

MARINA

MAGAZIN 1/2

ABRAMOVIĆ

& MAI (MARINA ABRAMOVIĆ) INSTITUTE

im Dialog mit Joseph Beuys



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MARINA ABRAMOVIĆ & MAI (MARINA ABRAMOVIĆ) INSTITUTE im Dialog mit / in Dialogue with Joseph Beuys

Im Museum Schloss Moyland tritt die international renommierte Künstlerin Marina Abramović mit dem Marina Abramović Institute (MAI) in einen direkten künstlerischen Dialog mit dem Erbe von Joseph Beuys, einem der einflussreichsten Wegbereiter der Aktionskunst. Zugleich ist es das erste Mal, dass sich das MAI und die beteiligten Künstler:innen in einem langfristigen Projekt mit den Beständen einer sammelnden Institution auseinandersetzen. Bereits 2005 reinterpretierte Abramović Beuys' ikonische Performance *Wie man dem toten Hasen die Bilder erklärt* im New Yorker Guggenheim Museum. Die Ausstellung im Museum Schloss Moyland bringt nun die Dokumentation der beiden Inszenierungen zusammen und präsentiert sie im Kontext historischer Plastiken, Archivmaterialien und Zeichnungen von Beuys aus der Sammlung.

Die beiden Künstler:innen, Abramović und Beuys bildeten zugleich die Schwerpunkte für weitere künstlerische Forschung einer neuen Generation von Performancekünstler:innen mit dem Marina Abramović Institute (MAI). Im Rahmen eines interdisziplinären Residenzprogramms im März 2025, war eine Gruppe von dreizehn internationalen Performance-Künstler:innen eingeladen, Beuys' künstlerische Herangehensweisen zu erforschen und neue ortsspezifische Performances für das Museum zu entwickeln. Während der ersten Phase dieser besonderen Ausstellung, sind die Performances im Schloss und im Park des Museums zu sehen. Dieses internationale Projekt erweitert somit den Rezeptionsrahmen der künstlerischen Arbeiten sowohl von Beuys als auch von Abramović und bietet neue Perspektiven auf die Schnittstellen von Performance, sowie Beuys' kunsthistorischer Position und Archivforschung.

Das interdisziplinäre Residenzprogramm verbindet dreizehn herausragende Performance-Künstler:innen, die aus verschiedenen Teilen der Welt auf das Erbe von Beuys und Abramović



Marina Abramović, 7 Easy Pieces, Performing Joseph Beuys, How to Explain Pictures to a Dead Hare (1965), Solomon R. Guggenheim Museum, New York, 2005
Foto: Attilio Maranzano, Courtesy of the Marina Abramović Archives

treffen. Die Performances finden täglich während der Öffnungszeiten statt – sieben bis acht Stunden pro Tag. Mit ihren individuellen Perspektiven, kulturellen Erfahrungen und performativen Ansätzen setzen sich die Künstler:innen mit dem Denken von Joseph Beuys auseinander und übertragen seine Impulse in einen zeitgenössischen Kontext. Dabei entstehen Performances, die nicht nur den Bestand des Museums auf völlig neue Weise aktivieren, sondern auch eine unmittelbare, lebendige Interaktion zwischen Kunst, Ort, Raum und Besucher:innen schaffen.

Kuratiert von/Curated by

Serge le Borgne
Antje-Britt Mählmann
und Billy Zhao.

**Fotos und Filmaufnahmen/
Photos and video recordings**

Kirsten Becken

Mit Performances von/With performances by

Isaac Chong Wai, Cristiana Cott Negoescu, Maria Stamenković Herranz, Sandra Johnston, Rubiane Maia, Francesco Marzano, Virginia Mastrogiannaki, Michelle Samba, Luisa Sancho-Escanero mit Evan Macrae Williams und Yan Jun Chin, Martin Toloku und Eşref Yıldırım.

