

MAGAZIN
2/2



MARINA
ABRAMOVIĆ
& MAI (MARINA ABRAMOVIĆ)
INSTITUTE
im Dialog mit Joseph Beuys

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A SEASON OF PERFORMANCE ART AT MUSEUM SCHLOSS MOYLAND

Antje-Britt Mählmann

The exhibition *Marina Abramović & MAI in Dialogue with Joseph Beuys* has been the first major performance project at Museum Schloss Moyland. Its development was sparked by the many artefacts and relics of Joseph Beuys' actions in the museum

collection. The underlying question is how to display and curate the performative, once the live part is over. Is it even possible or is the „aftermath“ not something entirely different?

This question touches different media like photography, video, sculpture and installation. After a month of live performances from 13 July to 10 August 2025, we (the group of artists, three curators, and the museum team) left the spaces of the performances more or less as they were and we added the video documentation by Kirsten Becken to each space, either projected or on a screen. One guest said this reminded them of “the beauty of a burned down forest“ – a poetic praise for the intrinsic sadness but also potential of new beginnings of any kind of aftermath.

This second magazine contains some documentation of the performances as well as thoughts the 13 participating performance artists voiced about the project, its process and about Joseph Beuys. It also contains images of the three days performance event *Festum Fluxorum 2.0 – Messages from the Future* that took place at Museum Schloss Moyland from 24 to 26 October 2025. In this tribute to the fleeting coincidences, the musical sources and the playfulness of Fluxus we worked together with some of the participating artists of the current year of *Borderland Residencies*, a European artistic program, bringing together international artists, in the lower Rhineland, the Netherlands and Belgium.

Some October performances took place in the exhibition hall, right in the display dedicated to the trailblazing Abramović and Beuys, who had been at the core of our artistic research, process and exhibition making for the entire year. Similarly, this magazine will shed more light on the encounters, similarities and differences between the two artists, who were pioneering performative art, each in their own right. There is a timeline of their meeting points, a thorough essay by Antje von Graevenitz and documentation by Cathrien van Ommen, of Abramović' and Beuys' respective performances during the art historically still obscure *Behaviour Workshop*, organised by Jan Brandt in Arnhem just across the Dutch border from Kleve in 1978.

This magazine thus goes even deeper into the foundations and the process of an enormously innovative performance art project, which opens up endless ways of reimagining the possibilities of researching, thinking, working and displaying art museum collec-

tions and also modes of intergenerational working. The exchange of wisdom and knowledge has been enormous in each stage of the project: from the outset, the residency in March 2025, the performance summer until the post Fluxus festival, and the discussions around collecting and exhibiting. It is a complex exhibition, in which we planted a seed that we hope will keep growing also in other institutions.

For this I would like to thank the participating artists in alphabetical order: Marina Abramović, Joseph Beuys, Yan Jun Chin, Isaac Chong Wai, Cristiana Cott Negoescu, Sandra Johnston, Evan Macrae Williams, Ryota Maeda, Rubiane Maia, Francesco Marzano, Virginia Mastrogiannaki, Michelle Samba, Luisa Sancho Escanero, Maria Stamenković Herranz, Martin Toloku and Eşref Yıldırım.

I thank the entire museum team, the team of MAI and the Abramović studio for their hard work and support of this ambitious production. I am particularly grateful to Kirsten Becken, Cathy Koutsavlis, Annika Hardy, Reggy Havekes, Serge Le Borgne, Anna Sexton and Billy Zhao for their consistent and never ending work to make this project possible and to keep everyone involved well taken care of.

This exhibition has had the benefit of many important sponsors from the Lower Rhineland region. I am thankful for the support of the Boesken-Diebels Family, Circle of Friends of Museum Schloss Moyland, Katjes, Sparkasse Rhein-Maas, Swertz and Westenergie.

We hope that with this series of performative events we could breathe some life to the Beuys collection and also bring some international cultural artistic perspectives and lively audience engagement into the rural Kleve region. This project more than any other has opened up performance art to broad audiences. Moyland has been a lively hub for strange encounters and has presented itself open to the world. The exhibition has been extended to 11 January 2026 to educate even more audiences about the history and great potential of performance art. This is the end of the first few chapters of this visionary collective journey – may it be the beginning of a new chapter.



