

## About Marina Abramovic: "rhythm 0"

1. Was there a social contract about the role of the artist, the public and the rules during the performance?
2. Did the artist trust the public?
3. Which were the rules?
4. How was the behavior of the people at the beginning?
5. How did the public experiment with the body of the artist? Do you think they would have done the same in their own body? Why?
6. To what extent the reaction of the public changed?
7. What do you think about the natural trend of the human being in this kind of situations?
8. What happened before the lack of reaction of the artist for six hours while this experience was being carried out?
9. And, when she stood up, how did the public react?
10. Which are your conclusions about the limits of the correct and the incorrect things to do when the rules are too flexible?
11. Which is the role of one's awareness in this situation?
12. Eventually, can you find a relation between the aggressive behavior and pleasure of the human subject when the social consequences are hidden? What happens when you push the limits of what one would consider acceptable?

One of my most extreme pieces was when I really pushed my body to the limits because .. I did never want to die. I'm not interested in dying, but I'm interested in how far you can push the energy of the human body, how far you can go and thus see that actually our energies are almost limitless, it's not about the body, it's about mind who push you to the extremes that you could never imagine.

Some of the work got really, got lots of attention from the public, was written zero. To that time the artists performed things that were totally ridicule, the things that was sick, that was exhibitionist, that was masochist and they just wanted attention so I was really tired of this kind of critics and I said OK I'm going to make the piece to see how far the public can go if the artist himself doesn't do anything and they are very simply I put on the table 72 objects with the instructions "I am an object, you can do whatever you want to do with me and I'd take all that responsibility for six hours".

On the table there was a rose, perfume, piece of bread, grapes, wine and there were objects like: real scissors or nails, metal and finally there was also a pistol with one bullet so basically the audience wanted to put the bullet into the pistol and kill me. I really wanted to take this risk, I want to know what is the public about what they are going to do in this kind of situation. It was a really difficult piece because I just took them to the front of the table; at the beginning nothing really happened, the public would come, play with me, they would give me the rose, they'd kiss me, look at me and then the public became more and more wild, they cut my neck and drink my blood they carried me around, put me on the table, open my legs and put the knife in between then one person took the pistol, put the bullet and see if I'd really with my own hands push the target, the gallerist came and completely got crazy and this had gone out of his hands, gone out of the window, they took the scissors, they cut my clothes, put the rose pin into my body.

After six hours, it was like two in the morning, the gallerist come and say the performance is over. I start moving, I start being myself because I was there like a puppet, just for them, and that moment everybody ran away, people could not actually confront with me as a person, I remember going back to hotel, look in the mirror and I found a big piece of white hair.