At Museum Schloss Moyland, the internationally renowned artist Marina Abramović and the Marina Abramović Institute (MAI) are entering into a direct artistic dialog with the legacy of Joseph Beuys, one of the most influential pioneers of action art. At the same time, this is the first time that MAI and the participating artists have engaged with the holdings of a col-

lecting institution in a long-term project. In 2005, Abramović reinterpreted Beuys' iconic performance *How to Explain Pictures to a Dead Hare* at the Guggenheim Museum in New York. The exhibition at Museum Schloss Moyland now brings together the documentation of the two performances and presents them in the context of historical sculptures, archive material, and drawings by Beuys from the collection.

The two artists, Abramović and Beuys, also formed the basis for further artistic research by a new generation of performance artists with the Marina Abramović Institute (MAI). As part of an interdisciplinary residency program in March 2025, a group of thirteen international performance artists were invited to explore Beuys' artistic approaches and develop new site-specific performances for Museum Schloss Moyland. During the first phase of this special exhibition, the performances can be seen in the castle and in the museum park. This international project thus expands the scope of reception of the artistic works of both Beuys and Abramović, offering new perspectives on the interfaces between performance, Beuys' art-historical position, and archival research.

The interdisciplinary residency program brought together thirteen outstanding performance artists from different parts of the world to encounter the legacy of Beuys and Abramović. The performances take place daily during opening hours – seven to eight hours a day. With their individual perspectives, cultural experiences, and performative approaches, the artists explore Joseph Beuys' thoughts and transfer his impulses into a contemporary context. This results in performances that not only activate the museum's collection in a completely new way, but also create an immediate, lively interaction between art, location, space, and visitors.

20
25

Marina Abramović & MAI in
Dialogue with Joseph Beuys





Francesco Marzano (*1992, Bari) ist Performer und Musiker. Er studierte u.a. Musik, Literatur und Performancekunst in Italien und Deutschland. Seine Projekte verbinden Klang, Performance, Wort und Installation. Sein Forschungsinteresse gilt autobiografischen Praktiken, den Wechselwirkungen zwischen Erinnerung und Präsenz, Individuum und Gemeinschaft sowie ephemeren Handlungen und Atmosphären. Er trat bei mehreren internationalen Festivals auf und arbeitete mit Künstler:innen wie Marina Abramović, Christina Kubisch, Salvatore Sciarrino und Doris Uhlich zusammen. Außerdem ist er als Radiojournalist und Autor tätig.

Francesco Marzano (*1992, Bari) is a performer and musician. He studied music, literature, and performance art in Italy and Germany. His projects combine sound, performance, word, and installation. His research interests include autobiographical practices, interactions between memory and presence, individual and community, ephemeral actions and environments. He performed in several international festivals and worked with artists such as Marina Abramović, Christina Kubisch, Salvatore Sciarrino, and Doris Uhlich. He also works as a radio journalist and author.

FRANCESCO MARZANO

PERFORMANCE
WOCHE / WEEK 2 & 3
22.7.—3.8.2025

PNEUMA—WÄRMEZEITMASCHINE

Pneuma – Wärmezeitmaschine ist eine immersive, partizipative Performance, die den Atem ins Zentrum rückt – als Urkraft des Lebens, kollektives Band und politisches Symbol. Der Performer befindet sich in einem resonierenden Raum, in dem sein Atem akustisch verstärkt wird. Besucher:innen sind eingeladen, mit ihrer eigenen Atmung Teil dieses Klanggeflechts zu werden. So entsteht ein lebendiges Zusammenspiel von Geräuschen, Rhythmen, Resonanzen und Körpern – eine akustische Skulptur, ein atmendes Kollektiv.

Pneuma bedeutet im Griechischen sowohl „Atem“ als auch „Seele“. Die Performance reflektiert Atem als Träger von Identität, kommunikatives Potential und Spiegelung des Makrokosmos. Der Atem ist ebenso unentbehrlich für unser Leben wie zerbrechlich – er kann behindert oder unterdrückt werden, wie Pandemien oder Methoden der Gewalt und Unterdrückung gezeigt haben.

