Marina Abramović: The Artist is Present* premieres at the Sundance Film Festival. The exhibition *Marina Abramović, Balkan Stories* is shown at the Kunsthalle Wien.

2014

The exhibition *512 Hours* is presented at London's Serpentine Gallery. The project is a series of interactive exercises that have their starting points in the artist's own work process, in which the audience participates.

2015

The two extensive, separate exhibitions *Terra Comunal/Communal Land* and *Private Archaeology* open at SESC Pompeia in São Paulo and the Museum of Old and New Art in Tasmania respectively.

2017–18

Marina Abramović. The Cleaner is shown at the Moderna Museet in Stockholm. The exhibition travels to the Louisiana Museum of Modern Art in Humlebæk, Denmark, and to the Bundeskunsthalle, Bonn, Germany.



An artist's life manifesto

Marina Abramović

AN ARTIST'S CONDUCT IN HIS LIFE:

An artist should not lie to himself or others

An artist should not steal ideas from other artists

An artist should not compromise for himself or in regards to the art market

An artist should not kill other human beings

An artist should not make himself into an idol

An artist should not make himself into an idol

An artist should not make himself into an idol

AN ARTIST'S RELATION TO HIS LOVE LIFE:

An artist should avoid falling in love with another artist

An artist should avoid falling in love with another artist

An artist should avoid falling in love with another artist

AN ARTIST'S RELATION TO THE EROTIC:

An artist should develop an erotic point of view on the world

An artist should be erotic

An artist should be erotic

An artist should be erotic

AN ARTIST'S RELATION TO SUFFERING:

An artist should suffer

From the suffering comes the best work

Suffering brings transformation

Through the suffering an artist transcends his spirit

Through the suffering an artist transcends his spirit

Through the suffering an artist transcends his spirit

AN ARTIST'S RELATION TO DEPRESSION:

An artist should not be depressed

Depression is a disease and should be cured

Depression is not productive for an artist

Depression is not productive for an artist

Depression is not productive for an artist

AN ARTIST'S RELATION TO SUICIDE:

Suicide is a crime against life

An artist should not commit suicide

An artist should not commit suicide

An artist should not commit suicide

AN ARTIST'S RELATION TO INSPIRATION:

An artist should look deep inside himself for inspiration

The deeper he looks inside himself, the more universal he becomes

The artist is universe

The artist is universe

The artist is universe

AN ARTIST'S RELATION TO SELF-CONTROL:

The artist should not have self-control about his life

The artist should have total self-control about his work

The artist should not have self-control about his life

The artist should have total self-control about his work

AN ARTIST'S RELATION TO TRANSPARENCY:

The artist should give and receive at the same time

Transparency means receptive

Transparency means to give

Transparency means to receive

Transparency means receptive

Transparency means to give

Transparency means to receive

Transparency means receptive

Transparency means to give

Transparency means to receive

AN ARTIST'S RELATION TO SYMBOLS:

An artist creates his own symbols

Symbols are an artist's language

The language must then be translated

Sometimes it is difficult to find the key

Sometimes it is difficult to find the key

Sometimes it is difficult to find the key

AN ARTIST'S RELATION TO SILENCE:

An artist has to understand silence

An artist has to create a space for silence to enter his work

Silence is like an island in the middle of a turbulent ocean

Silence is like an island in the middle of a turbulent ocean

Silence is like an island in the middle of a turbulent ocean

AN ARTIST'S RELATION TO SOLITUDE:

An artist must make time for the long periods of solitude

Solitude is extremely important

Away from home

Away from the studio

Away from family

Away from friends

An artist should stay for long periods of time at waterfalls

An artist should stay for long periods of time at exploding volcanoes

An artist should stay for long periods of time looking at fast-running rivers

An artist should stay for long periods of time looking at the horizon where the ocean and sky meet

An artist should stay for long periods of time looking at the stars in the night sky