Portrait
Joseph Beuys in Turin:
© Giuseppe „Buby“ Durini

Portrait
Marina Abramović in New
York: © Tobias Everke

JOSEPH 1921—1986
BEUYS

MARINA



ABRAMOVIĆ

3 FRAGEN / QUESTIONS

Anna Sexton & Annika Hardy

AN DIE PERFORMER:INNEN ZU IHRER
PERFORMANCEZEIT IM MUSEUM SCHLOSS
MOYLAND UND ZU IHREN ERFAHRUN-
GEN MIT DEN ARBEITEN VON MARINA
ABRAMOVIC UND JOSEPH BEUYS

TO THE PERFORMERS ON THEIR
PERFORMANCE PERIOD AT
MUSEUM SCHLOSS MOYLAND
AND THEIR EXPERIENCES
WITH THE WORKS OF MARINA
ABRAMOVIC AND JOSEPH BEUYS.

Anna Sexton & Annika Hardy

1 Was war dein wichtigster Eindruck oder deine wichtigste Erfahrung, die du aus deiner Performance im Museum Schloss Moyland mitgenommen hast?

What was the main impression or experience you take with you from your performance at Museum Schloss Moyland?

2 Wann bist du zum ersten Mal mit Marina Abramovičs Werk in Berührung gekommen? Erinnerst du dich daran, was du damals gedacht hast?

When did you first encounter the work of Marina Abramović? Do you remember what you thought?

3 Was war für dich das Überraschendste, Eindrucksvollste oder Interessanteste, das du während deiner Recherchen im Archiv und in der Sammlung über Beuys und sein Werk herausgefunden hast?

What was the most surprising, memorable, or interesting thing you found out about Beuys and his work during your research in the archive and collection?

Die wichtigste Erfahrung während der Performancezeit im Schloss Moyland, waren all die Hunderte von unterschiedlichen und unvorhersehbaren Interaktionen mit der Öffentlichkeit – von denen, die weggingen, bis zu denen, die stundenlang blieben und mit mir atmeten. Jeder Atemzug offenbarte ihre Individualität, wie ein Gespräch, das nur durch den Atem geführt wurde.

Während meines Studiums wurde das Werk von Marina Abramović sowohl in Theater- als auch in Musikseminaren diskutiert. Ihre kompromisslose Kunst beeindruckte mich sehr. Wie in einem Traum kam sie, kurz nachdem ich ihre Autobiografie verschlungen hatte, nach Deutschland, um die Pina Bausch-Professur zu übernehmen, und ich traf sie.

Abgesehen von vielen faszinierenden künstlerischen, philosophischen und politischen Aspekten schätzte ich seine menschliche Seite: den kleinen Austausch von Nachrichten mit Freunden, die Beziehung zu seinen Schüler:innen und seine Direktheit beim Schaffen von Kunst und im Umgang mit Menschen.

The most important experience from the performance period at Moyland Castle, were all the hundreds of different and unpredictable interactions with the public –ranged from those who walked away to those who stayed for hours, breathing with me. Each breather revealed their individuality, like a conversation held only through breath.