Inspired by Joseph Beuys' partizipativen Kunstkonzepten, seinem *Energieplan* sowie von den Atempraktiken der Marina Abramović Methode, versteht sich das Projekt als künstlerisch-soziales Experiment, als sinnliche wie politische Einladung, dem Atem als „Urklang“, reduzierteste Form des Zusammenseins und elementarste Form der Weltbeziehung Aufmerksamkeit zu schenken.

Pneuma – Wärmezeitmaschine is an immersive, participatory performance that places breath at its center – as a primal force of life, a collective bond and a political symbol. The performer inhabits a resonating space in which his breath is acoustically amplified. Visitors are invited to become part of this sonic fabric through their own breathing. In this way, a living interplay of sounds, rhythms, resonances and bodies emerges – an acoustic sculpture, a breathing collective.

Pneuma means both “breath” and “soul” in Greek. The performance reflects on breath as a carrier of identity, a communicative potential and a mirror of the macrocosm. Breath is as essential to our life as it is fragile – it can be hindered or suppressed, as demonstrated by pandemics or methods of violence and oppression.

Inspired by Joseph Beuys' participatory art concepts, his *Energy Plan* as well as by the breathing practices of the Marina Abramović Method, the project sees itself as an artistic-social experiment, a sensual and political invitation to attend to breath as a “primordial sound,” the most reduced form of togetherness and the most elemental form of relating to the world.

HINTER DEN KULISSEN



WITH EXCERPTS FROM
FRANCESCO MARZANO'S
"RESIDENCY LOGBOOK"

