

How have artists challenged the traditional idea of “what is art”?

By definition, art is “the expression or application of human creative skill and imagination” and is typically translated through visual forms, such as painting or sculpture to produce works primarily appreciated for their beauty or emotional power. Yet the many conceptions of art cannot be condensed into a single rationale and I defy many aspects of this conventional definition seeing how modern interpretations of art challenge this theory through their extravagant use of medias such as sound and virtual art. For a statement to confidently respond to this question and be considered legitimate it is essential to analyze the art of revolutionary artists such as Marcel Duchamp and Marina Abramovic, its roots within multiple movements which have repeatedly enhanced its classic definition and finally comparing the traditional purpose of art to what it has become. To mark every movement there are masterpieces, representing also milestones in an artist’s career, but will especially be cherished for their undeniable contribution to the amplification of the definition of art. However based on accumulated knowledge around the subject, considering a piece worthy of this title is plausible as the definition of art remains vague to allow its persona to adapt and accept emerging suggestions yet this entitlement relies much on personal interpretation. Therefore to respond, I selected pieces, which I consider to be masterpieces, which challenged the traditional idea of “what is art”.

The first steps towards challenging the traditional idea of art occurred in the conceptual art movement, originating from the 1920’s with the rise of abstract expressionism and pop art as artists fled the Second World War. However, this was only a detachment from the supposition that art comes with a message, as the latter was only made less obvious and more indirect. It wasn’t until the 1960s’ that conceptual art was officially established though Marcel Duchamp’s “readymade” retrospective, such as his controversial Urinal called Fountain (1917). It was created as a commission for the Society of Independent Artists’ salon in New York, who claimed they would accept any work of art. This upside-down urinal signed and dated with the appellation “R. Mutt, 1917”, yet anonymously submitted by Duchamp, who was a member of the board, was rejected and considered a joke and “not a true work of art” .

Not only because of its anonymous submission but especially because of their incapability of finding a rational explanation. This submission marked the emanation of placing an idea above an outcome. Such works were harshly rejected as they provoked much controversy, but along with the rest of his “ready-mades” in the long term, his perception of art was has been accepted and reinterpreted. Initiating the tolerance and freedom of expression in art, which since has continuously stretched. Furthermore, not only does this evoke conceptual art but this also correlates with installation art. As unusual as it was, to simply use an ordinary article of life and consider it art, after his resignation, artists such as Beatrice Woods attempted to justify his interpretation claiming; “He chose it.” And “placed it so that its usual significance disappeared under the new title and point of view”. With installation, art escapes the refinements of a frame and takes three-dimensional proportions, often being site-specific, and transforms the perception of a space. Numerous exhibitions today focus on the philosophy of “space” and all the different connotations of this concept, showing how installation art is more relevant now than ever and defying the traditional constitution of “art”.



Figure 1: “Fountain” By Marcel Duchamp (1917)

Indeed this isn’ t only considered as art, but many perceive it as a masterpiece as the fusion of concept and installation trigger emotional response. Dave Featherstone, professor of Biology and neuroscience claims that “we crave predictability” , yet that installation and conceptual art are able to “fundamentally change our truths” . Further scientific evidence contributes to proving that the human brain reacts to art; Brain and Cognition substantiates this by testing the effects of installation art on the human brain and concludes that indeed this reaches a “part of the brain’ s default network” ; a “key structure in experience of emotion” . Therefore it determines that



Figure 2: Marina Abramovic after performance Rhythm 0 (1974)

public by becoming herself “an object” and a canvas to the audience. Displaying before them 72 objects, including a rose, a feather, a whip, olive oil, scissors, a scalpel and a gun with a single bullet, she claimed to take full responsibility for the next 6 following hours of the exhibition. Art critic Thomas McEvelley who observed the show mentioned that by the fourth hour “blades began to explore her skin. Her throat was smashed so someone could suck her blood. Various minor sexual assaults were carried out on her body” and Abramovic even confirmed; “I was ready to die.” This radicalization and unquestionable envy of entrenching this new conception of art was barely accepted as well in the 1970’s; openly she had been criticized for being “ridiculously sick, exhibitionist and desperate for attention” and that this shouldn’t be authorized in the art world; but allowing the public to respond through direct action in Rhythm 0 was a way for her to hush these critiques as she offered herself to the public, welcoming their hatred in a real and physical way. Art therefore is a combination of the art and the response; in this case this is accentuated as the response made the art.