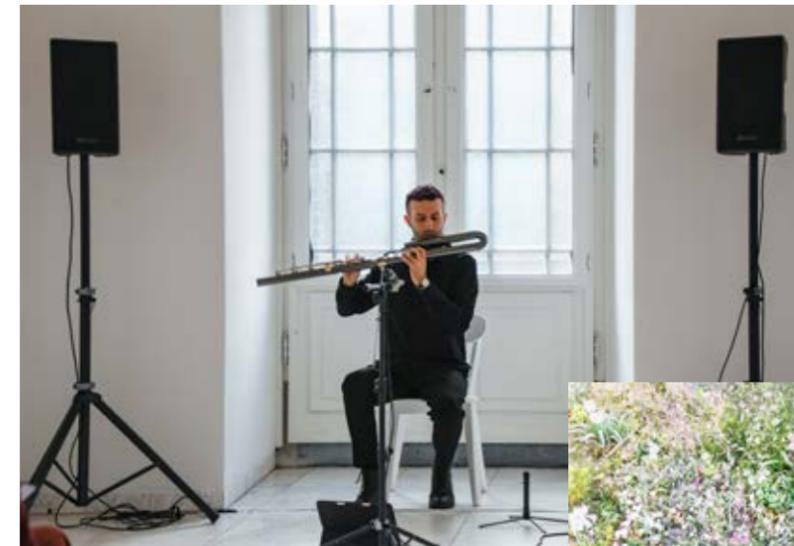
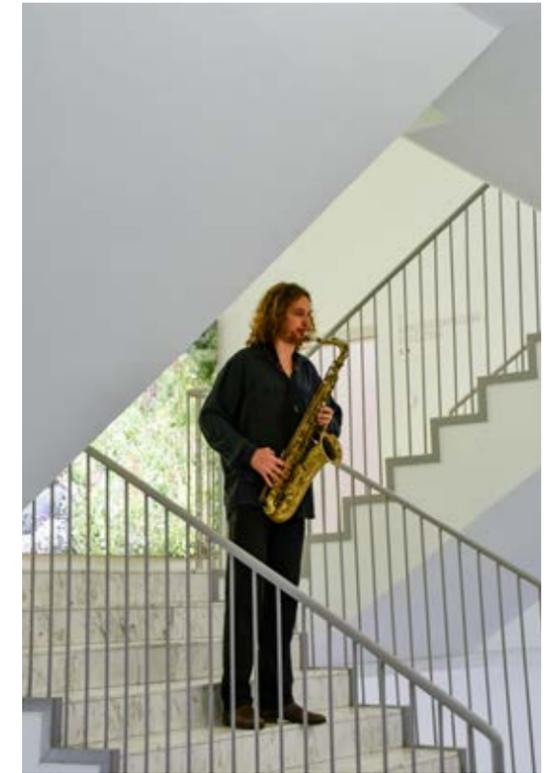
During my studies, the work of Marina Abramović was discussed both in theater and music seminars. I was struck by her uncompromising art. Like in a dream, shortly after I devoured her autobiography, she came to Germany for the Pina Bausch professorship, and I met her.

Beyond many intriguing artistic, philosophical and political aspects, I valued his human side: the little exchanges of messages with friends, the relationship with his students and his directness in making art and relating to people.



FESTUM FLUXORUM 2.0: MESSAGES FROM THE FUTURE

FR 24.10. — SO 26.10.2025
11—18 UHR



Im Rahmen der Ausstellung *Marina Abramović & MAI – Im Dialog mit Joseph Beuys* hat das Museum Schloss Moyland zu einer dreitägigen Live-Hommage an das ursprüngliche Festum Fluxorum Fluxus (1963 in der Kunstakademie Düsseldorf) eingeladen. Es nahmen Künstler:innen des Marina Abramović Institutes, des Borderland-Residencies-Programms sowie ehemalige Schüler:innen von Joseph Beuys teil, ebenso wie Künstler:innen, die in enger Verbindung zur ursprünglichen Fluxus-Szene standen. Als besonderes Highlight gab es einen Tango-Marathon.

For the exhibition *Marina Abramović & MAI – In Dialogue with Joseph Beuys* Museum Schloss Moyland invited the public to join our three-day live homage to the original Festum Fluxorum Fluxus (1963 at Kunstakademie Düsseldorf). Participants included artists from the Marina Abramović Institute, from the Borderland Residencies Programme, as well as Joseph Beuys' former students and artists who were closely associated with the original Fluxus scene. A special highlight was the tango marathon.



