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MARINA ABRAMOVIĆ
TWO HEARTS

Opening: April 26, 2018, 7pm
Duration: April 27 – June 9, 2018

Alanna Heiss, founder and director Clocktower Productions, founder and former director MoMA PS1 is speaking. Marina Abramović will be present at the opening.

„We can have so many hearts inside ourselves. In my lifetime, I have discovered two hearts. This show is about my reflections on duality, the power of female energy, and temporality.“ Marina Abramović

(Vienna, March 26, 2018) Marina Abramović is a pioneer of performance as a visual art form. Since the 1970s, she has used her body as a subject and as a medium in her grueling long-term performances to exhaust her physical, mental and emotional boundaries – often even risking her life in search of enhanced awareness, transcendence and self-transformation. For the Serbian artist, the concept of time is an important aspect in her work as well as the inclusion of the public. The significance of this dimension of her work could be seen in her performances *Thomas Lips* (1975) at the Galerie Krinzinger and in her performances *Seven Easy Pieces* (2005) at the Guggenheim Museum, New York, *The Artist is Present* (2010) as part of her eponymous retrospective at MoMA, New York or *512 Hours* (2014) at the London Serpentine Gallery.

Two Hearts deals with the heart as the seat of the soul, moral identity and personhood. Having two or more hearts means that different versions of the self are existing in one being. Marina Abramović's exhibition brings together a group of works that deal with dualities and themes such as the self-portrait, feminine energy and feminine identity that were part of Marina Abramović's artistic creation from the beginning. The solo exhibition features the main rooms, the showroom and the kabinett of Galerie Krinzinger. On display are large-format photographic works and light boxes that deal with life and death, the spiritual and physical, the light side and the dark side, existence and emptiness and the theme of the virgin as a warrior – the embodiment of the human history of morality. Among others, the light boxes *Carrying Elvira* (2006) and *Virgin Warrior* (2006), the *Portrait with Maracas* (2006), *Me and Me II*, a photograph from 2008 – and current works, including five new light boxes *Untitled* (2018), a sculpture from the series *Communicator* (2012 – 2018). The series *Study for A Monument (a, b, c, d)* (2018) and the revised film version of *Dragon Heads* (1990 – 1992, 2018) will also be presented.

Since the beginning of her career in Belgrade during the early 1970s, Marina Abramović has pioneered performance as a visual art form, creating some of the most important early works. The body has always been both her subject and medium. Exploring her physical and mental limits in works that ritualize the simple actions of everyday life, she has withstood pain, exhaustion and danger in her quest for emotional and spiritual transformation. From 1975 until 1988, Abramović and the German artist Ulay performed together, dealing with relations of duality. Abramović returned to solo performances in 1989.

Marina Abramović's works – performances, sounds, photographs, videos, sculptures, and

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transitory objects for human and non-human use – have been featured in numerous solo exhibitions in the US and Europe, and in many large international group exhibitions, as, for instance, at the Biennale di Venezia (1976 and 1997) and at the documenta VI, VII and XI in Kassel. Marina Abramović was awarded the Golden Lion as Best Artist for her extraordinary video installation / performance *Balkan Baroque*, her reaction to the Yugoslavian war in 1997. In 2003, she received the Bessie Award for her 12-day performance *The House with the Ocean View* at Sean Kelly Gallery, New York. In 2005, the premiere of the performance series *Seven Easy Pieces* took place in the Solomon R. Guggenheim Museum, New York. In 2008, she was awarded by the now former President of Austria Heinz Fischer the Austrian Decoration of Honour for Science and Art. In 2011, she was appointed Honorary Member of the Royal Academy of Arts (Hon. RA), London. With her performance and retrospective *The Artist is Present* at the MoMA, New York, which also played a major role in the eponymous film co-produced by the Thyssen-Bornemisza Art Contemporary, she was awarded the Panorama Audience Award in the documentary film category in 2012 following the first European showing at the 62nd International Film Festival in Berlin. In the same year Abramović's opera performance *The Life and Death of Marina Abramović*, directed by Robert Wilson, premiered at the Teatro Real in Madrid and the participatory project *The Abramović Method* took place for the first time at the PAC in Milan. In 2016 she released her gripping autobiography *Walk Through Walls*. From April 20 to August 12, 2018, the retrospective *The Cleaner* will be on display at the Bundeskunsthalle in Bonn. This exhibition was previously shown at the Moderna Museet, Stockholm, the Louisiana Museum of Modern Art, Humlebæk, and the Henie Onstad Art Center, Høvikodden. In September 2019, the retrospective will travel to the Palazzo Strozzi in Florence. Simultaneously with her solo exhibition *Two Hearts* at the Galerie Krinzinger, the GLOBART think tank will mark Marina Abramović as the most important performance artist of the present with the GLOBART AWARD 2018. The ceremony will take place on April 25, 2018 at the Kunsthistorisches Museum Wien.

Ursula Krinzinger and Marina Abramović look back on decades of friendship and cooperation. As early as 1975 selected works by Marina Abramović and her performance *Thomas Lips* were to be seen under the title *Photo Documentation of Performances Rhythms 10, 2, 5, 4, 0* at Galerie Krinzinger in Innsbruck. In October 1976, Marina Abramovic was a participant at the performance festival in an old school in Brdo, Slovenia, organized by Ursula Krinzinger and Peter Weiermeir. Nine years later, the artist convinced with the work *Photographic Documentation of Performance 3* in the group exhibition *Symbol Tier* (1985) also in the Innsbruck gallery. In 1992, Marina Abramović surprised the Viennese audience with her solo exhibition *Transitory Objects*. (There is also a publication on the occasion of this exhibition.) In 2012, Marina Abramović showed *With Eyes Closed I See Happiness* self-portraits and objects. In 2017, the series *Holding Emptiness* (2012) was exhibited in the group show *ICON*. Marina Abramović, born in Belgrade in 1946, lives and works in New York.