Furthermore, performance art is admirable for defying the value of art from being defined by money; Robert Hughes in the Mona Lisa Curse argues that money has distorted the art that he loves in the past 50 years as “when money speaks, art goes silent” , as Abramovic does, he values art in the form of an instant, a risk and most importantly an idea. Indeed, it is indisputable that this performance is a trigger for thought, and seen the repercussions it had and the legacy it upholds today, the emotional impact it has had will remain entrenched, allowing many to confidently consider this a masterpiece.

Certainly Abramovic’s art revolves to a large extent around the body and energy between the artist and the public, however using the human body as a canvas is taken to the extremes by French artist ORLAN. Born on the 30th May 1947 she is also an artist who strongly marked the late 1990’s and even today, at 70 years of age,

Duchamp has discovered a new power of art, challenging its traditional idea and purpose by focusing more on the emotional reaction of the public in response to an “unpredictable” concept.

Duchamp marked the beginning of separating art from its primordial need of serving a purpose or delivering a message through the notion of concept and inevitably, from this roots the queries questioning that; if art is concept, then how is this most effectively translated into art? Concept can be translated not only through visual representation using mediums such as photography and painting, in its extremes it can also be an ephemeral occurrence, which is recognized through performance art. Marina Abramovic is a Serbian artist, born in 1946, who is recognized today as the “grandmother of performance art” for the extremes she took in order to explore the endurance of the body and for pioneering a new notion of identity by bringing in the participation of observers, focusing on “confronting pain, blood, and physical limits of the body”. Her career is divided into a series of performances dubbed “Rhythm” along with numerous other pieces throughout the late 1970’s, but one of her most famous and shocking performances is without a doubt “Rhythm 0”, created in 1974; Seeking to test the limits of the relationship between the performer and the audience, Abramovic decided to assign a passive role to herself and a dominant, superior role to the



Figure 3: SITUATION #61, Omnipresence, 7th surgery performance, ORLAN (1993)

this “body modification artist is still reinventing herself” describes Artsy. ORLAN also commenced her career with the intent of deepening the relation between the artist and the interpreter, especially when, standing outside the Grand Palais in Paris, she offered 2 to 3 seconds long, deep and amorous kisses to strangers. To participate a small donation of five francs was to be inserted in the neck of her costume (a cutout of her naked torso), which would tumble into a coin tray at her groin. This “baiser de L’ Artiste” scandalized the art world for its vulgarity but this only encouraged her to push to the extremes, hunting that emotional response from the audience. Over the past five decades, she has “given birth to herself” , dressed up as a saint, carried out several plastic surgeries and digitally removed her own skin. Taking control of her self-image became an obsession for ORLAN and reached its zenith in the early 1990’s when she underwent nine facial plastic surgeries, including her most legendary forehead implants. The gory procedure was captured and diffused later at La Plaque Tourmante but her joyous and fully conscious state at the time of her surgery reflects this as a more uplifting experience. As Joseph Albers justifies; “Art is experience” and in this case not specifically the experience of the public, but especially that of the artist. Self-portraiture has been around since Robert Cornelius in the 1830’s but never had identity been confronted in this way, what she describes as “reinventing” and “resculpting” herself to eliminate the typical stereotypes generally pinned to women. By “giving her body to art” , everywhere she goes her concept is exposed, momentarily and freely. ORLAN Revisited rebuttals critics such as Jill O’ Bryan who describe her as “monstrous” , explaining that she strives to make a statement, political and social, responding to contemporary issues such as sexism and racism, fulfilling her duty as an artist. Bias and nerve is radical to express an opinion to the point of receiving response, not validation. ORLAN predicts that her real performance will be after her death, when lawyers will dispute upon how to treat her body, her art, and this will be a “performance inscribed within the social fabric” . She is herself labelled a masterpiece for achieving her aim of “being different and creating a clash with society” , yet her success will be further forged by the emotions and reactions to come from the public.