AN ARTIST'S CONDUCT IN RELATION TO WORK:

An artist should avoid going to the studio every day

An artist should not treat his work schedule as a bank employee does

An artist should explore life and work only when an idea comes to him in a dream or during the day as a

vision that arises as a surprise

An artist should not repeat himself

An artist should not overproduce

An artist should avoid his own art pollution

An artist should avoid his own art pollution

An artist should avoid his own art pollution

AN ARTIST'S POSSESSIONS:

Buddhist monks advise that it is best to have nine possessions in their life:

1 robe for the summer

1 robe for the winter



*1 pair of shoes
1 begging bowl for food
1 mosquito net
1 prayer book
1 umbrella
1 mat to sleep on
1 pair of glasses if needed*

An artist should decide for himself the minimum personal possessions they should have

An artist should have more and more of less and less

An artist should have more and more of less and less

An artist should have more and more of less and less

A LIST OF AN ARTIST'S FRIENDS:

An artist should have friends that lift his spirits

An artist should have friends that lift his spirits

An artist should have friends that lift his spirits

A LIST OF AN ARTIST'S ENEMIES:

Enemies are very important

The Dalai Lama has said that it is easy to have compassion with friends but much more difficult to have compassion with enemies

An artist has to learn to forgive

An artist has to learn to forgive

An artist has to learn to forgive

DIFFERENT DEATH SCENARIOS:

An artist has to be aware of his own mortality

For an artist, it is not only important how he lives his life but also how he dies

An artist should look at the symbols of his work for the signs of different death scenarios

An artist should die consciously without fear

An artist should die consciously without fear

An artist should die consciously without fear

DIFFERENT FUNERAL SCENARIOS:

An artist should give instructions before the funeral so that everything is done the way he wants it

The funeral is the artist's last art piece before leaving

The funeral is the artist's last art piece before leaving

The funeral is the artist's last art piece before leaving



LIST OF THE WORKS

COURTYARD

0

Ulay/Marina Abramović *Relation in Movement. The Van 1975–80*. Citroën type H, megaphone, audio and video installation (Relation in Movement), amplifier, monitor, small wooden boat, photographs (b/w), text van cm 220 x 422 x 196. Lyon, Musée d'art contemporain de Lyon.

STROZZINA
SOLO WORKS

ENTRANCE

ROOM 1S

1.2

Marina Abramović *The Car Crash game* ca. 1960, charcoal, watercolor and pencil on paper, cm 30 x 28, cm 63 x 63 x 4. New York, Abramovic LLC. Courtesy of Marina Abramović Archives, MAC/2017/098

1.3

Marina Abramović *Truck Accident (I)* c. 1960, charcoal, watercolor and pencil on paper, cm 30 x 28, cm 63 x 63. New York, Abramović LLC. Courtesy of Marina Abramović Archives, MAC/2017/098

1.4

Marina Abramović *Truck Accident (II)* 1963, oil on canvas, cm 150 x 170. New York, Abramović LLC. Courtesy of Marina Abramović Archives, MAC/2017/010

1.5

Marina Abramović *Self-Portrait* 1965, oil on canvas, cm 102 x 83. New York, Abramović LLC. Courtesy of Marina Abramović Archives, MAC/2017/008

1.6

Marina Abramović *Three Secrets* 1965, oil on canvas, cotton cloth, cm 51 x 45. New York, Abramović LLC. Courtesy of Marina Abramović Archives, MAC/2017/009

1.6

Marina Abramović *Clouds in the Shadow* 1969, oil on canvas, cm 177 x 146. New York, Abramovic LLC. Courtesy of Marina Abramović Archives, MAC/2017/013

1.7

Marina Abramović *Clouds Collage* c. 1965, mixed media collage on paper, cm 40,5 x 37, cm 62,5 x 52,5 x 3,5. New York, Abramovic LLC. Courtesy of Marina Abramović Archives, MAC/2017/019

