

Art 1

Name _____

Modern to Contemporary Art

Due Date _____

You earned _____ out of 20 possible points.

Worksheet #10

Performance Art

Read Weintraub's articles on Vito Acconci and Marina Abramovic and answer the following.

Define performance art. How does it differ from acting?

Many artists of the late 60s were drawn to projects that dematerialized art- literally taking the object out of the art making. What circumstances spawned and encouraged this trend? What circumstances and ideas were artists combating in dematerializing art?

What kinds of objects do Abramovic and Acconci create? How are their works valued?

How does performance art "challenge viewers to expand the aesthetic territory of art?"

What kinds of borders do Abramovic and Acconci play with in their performances? Why are the artists interested in transgressing these boundaries?

How does Marina Abramovic's work return art to the sacred realm? How do her works run counter to Judeo-Christian beliefs?

In 1972, Vito Acconci performed **Seedbed** at the Sonnabend Gallery. During the performance, he lay hidden underneath the sloped floor of the gallery and masturbated while vocalizing into a loudspeaker as viewers walked over the floor. Explain how, as the author of the article explains, this work can be thought of as "a guerilla attack on entrenched bourgeois values?"

In 2005, Marina Abramovic performed several performance pieces that inspired her work, including Acconci's **Seedbed**. (see <http://nymag.com/nymetro/arts/art/15228/>) How do you imagine the work changed when another artist, a female performer, recreated the piece 33 years later? What kind of critique does Abramovic's version give?