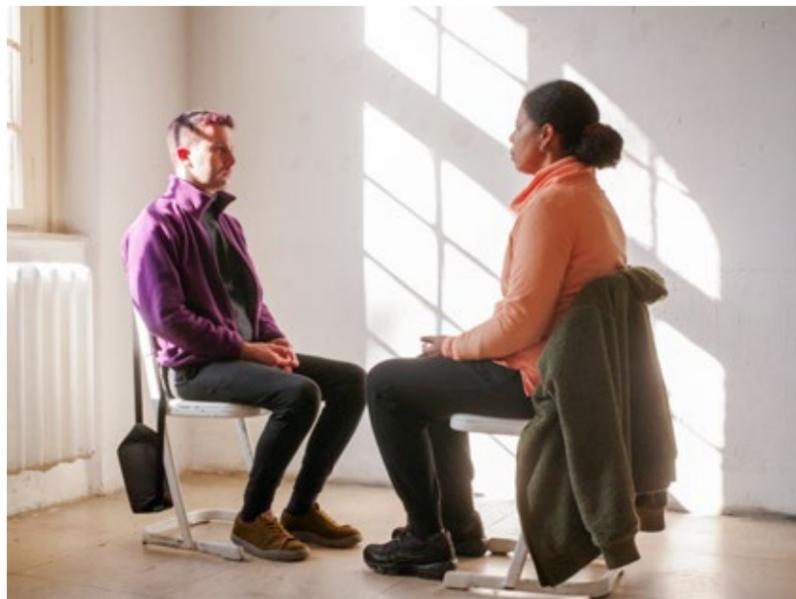


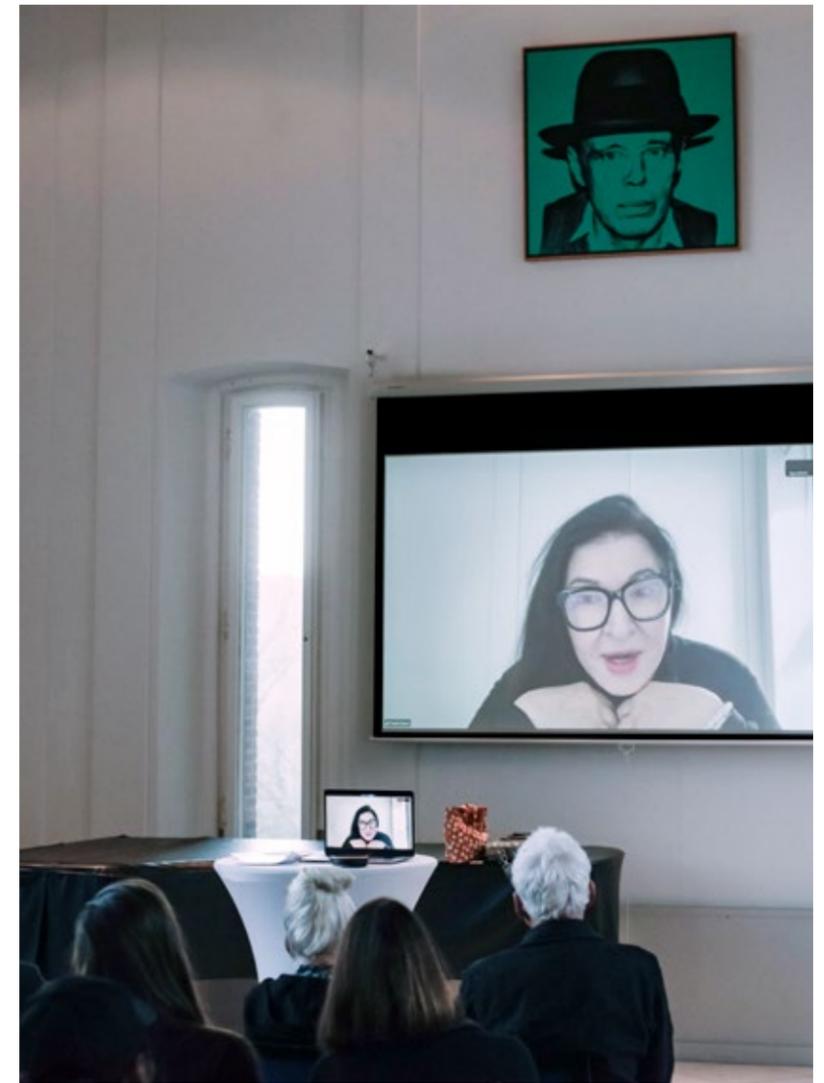
MIT AUSZÜGEN AUS
FRANCESCO MARZANOS
„RESIDENCY LOGBOOK“



2.3.—30.3.25

BEHIND THE SCENES





„RESIDENCY LOGBOOK“

2.3. I leave the chaos of carnival behind me and meet a little group of artists (Cristiana, Maria and Virginia) at the airport in Düsseldorf. Oliver drives us to Bedburg-Hau. In the ArToll, our home for the next month of residency, the rest of the group is waiting for us. We hug Antje, Serge and Billy and introduce ourselves to each other. Big welcome dinner with pizza and wine, lot of talking and tour of the very spartan building, which used to be a clinic for women affected by what was then called hysteria.

3.3. First day of the residency. Big excitement. I go down for breakfast and meet the others. The long process of getting to know each other starts. It's the most international group I could imagine – each of us coming from a different country – and also our artistic backgrounds are so diverse! Today we do exercises from the Marina Abramović Method under the guidance of Billy: warm up outdoor, energy wash, gaze holding in couples, opening and closing doors, ... These exercises cause a series of associations and very emotional reactions in us – and also allow the group to come closer in such a way that normal talking would not allow. We keep indeed silent and don't use technology until evening – these are the rules. In the afternoon we walk in the nature and reach Schloss Moyland, attend a musical performance and then do all together a very long slow motion walk in a field. The cashier in the museum shop is very surprised by us and asks Antje why this big group does not talk at all. Back at ArToll we start cutting vegetables and cooking together. A glass of wine to toast to the start of the project.

4.3. First bike tour to the castle with Sandra, Evan and Yan. It takes 30 minutes, we cross long tree-lined roads and fields. The museum team offers us a guided tour in the basement of the castle, in the workshops, archives, library – huge spaces full of art. Ulrike Rosenbach visits us and gives a speech about the time she studied in the class of Beuys. Then Antje gives us a tour of the exhibition by the "Institute of Queer Ecology". We eat snacks in the castle and go back home.