1.8

Marina Abramović *Cloud with its Shadow* c. 1965-1970, charcoal and paint on paper, cm 59 x 57,5. New York, Abramovic LLC. Courtesy of Marina Abramović Archives, MAC/2017/017

1.9bis

Marina Abramović *Body and Clouds Study # 1* c. 1965-1970 charcoal and paint on paper, cm 59,5 x 72; cm 72 x 85 x 3,5. New York, Abramović LLC. Courtesy of Marina Abramović Archives, MAC/2017/014

MARINA ABRAMOVIĆ

THE CLEANER

FIRENZE
PALAZZO STROZZI
21 SEPTEMBER 2018
20 JANUARY 2019



1.10

Marina Abramović *Black Clouds Coming* 1970, oil on canvas, cm 200 x 140. New York, Abramović LLC. Courtesy of Marina Abramović Archives, MAC/2017/012

1.14

Marina Abramović *Archival material* c. 1963–73, ink on paper. New York, Abramović LLC. Courtesy of Marina Abramović Archives, MAC/2017/082 (01-23)

8.1

Marina Abramović *The Airport* 1972/2017, sound environment, loop. New York, Abramović LLC. Courtesy of Marina Abramović Archives and Lisson Gallery, London, MAC/2017/002

1.11

Marina Abramović *Cloud with its Shadow* 1970, one peanut, two pins, cm 8 x 44 x 1. New York, Abramović LLC. Courtesy of Marina Abramović Archives, MAC/2017/005

1.12

Marina Abramović *Traces of Planes and Sun Rays – Study for sky project #1, #2, #3, #4, #5* ca. 1970, pen and colored pencil on paper, cm 21 x 12 each. New York, Abramović LLC. Courtesy of Marina Abramović Archives, MAC/2017/093/094/095/096/097

1.13

Marina Abramović *Connect the Stars* 1969, printed invitation, cm 32 x 44. London, Lisson Gallery. Courtesy of Marina Abramović Archives and Lisson Gallery, London, MAC/2017/004

ROOM 2S

1.1

Marina Abramović *The Cleaner* c. 1958–2018, washing machine, wheels coated with gold leaf, cm 130 x 66. New York, Abramović LLC. Courtesy of Marina Abramović Archives

1.15

Marina Abramović *Coming and Going* 1973/2017, silver gelatin print, 9 photographs, cm 18 x 18 (each), cm 42 x 42 (each framed). New York, Abramović LLC. Courtesy of Marina Abramović Archives, MAC/2017/104 (01-09)

2.1

Rhythm 10 1973/2010, twenty-one photographs, cm 122.5 x 898 (overall), cm 21.59 x 27.94 (text- paper framed), cm 122.5 x 169.5 (3 photos), cm 122.5 x 43 (18 photos). London, Lisson Gallery. Courtesy of Marina Abramović Archives and Lisson Gallery, London, MAC/2017/021(01-22)

2.1bis

Marina Abramović *Rhythm 10* 1973/2017, sound installation. New York, Abramović LLC. Courtesy of Marina Abramović Archives, MAC/2017/084

2.2

Marina Abramović *Rhythm 0* 1974, slide show, exhibition props: table with 72 objects, text panel, cm 80 x 400 x 80. New York, Abramović LLC. Courtesy of Marina Abramović Archives and Lisson Gallery, London, MAC/2017/025

MARINA ABRAMOVIĆ

THE CLEANER

FIRENZE
PALAZZO STROZZI
21 SEPTEMBER 2018
20 JANUARY 2019



2.3

Marina Abramović *Rhythm 5* 1974/2011, eight prints, one text, cm 125 x 908 (overall), cm 21.59 x 27.94 (text panel), cm 62.4 x 94.4 (4 photos), cm 124.8 x 181.3 (2 photos), cm 124.8 x 178.7 (2 photos). London, Lisson Gallery. Courtesy of Marina Abramović Archives and Lisson Gallery, London, MAC/2017/022 (01-09)