Figure 4: ORLAN

The definition of art is malleable, and this is crucial in order for it to remain open to any proposal of art, which



Figure 5: Almond and Kierkegaard – Beyond the Artic Void (2003)

emerges, and this flexibility is necessary to keep the art world alive. Decades ago, the foundations of art didn’t encounter the resources that are available to artists today, and what has played an immense role in the reformation of art, is technology. Despite its lack of recognition, sound art is a very powerful artistic discipline. Utilizing sound as a primary medium, this genre may be interdisciplinary or be used in hybrid forms like many other forms of contemporary art. Yet its popularity has risen, from its diffusion in 21 art shows in the 1970’ s to 128 exhibitions dedicated to this genre from 2000 to 2009. However, the expansion of sound art isn’t as easily achieved than with visual and physical art, advantaged by its flagrant

presence in medias, facilitating its grasp of attention from the public and curators. Art is so commonly determined as something for the pleasure of the eyes but here the approach is different. With the intention of stimulating human senses, the power of noise is explored to reach the public’s consciousness. As Peter Yeung describes in his comment The Rise of Sound Art; in an era where “portable listening devices and personalized playlists have become the norm, shared aural experiences are becoming rare” , arguing that our sense of hearing has been trivialized by facilitated access to sound. Yet sonic artists have defied this by deepening the already known and expectations of sounds. Darren Almond and Jacob Kierkegaard, an English and a Danish artist, conducted an experiment in the Arctic, seeking to discover what lies beneath the glaciers dispersed across this area. Kierkegaard focused on sounds underneath the ice and his final observations paralleled with Almonds’ more photographic procedure. Both agreed that within the depth of the ocean, the impact of colluding and falling ice converted into profound intonations,

whereas at the surface, only very high frequency sounds express the melting ice. “No sounds were found in the middle of that spectrum”. He described the profound noises beneath the water “like a huge animal below you” generating fear and curiosity from the recognition of the bigger forces, hidden beneath us. Especially considering their silence to the naked ear, but with their use of vibration sensors, awareness of this phenomenon strikes, shifting it from your subconscious to your conscious. It would be a mistake to believe that there is no way of representing sound visually, Almond stated that had he had been a painter he would’ve placed “dark colours at the bottom, dots at the top” and completed the canvas in a “grey monochrome with no colours”. However, creating this would rob the sound from its unique effect on human beings. Amplifon released a study about The Impact of Sound on the brain admitting that 6 psychological mechanisms are activated by sound, all triggers of emotional responses. Science also has determined that high frequency sounds, which carry more energy, stimulate and energize the brain, while low frequency sounds “induce movement”, as diffused in an article on Auditory Frequencies. Furthermore, Kierkegaard’s audios allow the ear to detect details within a sound, as the eye is able to do with a sculpture or painting in its full materiality. However sound cannot be ignored, whether or not you approve of these details, unlike the facility of closing your eyes, sound fills the space surrounding you so you are bound to hear it, and within these circumstances, sound can overpower an individual. Therefore this is why sound can be recognised as art, for its unquestionable strength and effectiveness in reaching a person’s senses, triggering a psychological, emotional and even physical reaction from one. Being the opposite of figurative, traditional art, it deliberately allows the mind to create whatever it pleases, based on noises and resonations, seeking deeper response than just emotional, possibly intellectual, challenging the traditions of art being merely something to observe. This soundtrack from Kirkesburg certainly had great success, yet the main reason why this is considered masterpiece is because of its ability to provoke reflection, thought and emotions such as, in my case, anxiousness.

Sound Art is a result of technological advances that enable artists to stretch this definition, however controversially, artificial intelligence is becoming increasingly dominant and less controllable, threatening a large number of sectors in society, and although art was considered as immune due to its reliance on creativity, this has recently been defied. On the 24th October the *Portrait of Belamy*, a piece “created” by an algorithm sold for \$432,500 at the Christie’s auction, signaling the arrival of the Artificial Intelligence on the art market. This portrait in its gilt frame depicts a gentleman but the work appears incomplete as the facial features are merely detectable and blank areas of canvas remain. This is why Ahmed Elgammal, director of Art and Artificial intelligence labs at Rutgers university claimed that “if you consider the whole process, then what you have is something more like conceptual art than traditional painting”. The process is fascinating; established by a French collaboration, GAN, who “fed the system with data set of 15,000 portraits painted between the 14th and 20th centuries” and allowed the algorithm, managed solely by an algebraic formula, to design a new artwork. However this challenges the traditional definition of art being “the expression or application of human creative skill and imagination” as the personal link is lost. To emphasize this lack of presence of an actual artist, The Guardian has questioned who deserved the profits of this sale, the machine? Despite the flexible constitution of art, Jonathan Jones, author of the article claims that limits should stand to ensure that art remain a product of human hands, human imagination, with an emotional purpose, rather than from a math formulae, as “no algorithm can capture our complex human consciousness”. On the other hand, if art is defined by public response, then this is eligible noting the biggest platforms such as BBC and UNICEF responded to this questioning “can AI produce art?” and the extensive controversy it has caused. Therefore this is perfect evidence of traditional art being challenged as technology has caught up with its powers, yet the reluctance of many to recognize this as art challenge its contest.