5.3. Antje gives us a very special and personal tour of the Beuys permanent collection in the Museum. In front of some relics from Beuys' actions we discuss the topic of how to show, archive and present performance art, and about the goal of our project with the Marina Abramović Institute: to create a dialogue with Beuys and "activate" his works and thoughts through a kind of performance festival. We spend the rest of the day in the café and in the library.

6.3. This evening we start to watch the DVDs of Actions by Beuys (1963–1986). We create a kind of cinema room with a projector.

7.3. Breakfast in the kitchen. There is always somebody there to talk with. I make a coffee with the moka pot I brought from home. We go to the castle and we get an introduction to the exhibition about Beuys and National Socialism, which is in preparation right now. All the group meets for a feedback and update in the sunny courtyard of the café. The variety of ideas and associations of the group in relation to Beuys is incredible. I don't have concrete ideas yet, but I'm thinking about the topics of silence, breath, rituality. After a couple of hours in the library, I ride back home with Cristiana, go jogging at dusk along tree-lined streets, among these old buildings with strange histories. I feel the vastness and novelty of the sky above me, air full of promise. Another common dinner in the kitchen. Sharing food is becoming one big highlight of the residency: everyday somebody proposes a different menu, so we eat and share specialities of the respective countries – I never had such a variety of meals! And the kitchen is becoming also our favourite meeting spot – it is the coziest room of the building and the only one without echo, so that we can speak "normally". It's the place for our organisation, confidences, and also – between a drink and a meal – a stage for a big group choreography: 13 people doing a ballet in a few square meters to get to the cooker, the fridge or their chairs.

8.3. We are getting into a kind of new routine. Chat on the patio outside with Virginia about breath, voice and text-based performances. The idea for my performance is getting slowly concrete. We watch famous actions by Beuys (*Monologue, I like America...*) but also the Mockumentary with Cate Blanchett parodying Marina (*Waiting for the artist*). I prepare baked pasta and an apple-pie for tomorrow.

9.3. Slower rhythm: it's Sunday. Kirsten comes to the ArToll and makes some videos, fotos, interviews with us. I go with Sandra to the Schloss for the opening of the exhibition of Marianne Pohl, we drink with some others a Moyland-Mule in the Bar Mezzogiorno. Dinner in the kitchen. Cristiana teaches me some tricks against sinusitis and closed nose.

10.3. Today we had three talks and very special guests at the castle: Louwrien Wijers and Antje von Graevenitz, who came personally, and Marina who joined us per video call. Besides the dense talks about Beuys, his concept of Energy and his last speech in Japan, it was very precious to hear about anecdotes and shared moments of "real life" with both Beuys and Marina (for example the very strange birthday parties Marina and Ulay organized back then in Amsterdam). Marina talks about her encounters with Beuys and her reenactment of *How to explain pictures to a dead hare*. I ask her if she can give us a tip about how to deal with the many inputs we are getting and find a way through the many works of Beuys we are immersed in. She tells about a project she was preparing at the Louvre in Paris, where she walked through the Sumerian section with closed eyes in concentrated state of mind until one day she felt a strong connection and energy (even an erotic impulse) while passing next to a specific sculpture – which turned out to be a propitiatory phallic statue. So Marina's suggestion is: just look at the works by Beuys and let them call you and talk to you – but you need to have an open mind and heart and cut your intellect, which is a huge obstacle and makes us overthink. We end the day with sandwiches and cakes that Oliver brought in the castle which is open for us only.



11.3. Coffee and chat with Serge and Billy in the café. At 1pm I go down to the depot and meet Reggy. She prepared for me a lot of artworks by Beuys. I can't describe the emotion of having in front of me so many original artworks and a person like Reggy who knows them by heart, loves them and introduces me to their secrets. We discuss them for one hour, make connections, talk about meanings and facts from Beuys' life. It's such a strong aesthetic experience – a concentration of "museality", a private immersion in art, for which I am very grateful. In the afternoon we go to the talk by Johannes Stüttgen, student of Beuys as well. In speaking about Beuys' philosophy he is seized with fervour – and Antje makes an incredible job of translating the speech simultaneously into English. We keep on talking and asking questions for a while in the castle.