Künstler:innen / Artists

Marina Abramović, Shahram Ahadi, Kirsten Becken, Ojalan Jaber, Mayar Mahdi, Xiu Rao, Josephine Rolfs, Serge Le Borgne, Krista Burger, Isaac Chong Wai, Antje von Graevenitz, Annika Hardy, Iris Hoppe, Smila Hoppe, Irrläufer (Eugenie Bär, Michael Beckers, Brigitte Dümming, Maria Fisahn, Jürgen Hollitschke, Stefan Kaiser, Sigrid Redhardt, Stephan Runge, Ingrid Schreiber-Schatz, Emil Schult, Juliane Talkenberg), Jakob Jentgens, Sandra Johnston, Marcus Kaiser, Martina Klein and Enrique van Doezelaar (Studio Tangible), Lena Kronenberg, Christian Löffel, Antje-Britt Mählmann, Lothar Manteuffel, Francesco Marzano, Ulrike Rosenbach, Takako Saito, Michelle Samba, Luisa Sancho Escanero, Emil Schult, Anna Sexton, Adele Thoma, Aleksandar Timotić, Martin Toloku, Maria Vogt, Evan MacRae Williams, Eşref Yildirim, Billy Zhao, Wolfgang Zumdick

14.15–14.45 Uhr / 2:15 PM–2:45 PM
Video Screenings
– Martin Toloku, Rejuvenate – KAXOXO (2025)
– Isaac Chong Wai, Laughing Exercise (2017)*
*Gefolgt im Laufe des Tages von einer partizipativen Performance geleitet von Dr. Antje-Britt Mählmann als Hommage an Takako Saito / *Followed by a participatory performance led by Dr. Antje-Britt Mählmann as an homage to Takako Saito

14.30–18 Uhr / 2:30 PM–6 PM
Michelle Samba
If It Burns

15–18 Uhr / 3 PM–6 PM
Was ist Performancekunst? / What Is Performance Art?
Ein Dialog für Einsteiger:innen mit anschließendem Performance-Workshop geleitet von / led by Maria Vogt & Lena Kronenberg

Installationen im Schloss / In the Castle

Takako Saito – Head Music
(In Erinnerung an die Künstlerin / In memory of the artist)

Irrläufer – Spurensuche
(Eine multimediale Klanginstallation / A multimedia sound installation)

Eşref Yildirim – Weaving the Rain
(Performance & Installation im Schlosspark / In the castle gardens)

Krista Burger – Flaggen für Schloss Moyland

Samstag / Saturday, 25.10.2025
In der Ausstellungshalle / In the Exhibition Hall

11.30–12.30 Uhr / 11:30 AM–12:30 PM
Marcus Kaiser
Anatom Series
(Musikperformance mit / with Marcus Kaiser, Francesco Marzano, Michelle Samba, Anna Sexton & Sandra Johnston)

Film Screenings
– Marina Abramović – *Insomnia* (1997)
– Marina Abramović, Jan Hoet & Ulay – *Urgent Dance* (1996)

Freitag / Friday, 24.10.2025
Im Schloss / In the Castle

11.45–12.45 Uhr / 11:45 AM–12:45 PM
Marcus Kaiser
An einem Ort – An einem anderen Ort
(Musikperformance mit / with Francesco Marzano)

12.45–14.15 Uhr / 12:45 PM–2:15 PM
Aleksandar Timotić, Francesco Marzano, Michelle Samba, Marcus Kaiser, Adele Thoma interpretieren / interpret Henning Christiansen's *Kartoffel-Opera* (1969)

14–18 Uhr / 2 PM–6 PM
4h Tango Argentino
Mit Workshops geleitet von / with workshops led by Martina Klein & Enrique van Doezelaar (Studio Tangible) & Eine vierstündige Reise durch Tangomusik – Vinyl Set with DJ Shahram Ahadi

Sonntag / Sunday, 26.10.2025
Im Schloss / In the Castle

11.00–12.15 Uhr / 11 AM–12:15 PM
Xiu Rao – *02'04 Vanity*
Josephine Rolfs – *Fremd in der Gegenwart*
Ojalan Jaber & Mayar Mahdi – *Die Kartenpyramide*
(geleitet von Kirsten Becken)

12.15–12.45 Uhr / 12:15 PM–12:45 PM
Jakob Jentgens
Saxophon Solo

12.45–13.15 Uhr / 12:45 PM–1:15 PM
Jakob Jentgens, Francesco Marzano, Michelle Samba interpretieren / interpret Fluxus Scores & Paper Piece von / by Benjamin Patterson (1960)