2.4

Marina Abramović *Rhythm 5* 1974/2011, 8 mm film transferred to digital video (no sound, b/w), 8:12 min. Amsterdam, LIMA Foundation. Courtesy of Marina Abramović Archives and Lisson Gallery, London, MAC/2017/085

2.5

Marina Abramović *Rhythm 2* 1974/1994, silver gelatin prints, letterpress text panel, cm 100 x 76 (each), cm 26 x 18 (text), cm 100 x 150 (overall). New York, Sean Kelly Gallery. Courtesy of Marina Abramović Archives and Sean Kelly, New York, MAC/2017/023 (01-03)

CORRIDOR 3S

3.1

Marina Abramović *Rhythm 4* 1974, silver gelatin print, letterpress text panel, cm 76 x 100, cm 26 x 18 (text). New York, Sean Kelly Gallery. Courtesy of Marina Abramović Archives and Sean Kelly, New York, MAC/2017/024(01-02)

3.2

Marina Abramović *Role Exchange* 1975/1995 o 4 silver gelatin print, letterpress text panel, cm 76 x 100 (each), cm 26 x 18 (text). New York, Sean Kelly Gallery. Courtesy of Marina Abramović Archives and Sean Kelly, New York, MAC/2017/026 (01-03)

3.3bis

Marina Abramović *Role Exchange* 1975, 2-channel video installation (color, no sound), 19:51 min. New York, Abramović LLC. Courtesy of Marina Abramović Archives

ROOM 4S

3.3

Marina Abramović *Freeing the Orizon* 1971, 29 paintings on Agfa color prints cm 7.78 x 10.64 (each). London, Lisson Gallery. Courtesy of Marina Abramović Archives and Lisson Gallery, London, MAC/2017/029 (01-29)

4.1

Marina Abramović *Freeing the Voice* 1975, video (b/w, sound), 35:26 min. New York, Abramović LLC. Courtesy of Marina Abramović Archives and Lisson Gallery, London, MAC/2017/030

4.2

Marina Abramović *Freeing the Memory* 1975, video (b/w, sound), 50:17 min. Amsterdam, LIMA Foundation. Courtesy of Marina Abramović Archives and LIMA, MAC/2017/031

4.3

Marina Abramović *Freeing the Body* 1975, video (b/w, sound), 51:41 min. Amsterdam, LIMA Foundation. Courtesy of Marina Abramović Archives and LIMA, MAC/2017/032

MARINA ABRAMOVIĆ

THE CLEANER

FIRENZE
PALAZZO STROZZI
21 SEPTEMBER 2018
20 JANUARY 2019

ROOM 5S

5.1

Marina Abramović *Lips of Thomas* 1975-2017, slide show, exhibition props: cross made of ice, wine bottle, wine glass, whip, honey, silver spoon, razor blades, wooden table, wooden chair, white table cloth, overhead metal heating lamp. New York, Abramović LLC. Courtesy of Marina Abramović Archives, MAC/2017/

5.2

Marina Abramović *Lips of Thomas (from Seven Easy Pieces)*, Solomon R. Guggenheim Museum, New York 2005, HD video (color, surround sound), 92:50 min. Directed by Babette Mangolte. New York, Abramović LLC. Courtesy Babette Mangolte, Marina Abramović Archives and Sean Gallery, New York

5.3

Marina Abramović *The Lovers*. Wooden stick, pair of hiking boots (included in *Lips of Thomas*) New York, Abramović LLC. Courtesy of Marina Abramović Archives

CORRIDOR 8S

8.2

Marina Abramović *An Artist's Life Manifesto* 1997/2014, text installation. New York, Abramović LLC. Courtesy the artist, Serpentine Galleries and Vinyl Factory, London, MAC/2017/106