12.3. Morning in the library. It's funny how each of us has accumulated piles of books on a specific topic. At times you cannot see the people behind these book mountains. Also we get caught up in photocopier mania – we start photocopying articles and books that we think are of vital importance and we will never find again. Will we even be able to read all those photocopies? Ask Virginia, she is the photocopying queen! In the afternoon we all go to the museum's storehouse, to see if we find materials for our performances. There are so many beautiful objects, pillars, pieces of furniture, etc. that somewhen in the last decades were used in the museum.

13.3. Day in the library. I read texts by Steiner and then I have an appointment with Anna, who brings me many letters and documents from the archive. Very touching especially those by Charlotte Moorman to Beuys. Amazing vegetables and tapas for dinner. Again cinema-night with Beuys' actions.

14.3. Today the ArToll is full of live, more than usual: everybody comes to us – we share coffee and cake. Wolfgang Zumdick holds a speech, we order pizza for all and then Emil Schult also talks. He starts

informally at lunch and continues in the room with the projector. It is enchanting how he speaks, it is music and philosophy, every impulse in the conversation carries him into the flow of circular thoughts, high flights between life and art. A multifaceted artist, humble and open to the community. He shows us three videos and is willing to give us feedback for the performances and even possibly play together in autumn. After this, until evening, we have meetings with the curators (Antje, Serge and Billy) and discuss the ideas we had until now for our performances. I get a lot of feedback, input and suggestions to think about in the next days. In the evening, we help Billy to cook – he is an excellent cook – and then I bake an apple pie together with Serge, who suggests some experimentations for my recipe. Tomorrow Serge and Billy will leave Germany – but we will still stay in touch.

15.3. Free schedule. Nice chat with Cristiana about our projects – it's always so precious and useful talking about our process with the fellow artists: you always come to new unexpected ideas and connections! I create a kind of office-atelier for me in an empty room at the first floor. The sun floods the huge spaces of this former psychiatric clinic with lazy rays in the late afternoon. The dead little bird found by Billy some days ago lies on a pedestal. I play flute in another empty area of the building on the third floor. Sandra helps me shoot a photo with light painting in the dark. Somehow today we are all melancholic and a bit homesick. Some of the group have left already, the building seems empty and the energy low. Still, we have a nice common dinner downstairs and make a feedback-round about our projects and how we feel. It is a unique and invaluable situation to be here and to talk to and experience this group of artists in such a concentrated space-time. An invaluable synergy of experiences and artistic forces.

17.3. As I enter the library, Sandra has a book in her hands. She directly shows me a graphic by Beuys she just randomly saw in the book and perfectly fits to my research topic of breathing. It shows the letter "h" printed all around and the sentence "Think for all people breathing together all over the world". Such a fortu-

nate, a precious discovery! Again, without the group, maybe I wouldn't have found it! Long day of research in the library. Back to my working spot at ArToll I start taping drawings and drafts on the walls – the project is taking form. In the evening, we do some cleaning and cooking together.

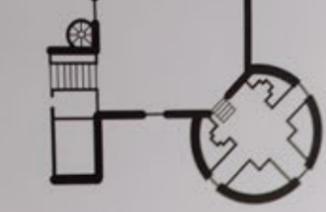
20.3. Sound of woodpeckers all around, like percussion instruments standing out above the rest of the ornithological orchestral ensemble. It's a beautiful soundscape – but it could be too much, when they start singing at 4am on our roof, directly above our sleeping rooms ... Organisation and some music practice in the morning, library in the afternoon and then I go with Sandra, Maria and Virginia to *Bar Mezzogiorno* and the opening of the crime-game. Back to ArToll: Michelle cooked dinner. We watch the film *The Color of Pomegranates*.

21.3. After a lonely morning, I have a chat with Michelle in the kitchen about motivational (and other) struggles, about meditation, working and life styles and much more. We all look after each other. After all we are sharing so much this month ...