13.15–13.45 Uhr / 1:15 PM–1:45 PM
Prof. Antje von Graevenitz
Kunstwissenschaftlicher Vortrag zur Fluxus-Bewegung / Lecture on the Fluxus Movement

13.45–14 Uhr / 1:45 PM–2 PM
Christian Löffel
Maybe That Wasn't Too Clear and I Should Do It Over (Performance)

14–15 Uhr / 2 PM–3 PM
Emil Schult, Lothar Manteuffel, Michelle Samba & Francesco Marzano
Moyland Fluxus Stream

15–16 Uhr / 3 PM–4 PM
Panel Discussion
Über Performancekunst, Fluxus und die MAI-/Beuys-Ausstellung / About Performance Art, Fluxus and the MAI-/Beuys-Exhibition moderiert von / moderated by Dr. Antje-Britt Mählmann, mit den MAI-Künstler:innen / with the MAI-artists, Ulrike Rosenbach, Wolfgang Zumdick, Serge Le Borgne & Billy Zhao

16–16.15 Uhr / 4 PM–4:15 PM
Christian Löffel
Maybe That Wasn't Too Clear and I Should Do It Over (Performance)

16.15–17 Uhr / 4:15 PM–5 PM
Iris Hoppe & Smila Hoppe
Metamorph (Performance)

17–18 Uhr / 5 PM–6 PM
Luisa Sancho Escanero & Evan MacRae Williams
To-Do List (Performance)





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Courtesy of the Marina Abramović Archives

Werke Joseph Beuys © VG Bild-Kunst, Bonn 2025, Joseph Beuys Estate, Bonn 2025

Joseph Beuys
Batterie flat-high
undatiert / undated (1963/1971)
Zeitungen, Schnur, Ölfarbe / Newspaper, string, oilpaint
Stiftung Museum Schloss Moyland, S. 4

Joseph Beuys
Tanzendes Mädchen / Dancing girl, 1953
Bleistift und Beize auf Werkdruckpapier / Pencil and stain on printing paper
Stiftung Museum Schloss Moyland, S. 88

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Views of the exhibition with works by Joseph Beuys and Marina Abramović, © Johannes M. Raimann, S. 4–5

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Portrait Marina Abramović in New York: © Tobias Everke, S. 39

Ute Klophaus: Joseph Beuys, „wie man dem toten Hasen die Bilder erklärt“, Aktion anlässlich der Eröffnung der Ausstellung „... irgend ein Strang ...“, Galerie Schmela, Düsseldorf, 26.11.1965 © VG Bild-Kunst, Bonn 2025 / Joseph Beuys Estate, Bonn 2025, S. 41

Nebojša Čanković: Joseph Beuys und seine Familie wohnen der Performance von Marina Abramovićs Rhythm 5 im SKC (Student Cultural Center) in Belgrad bei, 1974
Courtesy of the Marina Abramović Archives, S. 42

Nebojša Čanković: Joseph Beuys und seine Familie wohnen der Performance von Marina Abramovićs Rhythm 5 im SKC (Student Cultural Center) in Belgrad bei, 1974
Courtesy of the Marina Abramović Archives, S. 42

Nebojša Čanković: Joseph Beuys und seine Familie wohnen der Performance von Marina Abramovićs Rhythm 5 im SKC (Student Cultural Center) in Belgrad bei, 1974
Courtesy of the Marina Abramović Archives, S. 42

Nebojša Čanković : Marina Abramović with Joseph Beuys at SKC Belgrade, 1974
Courtesy of the Marina Abramović Archives, S. 42

Anonym: Marina Abramović, Rhythm 5, Performance in Edinburgh, 1973
Courtesy of the Marina Abramović Archives, S. 42

Anonym: Joseph Beuys, Vortrag im Student Cultural Center, Belgrad, 18.4.1974
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Anonym: Marina Abramović und Ulay, Expansion in space, 1977
Courtesy of the Marina Abramović Archives, S. 43