Figure 6: Portrait of Belamy (2018)

What I conclude from analyzing this array of different interpretations of art is that a response to personal inspirations, whether it be ephemeral or physical, financially valuable or not, visible or auditory, is worthy of being deemed art, however this is limited to the requirement that it has been conceptualized by an artist. To be dubbed a masterpiece, this art should trigger a reaction and this is what I intended to incorporate in my coursework.

Addressing the invisibility of labourers in Dubai's society, despite their evident contribution to the maintenance and construction of the country, I looked at various conceptual artists, mostly based in Dubai, to create my own response.

The installation of my piece plays a big role in revealing its concept whereby the duller panel is presented to the audience first, forcing them to search for the workers hidden behind. By employing 4 different panels, I hoped to reflect the different interpretations of the lives of these men, and the idea of mounting them into a structure imitating the basic foundation of a skyscraper was inspired by the general skyline of Dubai as well as the works of Kiluanji Kai Henda, adding the element of having a black outline. This visual depiction will forge the first perception of the public, directly related to Dubai's grandiose architecture, dominating the city and captivating the tourists' focus. Furthermore, maintaining a strong contrast with the white backgrounds, as inspired by Mohammed Kazem, allows the uniforms to capture attention, more specifically the prevalent portrait emphasizes the focus on an individual rather than a collective. Moreover, by forcing the interpreters to adjust themselves to attain the adequate viewpoint of the piece I hope to engage with the physical status of the public, furthermore to reach their emotions, sounds briefly resonate in the background. These set the scene; triggering the imagination and empathy of the public because, although these sounds echo everyday in the streets of Dubai, they are not given the responsiveness or compassion they deserve. I recorded these sounds on a construction site and with the drilling, hammering, sounds of engines and especially the voices, the presence and labour of these men is connoted. Fusing installation, concept and sound, I hope my piece physically and emotionally interacts with the public to give a purpose and deliver my intended message.

Bibliography

Books:

Author	Year	Published	Title	Information:
Charlotte Jirousek	1995	An online Interactive Textbook	Art, Design and Visual Thinking	In any case, one of the primary functions of art is to interpret the subject matter at hand. Subject matter does not change all that much over time. Although new subject matter has evolved, the human condition, nature, and events still continue to capture the attention of artists. The media used have changed relatively little; though new materials have appeared in this century, the conventional media continue to be used. Nor can we say that the quality or artistic merit of art works has increased or lessened with time.
Oshin Vartanian, Martin Skov	2014	Elsevier	Brain and cognition - volume 87	Neural correlates of viewing paintings: Evidence from a quantitative meta-analysis of functional magnetic resonance imaging data: As predicted, viewing paintings was correlated with activation in a distributed system including the <u>occipital lobes</u> , temporal lobe structures in the ventral stream involved in object (fusiform gyrus) and scene (parahippocampal gyrus) <u>perception</u> , and the anterior insula—a key structure in experience of emotion. In addition, we also observed activation in the <u>posterior cingulate</u> cortex bilaterally—part of the brain’s default network. These results suggest that viewing paintings engages not only systems involved in visual representation and object <u>recognition</u> , but also structures underlying <u>emotions and internalized cognitions</u> .
<u>Michael Glover</u>	2016	Prestel Publishing	Encounters with the Great Works of Art	“What makes a masterpiece”, debating whether it is “a virtuoso work produced by a craftsman” or “the expression of the artist”. Essentially comparing the visual outcome to the hidden message of a peice, he decides that only a piece with great emotional impact on the public is a masterpiece.
Peg Zeglin Brand Weiser	2013	Indiana University Press	ORLAN revisited: Disembodied Virtual Hybrid Beauty	However, unlike some recent critics such as Jill O'Bryan, I did not call ORLAN’s performances hideous or her beauty “monstrous”. In fact, I cited her own report of how people react to her in public: that they might <i>think</i> she looks monstrous, although she does not feel that way. I remarked that “one could even say that there is beauty in her eyes, evidence that only <i>some</i> of her features have been changed to contrast with today’s standards of beauty.”