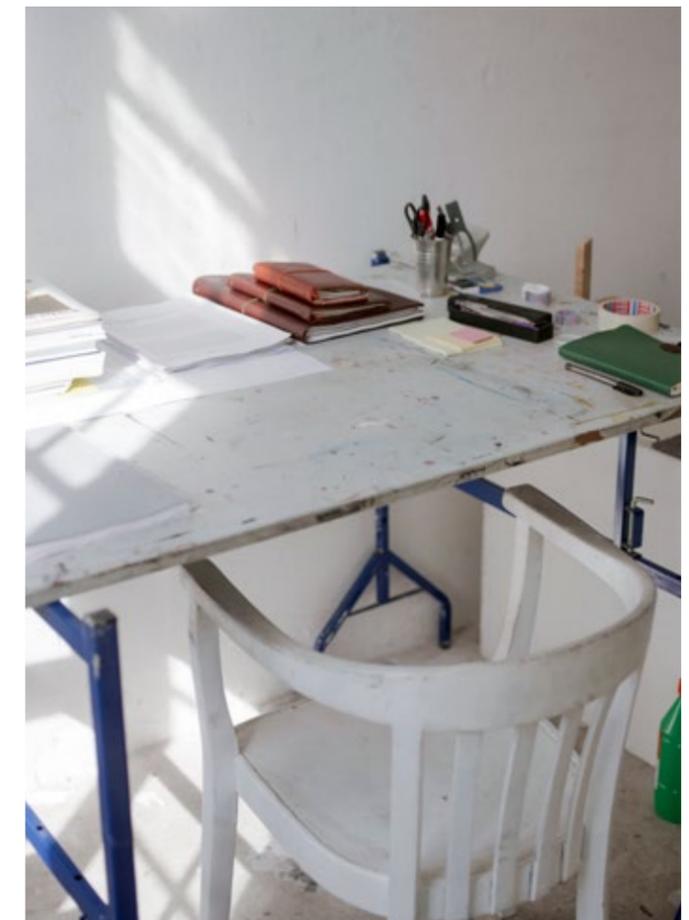
22.3. I go to Kleve to visit the Bookshop Hintzen and the Museum Kurhaus. Coffee and orange cake with Virginia. While jogging around I end up in the cemetery of Bedburg-Hau and read about the horrible past and the euthanasia practised here on patients during National Socialism.

23.3. For our evening video screening we do something new today: everybody shows to the group a couple of performances he/she likes and that maybe the others don't know. We watch works by Kurt Johannesson, Wolfgang Flatz, Francis Alÿs, Rimini Protokoll, Sener Özmen, Philippos Tsitsopoulos, Frankfurter Hauptschule, Ulay, La Ribot, Terence Koh, Christakis, Chantal Ackermann, Niki de Saint Phalle, Adrian Paci, ...





Die Kassierer:innen
im Museumsshop
sind sehr überrascht
und fragen Antje,
warum diese große
Gruppe überhaupt
nicht spricht.





26.3. After breakfast I go shopping for the group with Maria. We have a common cash box that someone nicknamed "kangaroo"... Olive oil is always at the top of the shopping list – somehow we run almost daily out of it ... At ArToll Michelle, Maria and me dye our hair together. In the evening, I build up microphones and loudspeakers I brought from Cologne for a try-out of my participative performance. The group is so kind to help me with it and breathe together with me. I find out a lot of things that work and do not work. We comment the try-out together. After dinner, we have a marvellous time doing an "ecumenical conversation" – meaning that everyone spoke his/her own native language but tried to keep on talking and interacting with the others, on the basis of what he/she could understand from the foreign languages. We had Italian, Turkish, Romanian, Serbian and Greek. We talk and laugh for hours in the night!