An Artist's Life Manifesto 1997-2014 sound installation © Marina Abramović Courtesy of Marina Abramović Archives

ROOM 6S

6.1

Marina Abramović, *Art Must be Beautiful/Artist Must be Beautiful* 1975, video (b/w, sound), 23:36 min. New York, Abramović LLC. Statens Museum for Kunst, Copenhagen, MAC/2017/027

16.1

Marina Abramović *Bed for Human Use (III), from the series Transitory Objects for Human Use* 2015, wood, crystal quartz stones, cm 80 x 77 x 218. New York, Abramović LLC. Courtesy of Marina Abramović Archives, MAC/2017/077

ROOM 7S

7.1

Marina Abramović *Seven Easy Pieces* 2005, 7-channel video installation (color, sound) - 7 timer/hours. Solomon R. Guggenheim, New York. New York, Abramović LLC. Courtesy of Marina Abramović Archives

PIANO NOBILE

WORKS WITH ULAY 1976-1988

ROOM 1

9.1

Ulay/Marina Abramović *Imponderabilia* 1977, ½" video transferred to digital video (b/w, sound), 50:25 min. Amsterdam, LIMA Foundation. Courtesy of Marina Abramović Archives and LIMA, MAC/2017/038

9.2

Ulay/Marina Abramović *Imponderabilia* 1977-2017, three b/w prints, cm 208.3 x 91.5 (each). London, Lisson Gallery. Courtesy of Marina Abramović Archives and Lisson Gallery, London, ABRA770009-2:1/2/3

9.3

Ulay/Marina Abramović *Light/Dark* 1977, 16 mm film transferred to digital video (b/w, sound), 8:15 min

**MARINA
ABRAMOVIĆ**
THE CLEANER

FIRENZE
PALAZZO STROZZI
21 SEPTEMBER 2018
20 JANUARY 2019



New York, Abramović LLC. Courtesy of Marina Abramović Archives and LIMA, MAC/2017/039

9.4

Ulay/Marina Abramović *AAA-AAA* 1978, 2" video transferred to digital video (b/w, sound), 12:57 min. New York, Abramović LLC. Courtesy of Marina Abramović Archives and LIMA, MAC/2017/041

9.5

Ulay/Marina Abramović *Breathing In/Breathing Out* 1977, ½" video transferred to digital video (b/w, sound), 10:49 min. New York, Abramović LLC. Courtesy of Marina Abramović Archives and LIMA, MAC/2017/037

ROOM 2

10.1

Ulay/Marina Abramović *Relation in Space* 1976, ½" video transferred to digital video (b/w, sound), 59:28 min. New York, Abramović LLC. Courtesy of Marina Abramović Archives and LIMA, MAC/2017/036

10.2

Ulay/Marina Abramović *Relation in Time* 1977, ½" video transferred to digital video (b/w, sound), 74:54 min. New York, Abramović LLC. Courtesy of Marina Abramović Archives and LIMA

10.3

Ulay/Marina Abramović *Rest Energy* 1980, 16 mm transferred to digital, with color, sound, 4:04 min. Amsterdam, LIMA Foundation. Courtesy of Marina Abramović Archives and LIMA, MAC/2017/034

10.4

Ulay/Marina Abramović *Expansion in Space* 1977, ½" video transferred to digital video (b/w, sound), 25:05 min. Amsterdam, LIMA Foundation. Courtesy of Marina Abramović Archives and LIMA, MAC/2017/048

10.5

Marina Abramović/Ulay *Nightsea Crossing* 1981–88, 46 Silver dye bleach prints (Cibachrome) referred to as "colors", cm 42 x 42 (each). Lyon, Musée d'Art Contemporain de Lyon. Collection of Museum Lyon, MAC/2017/047(17-62)

10.6

Marina Abramović/Ulay *Nightsea Crossing* 1982–86, slideshow of 20 sittings. New York, Abramović LLC. Courtesy of Marina Abramović Archives