Ute Klophaus: Joseph Beuys versieht Kupferwelle der Installation „Honigpumpe am Arbeitsplatz“ im Fridericianum Kassel mit Margarine, documenta 6, 1977
© VG Bild-Kunst, Bonn 2025 / Joseph Beuys Estate, Bonn 2025, S. 43

Cathrien Van Ommen : Marina Abramović und Ulay, Work Relation, 1978, Arnhem
© Cathrien Van Ommen, S. 43

Cathrien Van Ommen : Joseph Beuys, Offenes Gespräch über Direkte Demokratie, 1978, Arnhem
© Cathrien Van Ommen, S. 43

Ute Klophaus: Joseph Beuys mit Reportern und Helfern bei der „Baumpflanzaktion“ am Alten Pferdemarkt im Rahmen der „7000 Eichen“ während der Documenta 7, Kassel, 1982
© VG Bild-Kunst, Bonn 2025 / Joseph Beuys Estate, Bonn 2025, S. 44

Anonym: Marina Abramović und Ulay, Night sea crossing, 1982
Courtesy of the Marina Abramović Archives, S. 44

Babette Mangolte : Marina Abramović, 7 Easy Pieces, Re-Performing Joseph Beuys, How to Explain Pictures to a Dead Hare (1965), Solomon R. Guggenheim Museum, New York, 2005
Courtesy of the Marina Abramović Archives, S. 45

Ute Klophaus: Joseph Beuys, „Wie man dem toten Hasen die Bilder erklärt“, Aktion anlässlich der Eröffnung der Ausstellung „... irgend ein Strang ...“, Galerie Schmela, Düsseldorf, 26.11.1965
© VG Bild-Kunst, Bonn 2025 / Joseph Beuys Estate, Bonn 2025, S. 46

Attilio Maranzano : Marina Abramović, 7 Easy Pieces, Re-Performing Joseph Beuys, How to Explain Pictures to a Dead Hare (1965), Solomon R. Guggenheim Museum, New York, 2005
Courtesy of the Marina Abramović Archives, S. 46

Fotos / Documentation Performances Cristiana Cott: Roulette (2025), performance documentation Museum Schloss Moyland, 05 August – 10 August 2025. Concept, performance, and installation: Martin Toloku. Photo Credits © Tina Aliman, S. 54

Esref Yildirim: Camouflage (2025), performance documentation Museum Schloss Moyland, 13 July – 20 July 2025. Concept, performance, and installation: Esref Yildirim. Photo Credits © Kirsten Becken, S. 56, 57

Luisa Sancho Escanero, Evan Macrae Williams & Yan Jun Chin: The Loop (2025), performance documentation Museum Schloss Moyland, 05 August – 10 August 2025. Concept, performance, and installation: Luisa Sancho Escanero, co-created with Evan Macrae Williams and Yan Jun Chin. Photo Credits © Denislav Kanev DeDaProductions, S. 58

The Loop (2025), performance documentation Museum Schloss Moyland, 29 July – 10 August 2025. Concept, performance, and installation: Luisa Sancho Escanero, co-created with Evan Macrae Williams and Yan Jun Chin. Photo Credits © Kirsten Becken, S. 60, 61

Sandra Johnston: Bone-Battery//Flat-High (2025), performance documentation Museum Schloss Moyland, 13 July – 20 July 2025. Concept, performance, and installation: Sandra Johnston. Photo Credits © Kirsten Becken, S. 62, 63

Martin Toloku: Wounded Soul (2025), performance documentation Museum Schloss Moyland, 05 August – 10 August 2025. Concept, performance, and installation: Martin Toloku. Photo Credits © De-Da Productions-293, S. 64

Wounded Soul (2025), performance documentation Museum Schloss Moyland, 05 August – 10 August 2025. Concept, performance, and installation: Martin Toloku. Photo Credits © Kirsten Becken, S. 65

Rubiane Maia: Coming from the Plants (2025), performance documentation Museum Schloss Moyland, 13 July – 20 July 2025. Concept, performance, and installation: Rubiane Maia. Photo Credits © Kirsten Becken, S. 66, 67