Internet:

Author	Title	Website link	Information:
Oxford english	Art	https://en.wikipedia.org/wiki/Art	Art is a diverse range of <u>human activities</u> in creating visual, auditory or performing artifacts (<u>artworks</u>), expressing the

dictionary			author's imaginative, conceptual ideas , or technical skill, intended to be appreciated for their beauty or emotional power. ^{[1][2]} In their most general form these activities include the production of works of art, the criticism of art, the study of the history of art, and the aesthetic dissemination of art.
Jon Mann	How Duchamp's Urinal Changed Art Forever	https://www.artsy.net/article/artsy-editorial-duchamps-urinal-changed-art-forever	The Society's board, faced with what must have seemed like a practical joke from an anonymous artist, rejected Fountain on the grounds that it was not a true work of art. Duchamp, who was a member of that board himself, resigned in protest. Beatrice Wood ; "Whether Mr Mutt with his own hands made the fountain or not has no importance. He CHOSE it. He took an ordinary article of life, placed it so that its useful significance disappeared under the new title and point of view—created a new thought for that object." Wood, who had followed Duchamp's work closely, recognized the groundbreaking power of the work.
Moma Learning	Marcel Duchamp and the Readymade	https://www.moma.org/learn/moma_learning/themes/dada/marcel-duchamp-and-the-readymade/	The readymade also defied the notion that art must be beautiful. Duchamp claimed to have chosen everyday objects "based on a reaction of visual indifference, with at the same time a total absence of good or bad taste..." In doing so, Duchamp paved the way for Conceptual art —work that was "in the service of the mind," as opposed to a purely "retinal" art, intended only to please the eye.
Sophie Howarth	Fountain	https://www.tate.org.uk/art/artworks/duchamp-fountain-t07573	Fountain tested beliefs about art and the role of taste in the art world. Interviewed in 1964, Duchamp said he had chosen a urinal in part because he thought it had the least chance of being liked (although many at the time did find it aesthetically pleasing). He continued: 'I was drawing people's attention to the fact that art is a mirage. A mirage, exactly like an oasis appears in the desert. It is very beautiful until, of course, you are dying of thirst. But you don't die in the field of art. The mirage is solid.'
Dave featherson	Has art ever become a science?	https://www.quora.com/Has-an-art-ever-become-a-science	"We crave order. We crave predictability." "When they are successful, the rest of us suddenly 'see' the world differently. Our 'truth' is fundamentally changed."
Siobhan Leddy	At 70, Body Modification Artist ORLAN Is Still Reinventing Herself	https://www.artsy.net/article/artsy-editorial-70-body-modification-artist-orlan-reinventing	ORLAN is unwilling to be confined by the limits of pain, suffering, or even nature, and will obstinately work against them. If identity is constructed on the surface of a woman's body, on the skin, ORLAN will peel it back to show us what lies beneath, or dramatically alter it so as to participate in the creation of her own identity. In conversation, ORLAN uses the words "resculpt" and "reinvention" almost synonymously, which indicates her tendency to conflate identity with image. While we should be wary of internalizing society's way of reducing identity to the visual, ORLAN's work does feel strangely prescient
<u>Nadja Sayej</u>	ORLAN: 'I walked a long way for women'	https://www.theguardian.com/artanddesign/2016/jan/15/orlan-i-walked-a-long-way-for-women	A plastic surgery pioneer, she has had nine operations in the name of her art. And it's not the only thing she has modified. Carnal art, as defined by ORLAN, is classical self-portraiture made through today's technology, with the body as a "modified ready-made". In contrast to body art, pleasure – not pain – is its focus. "Vive la morphine!"
<u>Emma Brockes</u>	Performance artist Marina Abramović: 'I was ready to die'	https://www.theguardian.com/artanddesign/2014/may/12/marina-abramovic-ready-to-die-serpentine-gallery-512-hours	The experience at MoMA would have turned most people mad – sitting still for that length of time, neither speaking nor moving. The whole point of the exercise, she says, was to be fully present, concentrating on connecting with whoever came in to sit down opposite her, and "I never saw so much pain in my life." The huge number of people who