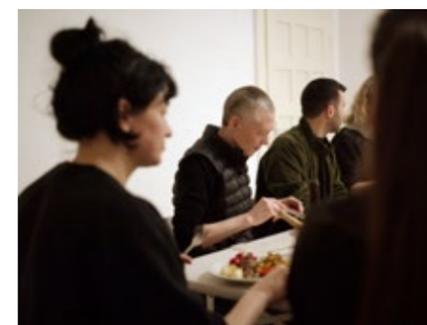
27.3. Some of us visit the LVR-Clinic. Very strong stories (euthanasia, deportations, castrations, ...) but also very powerful picture of the liveliness of this village in the 70s/80s, when there was an entire self-sufficient community around the complex of psychiatric clinics. Back to ArToll Maria offers the group a guided physical session with warm-up, cardio, stretching and meditation. It feels so good for body and soul. Strong group experience, big spaces at the first floor, full of light and the sound of the birds. For dinner we go out for the first time and have a pizza.

28.3. We prepare texts for the press and the final presentations of our projects. We will meet Antje, Serge and Billy today and tomorrow on zoom and discuss our final ideas. In the afternoon we shoot a video with flags that we move on the bikes. It's for a thank-you message for Marina, but also it turns out to be a very poetic video and a nice peace-message in my interpretation. In these days there are students' uprisings in Serbia, Greece and Turkey – which of course affect directly Maria, Virginia and Esref –, besides the two big wars in Gaza and Ukraine. After the shooting we barbecue outside. Antje and Kirsten also join us. Very nice and long evening with a lot of food and wine. We toast to us and to our project. We developed this ritual that every day at dinner everybody stands up to be sure to toast with each of the others, no matter if with wine, beer, water or tea. Antje stays at ArToll for the night.

29.3. Breakfast in the crowded kitchen. I make my moka. After lunch I have my meeting with the curators, and we discuss the ideas and the next steps for the preparation. After this I think I release a lot of tension – the residency is coming to an end. I might also have eaten something bad yesterday night: I feel very dizzy and will fast until tomorrow to detox. In the evening we finish shooting the videos to send Marina.

30.3. I send all the final texts to Billy, record a piece for bass flute in the huge spaces with so much reverb at the first floor and then start packing. It's very complicated because I accumulated a mountain of stuff (books, technic, materials, ...) in one month. Most of the fellow artists already left. With Cristiana, Michelle and Virginia we go to the opening of the exhibition about Beuys and National Socialism. We also visit one last time the rooms at the ground floor, where we will be performing for so many hours in the summer and finally join the dinner after the opening. It's the perfect way to say goodbye to Antje, the museum team and the beautiful castle that was our working place for so many days.

Wir haben dieses Ritual entwickelt, dass an jedem Tag beim Abendessen alle aufstehen um mit jedem/jeder der anderen anzustoßen – egal ob mit Wein, Bier, Wasser oder Tee.



IMPRESSUM

Dieses Magazin erscheint anlässlich der Ausstellung/This magazin accompanies the exhibition:

Marina Abramović & MAI (Marina Abramović Institute) im Dialog mit Joseph Beuys

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Antje-Britt Mählmann,
Francesco Marzano, Billy Zhao,
die teilnehmenden Künstler:innen/
the participating artists

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AUSSTELLUNG/EXHIBITION

Mit Performances von/
with performances by

Isaac Chong Wai, Cristiana Cott
Negoescu, Maria Stamenković
Herranz, Sandra Johnston,
Rubiane Maia, Francesco Marzano,
Virginia Mastrogiannaki,
Michelle Samba,
Luisa Sancho-Escanero & Evan
Macrae Williams & Yan Jun Chin,
Martin Toloku, Eşref Yıldırım

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and the ArToll in the Kleve district.

Kuratiert von/Curated by

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Antje-Britt Mählmann

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Annika Hardy

Ausstellungsmanagement/
Exhibition management

Reggy Havekes-van Creij

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Bernd Hübbbers, Lothar Janßen

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Künstler:innen/Artists
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20
25

Rafael Abdala
Collective Absentia
Murat Adash
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Yingmei Duan
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Grupo Empreza
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Sandra Johnston
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Marianna Kavallieratos
Metehan Kayan
Evren Kutlay
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Katerina Oikonomou
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Michelle Samba
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