Coming from the Plants (2025), performance documentation Museum Schloss Moyland, 05 August – 10 August 2025. Concept, performance, and installation: Rubiane Maia. Photo Credits © Rubiane Maia, S. 66

Michelle Samba: 1: I, Hereby (2025), performance documentation (overview: rear view / entrance). Museum Schloss Moyland, 22 July – 27 July 2025. Concept, performance, and installation: Michelle Samba. Photo Credits © Philip Yakushin, S. 69

4: I, Hereby (2025), performance documentation (detail: stamping institutional paper) Museum Schloss Moyland, 22 July – 27 July 2025. Concept, performance, and installation: Michelle Samba. Photo Credits © Philip Yakushin, S. 68

7: I, Hereby (2025), performance documentation (overview: front view) Museum Schloss Moyland, 22 July – 27 July 2025. Concept, performance, and installation: Michelle Samba. Photo Credits © Philip Yakushin, S. 69

Virginia Mastrogiannaki: TAVROS (2025), performance documentation Museum Schloss Moyland, 13 July – 20 July 2025. Concept, performance, and installation: Virginia Mastrogiannaki. Photo Credits © Serge Le Borgne, S. 70

TAVROS (2025), performance documentation Museum Schloss Moyland, 13 July – 20 July 2025. Concept, performance, and installation: Virginia Mastrogiannaki. Foto Credits © Aldin, S. 70

TAVROS (2025), performance documentation Museum Schloss Moyland, 13 July – 20 July 2025. Concept, performance, and installation: Virginia Mastrogiannaki. Photo Credits © Kirsten Becken, S. 71

Maria Stamenković Herranz: The Painted Heron (2025), performance documentation Museum Schloss Moyland, 27 July – 03 August 2025. Concept, performance, and installation: Maria Stamenković Herranz. Photo Credits © Nadja Stanišić, S. 72, 73

Und ein Werk von /and a work by Joseph Beuys: Joseph Beuys „So kann die Parteien-diktatur überwunden werden (aus der Mappe „Saltoarte“) / Like this, the party dictatorship can be overcome (from the folder „Saltoarte“, 1975, Herausgeber / Publisher: POUR écrire la Liberté, Brüssel 1975, Stiftung Museum Schloss Moyland, S. 73

Francesco Marzano: Pneuma – Wärmezeitmaschine (2025), performance documentation Museum Schloss Moyland, 22 July – 03 August 2025. Concept, performance, and installation: Francesco Marzano. Photo Credits © Kirsten Becken, S. 74

Pneuma – Wärmezeitmaschine (2025), performance documentation Museum Schloss Moyland, 22 July – 03 August 2025. Concept, performance, and installation: Francesco Marzano. Photo Credits © Philip Yakushin, S. 75

Ryota Maeda: Choreographing Gravity: Dance Rehearsal (2025), performance documentation Museum Schloss Moyland, 13 July – 27 July 2025. Concept: Isaac Chong Wai, Performance: Ryota Maeda. Photo Credits © Philip Yakushin, S. 76, 77

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Collective Absentia
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Yannis Adoniou
Carla Adra
Thanassis Akokkalidis
Murat Ali
Elena Antoniou
Stavros Apostolatos
Yota Argyropoulou
Halil Atasever
Eric Avery
Abel Azcona
Li Binyuan
Dante Buu
Arda Cabaoğlu
Cassils
Dilek Champs
Spyros Charalampopoulos
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Yan Jun Chin
Amanda Coogan
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Nezaket Ekici
Grupo Empreza
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Jessica Goes
Miles Greenberg
Serafita Grigoriadou
Ayrson Heráclito
Anthony Huseyin
Maurício Ianês
Sandra Johnston
Maikon K
Giannis Karounis
Marianna Kavallieratos
Metehan Kayan
Evren Kutlay
Rubiane Maia

Carlos Martiel
Francesco Marzano
Virginia Mastrogiannaki
Alexandros Michail
Taweesak Molsawat
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Pashias
Indigo Perry
Lambros Pigounis
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Michelle Samba
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Reetu Sattar
Paul Setúbal
Umut Sevgül
Nancy Stamatopoulou
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Vandana
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