10.7

Marina Abramović/Ulay *Nightsea Crossing* 1982, six sided quartz crystal, white sheet of paper folded in the shape of a boat, Chinese scissors, elephant modeled in clay, four boomerangs in black painted pine, dimensions variable. Lyon, Musée d'art contemporain de Lyon. Collection of Museum Lyon, MAC/2017/069 (01-09)

10.7bis

Nightsea Crossing (Gold Nuggets) no date, gold, fabric. Courtesy of Marina Abramović Archives

MARINA ABRAMOVIĆ

THE CLEANER

FIRENZE
PALAZZO STROZZI
21 SEPTEMBER 2018
20 JANUARY 2019

10.8

Marina Abramović/Ulay *Nightsea Crossing Conjunction* 1983, 16 mm film transferred to digital video, (colour, no sound), 3:02 min. Amsterdam, LIMA Foundation. Courtesy of Marina Abramović Archives and LIMA, MAC/2017/043

ROOM 3A

11.1

Marina Abramović/Ulay *The Lovers* 1988, 16 mm film transferred to digital video (colour, silent), 2-channel, 15:41 min. Amsterdam, LIMA Foundation. Courtesy of Marina Abramović Archives and LIMA, MAC/2017/046

11.2

Marina Abramović *The Lovers* 1989/2018, wo fiberglass vases, cm 118,19 x 206,7 each, cm 118,19 x 413,44 (overall). New York, Abramovic LLC. Courtesy of Marina Abramović Archives

SOLO WORKS 1991-2017

ROOM 3B

12.1

Marina Abramović *Cleaning the Mirror I* 1995, multi channel video installation (color, sound), 29:53 min. Amsterdam, LIMA Foundation. Courtesy of Marina Abramović Archives and LIMA

12.1 bis

Marina Abramović *Cleaning the Mirror II* 1995, video (color, sound), 14:46 min. Amsterdam, LIMA Foundation. Courtesy of Marina Abramović Archives and LIMA

13.1

Marina Abramović *The Hero* (vitrine with archival objects) 2001, vitrine containing objects that belonged to Vojo Abramovic: small pigskin leather bag, pencil sharpener, two coins, six documents, two post cards, soap box, one magazine clipping, one newspaper clipping, fourteen military medals, six fabric military objects, one-hundred and seven photographs, cm 110 x 152 x 61. New York, Abramović LLC. Courtesy of Marina Abramović Archives and LIMA, MAC/2017/050:01

13.2

Marina Abramović *The Hero* (video) 2001, single-channel video (b/w, sound, 14:21 min). Amsterdam, LIMA Foundation. Courtesy of Marina Abramović Archives and LIMA, MAC/2017/050:02

ROOM 4

14.1

Marina Abramović *Balkan Baroque* 1997, 3-channel video installation (color, sound). Cow bones, copper containers, water tinted black with ink, bucket, soap, metal brush, dress stained with blood. 12:38 min. Dimensions variable, New York, Abramović LLC. Courtesy of Marina Abramović Archives

14.2

Marina Abramović *Balkan Baroque (Bones)* 1997, single channel video (colour, sound), 9:42 min. New York, Abramović LLC. Courtesy of Marina Abramović Archives and LIMA

ROOM 4 BIS

(Minors prohibited)

14.3

Marina Abramović *Balkan Erotic Epic* 2005, multi channel video installation (colour, sound). Amsterdam, LIMA Foundation. Courtesy of Marina Abramović Archives and LIMA, MAC/2017/052

MARINA ABRAMOVIĆ

THE CLEANER

FIRENZE
PALAZZO STROZZI
21 SEPTEMBER 2018
20 JANUARY 2019

ROOM 5

14.4

Marina Abramović *Count on Us* 2004, 4-channel video installation (color, sound), 16:11 min. Amsterdam, LIMA Foundation. Courtesy of Marina Abramović Archives and LIMA, MAC/2017/051