			wept, she thinks, was brought on by this staged situation in which "there is nowhere to go except in yourself. It was shocking. But how simple it was."
Peter Yeung	The Rise of Sound Art	https://www.apollo-magazine.com/the-rise-of-sound-art/	
Christies	Is artificial intelligence set to become art's next medium?	https://www.christies.com/features/A-collaboration-between-two-artists-one-human-one-a-machine-9332-1.aspx#	This portrait, however, is not the product of a human mind. It was created by an artificial intelligence, an algorithm defined by that algebraic formula with its many parentheses. But one of the beguiling things about the depiction of Edmond Bellamy is that it departs from a human idea of an 18th-century portrait. It is a portrait, after all,' says Christie's specialist Richard Lloyd, who organised the sale. 'It may not have been painted by a man in a powdered wig, but it is exactly the kind of artwork we have been selling for 250 years.'
Thomas Graham	Art made by AI is selling for thousands - is it any good?	http://www.bbc.com/culture/story/20181210-art-made-by-ai-is-selling-for-thousands-is-it-any-good	Most artists scoff at the idea that AI is creative – but it depends what you define as creative. They certainly create things, sometimes in new and effective ways, but they do so with no intent and with no sense of what's relevant. It's the human who interprets and sifts through their output. "The machine has no intent to create anything," said Klingemann. "You make a fire and it produces interesting shapes, but in the end the fire isn't creative – it's you hallucinating shapes and seeing patterns. [AI] is a glorified campfire."
Ken Weiner	Can AI Create True Art?	https://blogs.scientificamerican.com/observations/can-ai-create-true-art/	Naturally, the news sparked debates about whether the work produced by Paris-based art collective Obvious could really be called art at all. Popular opinion among creatives is that art is a process by which human beings express some idea or emotion, filter it through personal experience and set it against a broader cultural context—suggesting then that what AI generates at the behest of computer scientists is definitely not art, or at all creative.
Jonathan Jones	A portrait created by AI just sold for \$432,000. But is it really art?	https://www.theguardian.com/artanddesign/shortcuts/2018/oct/26/call-that-art-can-a-computer-be-a-painter	Art is a way in which human consciousness expresses itself, and is equally true of the earliest cave art, Rembrandt's portraits and Duchamp's urinal. And that is what is missing from Portrait of Edmond Bellamy. Art is a way humans communicate ideas, perceptions and feelings to each other. It has no existence outside the human passion to communicate. So in what meaningful sense can an AI replica of certain physical traits of old master paintings be called art? "no algorithm can capture our complex human consciousness"
INTEGRATED	AUDITORY FREQUENCIES: Why High and Low Frequencies Affect Behavior, Emotions, Speech and Language	https://ilslearningcorner.com/2016-09-energy-ears-high-low-frequencies-affect-behavior-emotions-speech-language/	"High frequencies are food for the brain. They energize it, stimulate it, make it alert and enable it to focus and remember" "Sound induces movement and, in doing so, contributes to our energy level"
AMPLIFON	Amplify the impact of sound on the	http://www.amplifon.ie/resources/impact-of-sound-on-the-brain/	A 2009 report from Sweden's Lund University put forward six psychological mechanisms through which emotions may be produced when the brain reacts to sound.

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Videos:

Title	Link	Information	Produced
Marcel Duchamp: HOW TO SEE: readymades	https://www.moma.org/artists/1634	Redefine the perception of what it is to be an artist -Marcel could literally go to a store, choose certain items, put them together and call it a work of art - this challenges all notions which had accompanied the “artist” for many decades such as the necessity of skill and suddenness of inspiration, associated with the beauty of an outcome.	2017
Marina Abramovic on performing “Rhythm 0” 1974	https://www.youtube.com/watch?v=kjKz3JzoD4	“Our energy is almost limitless, it’s not about the body, it’s about the mind pushed to the extremes you never could imagine” “It was sick, exhibitionist, and just want attention”	2017
Marina Abramović: Marina's first performance	https://www.khanacademy.org/partner-content/moma/artist-interview-performance/v/moma-abramovic-first-performance	“What happens if a performer dies, and if the work can be performed, can be continues, and what kind of roles this will take, it’s really interesting” “What is interesting about legacy is what you will leave after you die. One thing you can leave which is always a good idea, and I really wanted to have this good ideas to live afterwards.”	2013
The future of the body with performance artist	https://www.youtube.com/watch?v=PjxEWPAxDc	ORLAN is an award-winning artist whose work incorporates medicine, science, technology, and often her own body - she was the first artist to use surgery as an artistic medium.	2014
Beyond the arctic void	https://www.youtube.com/watch?v=io9M7-BepLk	The Arctic has very deep sounds, and very high sounds, but no sounds in the middle, Kierkegaard says, and explains how he uses his equipment to record the sounds that are almost impossible to hear with the human ear: ”The deep sound is so deep, that you can hardly hear it. But you know it’s under the water.”	2013

Movies:

The Mona Lisa Curse	Robert Hughes	<i>The Mona Lisa Curse</i> is a Grierson award-winning polemic documentary by art critic Robert Hughes that examines how the world's most famous painting came to influence the art world. “When money speaks, Art goes silent”	2008
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