ROOM 6

15.1

Marina Abramović *The House with the Ocean View* 2002-2017, multi-media installation, bed with mineral pillow, sink, chair with mineral pillow, table, toilet, shower basin, shower, three ladders with knives, metronome, water glass. New York, Abramović LLC. Courtesy of Marina Abramović Archives and Sean Kelly, New York, MAC/2017/072

15.2

Marina Abramović *Shoes for Departure* 1991/2015, quartz crystal, two object, cm 20 x 55 x 35. New York, Abramović LLC. Courtesy of Marina Abramović Archives, MAC/2017/079 (01-02)

15.2 bis

Marina Abramović *Shoes for Departure* 1991/2015, amethyst crystal, two objects, cm 30 x 60 x 45. New York, Abramović LLC. Courtesy of Marina Abramović Archives, MAC/2017/080(01-02)

15.3

Marina Abramović *Crystal Brush, from the series Transitory Objects for Non-Human Use* 1995, wood, quartz crystal, lacquered metal base, cm 5 x 11 x 11, cm 9 x 34 x 23. Aten, Private Collection, MAC/2017/056 (01-02)

15.4

Marina Abramović *Crystal Broom, from the series Transitory Objects for Non-Human Use* 1995, wood, laser quartz crystal, cm 156.2 x 58.4 x 43.2 (each). New York, Sean Kelly Gallery. Courtesy of Marina Abramović Archives and Sean Kelly, New York, MAC/2017/055 (01-02)

15.7

Marina Abramović *Chair for Human Use (III), from the series Transitory Objects for Human Use* 2015, wood, crystal quartz stones, cm 110 x 65 x 80. Stoccolma, Moderna Museet. Moderna Museet, Stockholm, MOM/2017/23

15.8

Marina Abramović *Black Dragon, from the series Transitory Objects for Human Use* c. 1990-94, green quartz, three objects, each approx. cm 11 x 19 x 11. New York, Abramović LLC. Courtesy of Marina Abramović Archives and Sean Kelly, New York, MAC/2017/081 (01-03)

15.9

Marina Abramović *Black Dragon, from the series Transitory Objects for Human Use* c. 1990-94, blue quartz, three objects, each approx cm 11 x 19 x 11. New York, Abramović LLC. Courtesy of Marina Abramović Archives and and Sean Kelly, New York, MAC/2017/089 (01-03)

15.10

Marina Abramović *Black Dragon, from the series Transitory Objects for Human Use* c. 1990-94, hematite, three objects, each approx cm 11 x 19 x 11. New York, Abramović LLC. Courtesy of Marina Abramović Archives and and Sean Kelly, New York, MAC/2017/090 (01-03)

**MARINA
ABRAMOVIĆ**
THE CLEANER

FIRENZE
PALAZZO STROZZI
21 SEPTEMBER 2018
20 JANUARY 2019



15.11

Marina Abramović *Black Dragon*, from the series *Transitory Objects for Human Use* c. 1990–94, snowflake obsidian, three objects, each approx cm 11 x 19 x 11. New York, Abramović LLC. Courtesy of Marina Abramović Archives and and Sean Kelly, New York, MAC/2017/091 (01-03)

15.12

Marina Abramović *Black Dragon*, from the series *Transitory Objects for Human Use* c. 1990–94, chrysocola, three objects, each approx cm 11 x 19 x 11. New York, Abramović LLC. Courtesy of Marina Abramović Archives and and Sean Kelly, New York, MAC/2017/092

ROOM 7A

16.2

Marina Abramović *Bed for Human Use (III)*, from the series *Transitory Objects for Human Use* 2012, wood, crystal quartz stones, cm 80 x 77 x 218. New York, Abramović LLC. Courtesy of Marina Abramović Archives, MAC/2017/076

15.13

Marina Abramović *Levitation of Saint Therese* From the series *The Kitchen. Homage to Saint Therese* 2009 video installation (color, sound) 11'20" © Marina Abramović. Courtesy of Marina Abramović Archives and Galleria Lia Rumma, Milano/Napoli

15.5

Marina Abramović *Sleeping Under the Banyan Tree* 2010, video (b/w, no sound), 56:43 min. Amsterdam, LIMA Foundation. Courtesy of Marina Abramović Archives and LIMA, MAC/2017/060

15.6

Marina Abramović *Portrait with Golden Mask* 2009, video (colour, no sound), 30:05 min. Amsterdam, LIMA Foundation Courtesy of Marina Abramović Archives and LIMA, MAC/2017/062

16.3

Marina Abramović *Stromboli* 2002, video (b/w, sound), 19:33 min. Amsterdam, LIMA Foundation. Courtesy of Marina Abramović Archives and LIMA, MAC/2017/057

16.4

Marina Abramović *Stromboli III (Volcano)* 2002, black and white lambda print, cm 79 x 99. Napoli, Galleria Lia Rumma. Courtesy of Marina Abramović Archives and Lia Rumma Gallery, Milan, MAC/2017/061

16.5

Marina Abramović *The Onion* 1995, video (color, sound), 20:03 min, Amsterdam, LIMA Foundation. Courtesy of Marina Abramović Archives and LIMA, MAC/2017/073

16.6

Marina Abramović *Dragon Heads* 2018, 9-channel video installation (color, no sound), 60:00 min. New York, Abramović LLC. Courtesy of Marina Abramović Archives

ROOM 6BIS

16.7

Marina Abramović *Spirit House-Luminosity* 1997, performance for video, 5:18 min. New York, Abramović LLC. Courtesy of Marina Abramović Archives

MARINA ABRAMOVIĆ

THE CLEANER

FIRENZE
PALAZZO STROZZI
21 SEPTEMBER 2018
20 JANUARY 2019



ROOM 7B

17.1

Marina Abramović *Counting the Rice* 2015, wood table, wood chairs, pencils, paper, white rice, black lentils, instructions for the public, cm 1300 x 190. New York, Abramović LLC. Courtesy of Marina Abramović Institute, MAC/2017/083

17.2

Marina Abramović *Energy Clothes (Cone Hat)* 2001, paper, fabric, magnet (5 pieces), cm 123 x 17 x 22 (each). New York, Abramović LLC. Courtesy of Marina Abramović Institute, MAC/2017/067-068-086-087-088

ROOM 8A

18.1

Marina Abramović *Confession* 2010, video (b/w, no sound), 60:00 min. Amsterdam, LIMA Foundation. Courtesy of Marina Abramović Archives and LIMA, MAC/2017/074

18.2

Marina Abramović *Private Archaeology* 1997/2015, four white oak cabinets, drawers containing mixed-media, drawings, cm 138 x 99 x 60 (each). New York, Abramović LLC. Courtesy of Marina Abramović Archives and Sean Kelly, New York, MAC/2017/070(01-04)

ROOM 8B

18.3

Marina Abramović *The Artist is Present* 2010, 7-channel video installation (color, no sound). New York, Abramović LLC. Courtesy of Marina Abramović Archives and Sean Kelly, New York, MAC/2017/071

MUSEO DELL' OPERA DEL DUOMO

Marina Abramović/Ulay *Pietà (Anima Mundi)* 1983–2002, color print, cm 183 x 183© Marina Abramović and Ulay. Courtesy of Marina Abramović Archives and Galleria Lia Rumma Milano/Napoli

Marina Abramović *The Kitchen V, Carryng the Milk* From the series *The Kitchen. Homage to Saint Therese* 2009, video (colour, sound), 12:42 min. Amsterdam, LIMA Foundation. Courtesy of Marina Abramović Archives and LIMASpecial thanks to Galleria Lia Rumma Milano/Napoli