

**Kreëmart**  
**MARINA ABRAMOVIC'S**  
**70TH BIRTHDAY**  
**AND THE PUBLICATION**  
**OF HER MEMOIR**  
**WALK THROUGH WALLS**

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**SOLOMON R. GUGGENHEIM MUSEUM**  
**THURSDAY, DECEMBER 8, 2016**  
**CHAMPAGNE RECEPTION**  
**6:30 - 9:00 PM**  
**1071 5th Ave, New York, NY 10128**

**RSVP BY NOVEMBER 28**  
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**Kreëmart**

LADURÉE

# Marina Abramovic's Epic 70th Birthday Bash at the Guggenheim

By [Sydney Sadick](#) | December 9, 2016

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How does a world-renowned artist celebrate a milestone birthday? For **Marina Abramovic**, it's with a creative, art-fueled, and star-studded bash at the Guggenheim Museum in NYC, where hundreds of guests—ranging from family and friends to the art world glitterati—toasted the performance artist's 70th birthday and new memoir, *Walk Through Walls*. The party was a performance in itself, putting the "Abramovic Method" right at our fingertips. The evening began with 70 minutes of silence—one for each of the artist's birthdays—which was no problem thanks to a supply of noise-canceling headphones that guests were provided upon arrival. Kreemart, the artistic collaborators whose medium is sugar (yes, this is a thing), was on hand to present Golden Lips, where attendees applied sheets of gold leaf to their mouths, a DIY moment which caused quite the Instagram and Snapchat frenzy. But it wasn't just about creating buzz on social media—the concept came from Abramovic's experience at a Tibetan monastery, where was given a gold ball to eat, a practice typically occurring after a long period of fasting and seclusion dating back to the 6th century. Apparently, it helps clear your mind.



Marina Abramovic== MARINA 70== Solom...



Marina Abramovic, Ri...



Ladyfag, Bella Hadid== MARINA 70== Solo...



Chloe Gosselin, David...

Abromovic eventually signaled guests to remove their headphones to listen to a performance by **Anohni**, an Academy Award-nominated singer. Perhaps the best surprise of the night? An appearance by Givenchy creative director **Riccardo Tisci**, who's known for dressing the artist in his designs, and supermodels **Naomi Campbell** and **Bella Hadid**. Other guests who raised their glasses for Abramovic included art collectors **Beth Rudin DeWoody** and **Agnes Gund**, artists **Andres Serrano**, **Dustin Yellin**, **Martha Tuttle**, **Nir Hod**, and **Shirin Neshat**, **Monica Lewinsky**, **David Copperfield** and **Chloe Gosselin**, and **Kipton Cronkite**. Everyone left with a sweet treat: chocolate *Golden Lips* in the shape of Marina's mouth, a collaboration between Kreemart and Laduree. Quite the celebration, indeed!

# Which Artist Held a Completely Silent Birthday Party Last Week?

Last week's best parties by Observer's resident 'Shindigger' columnist, Zachary Weiss

By [Zachary Weiss](#) • 12/12/16 8:04am

On Thursday night, **Marina Abramovic** held her 70th birthday at The Guggenheim Museum, the first 70 minutes of which were held in complete silence. Guests like **Bella Hadid**, **Naomi Campbell**, and Givenchy designer **Ricardo Tisci** rocked noise-cancelling headphones as they sat in lounge chairs in the museum's atrium. Following the silence, guests interacted with *Golden Lips*, a participatory experience by Krëemart & Ladurée that asked guests to apply sheets of gold leaf to their mouths. The practice was first discovered by Abramovic when she was given a gold ball to eat at a Tibetan monastery.



Bella Hadid, Marina Abramovic, Naomi Campbell. (Photo by Jared Siskin for Patrick McMullan).



# Bella Hadid and Naomi Campbell Attended Marina Abramovic's Very Artsy 70th Birthday

by Kyle Munzenrieder

December 9, 2016 4:01 pm

Patrick McMullan via Getty Images



**F**amed performance artist Marina Abramovic can do a lot. She can confront both your fears and your desires with her work. She can move Björk to tears with a single look. And she can cause **Bella Hadid** and **Naomi Campbell**, supermodels of different generations, to show up and pose together on the red carpet of her 70th Birthday celebration.

The Guggenheim Museum in Manhattan's Upper East Side was the site of the star-studded affair. In addition to Campbell and Hadid, luminaries like Givenchy designer Ricardo Tisci, New York nightlife queen Ladyfag, and art world regulars like Dustin Yellin, RoseLee Goldberg, and Sandra Brant also showed up.



In case you're wondering, Abramovic's actual birthday was on November 30, but she chose to delay the event until the New York art world was done with its **annual decampment to Miami Beach for the Art Basel festivities**. Not even Abramovic can compete with Basel, but she can still make the biggest red carpet statement of the night at the age of 70, plus a few days.



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All guests at the party were greeted with a card informing them, "Welcome to my 70th Birthday" and an agenda for the night. Part one was entitled "Silence." Abramovic instructed guests to put on noise-cancelling headphones and refrain from verbal communication while lounging in chairs on the Guggenheim's main floor. Upon the sound of a gong, guests were instructed to remove their headphones and get ready for part two, "Entertainment." That included a speech from the artist herself, as well as a rendition of Frank Sinatra's classic "My Way" by the singer ANOHNI, a close Abramovic friend.

At some point, guests were invited to put on a rectangular application of gold leaf face paint over their lips for reasons we're still not clear on. Then again, good artworks (or at least good artsy party favors) tend to lead you to ponder rather than explain themselves. It sure made for some great party photos.

In any event, Hadid and Campbell were the highlight guests, even without gold paint. The pair is also old friends at this point. Hadid has [previously cited](#) Campbell as her model "mentor," while Campbell has [confessed](#) to helping to teach both Bella and her sister Gigi how to walk. The pair have also both recently posed for W in standout solo shoots: [Naomi Campbell posed for Steven Klein in the season's latest looks](#), while [Bella Hadid rocked the most recent haute couture back in our October issue](#).

# 'Friends and Enemies' Gather Amid Silence and Gold for Marina Abramovic's 70th Birthday

BY *Angela Brown* POSTED 12/14/16 9:30 AM

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Marina Abramović at "MARINA 70," 2016, at the Guggenheim Museum, New York.

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Imagine an ascent up the Guggenheim Museum's spiral rotunda, stopping along the way to stare into Agnes Martin's grids and fields while wearing noise-cancelling headphones. Silence sets the scene, and gold leaf is flaking from museum-goers' lips—for reasons that only later become clear—as they whisper to speak. After 70 minutes of this muffled lavishness, Marina Abramović enters the atrium below—and strikes a gong.

This was "Part 1" of Abramović's 70th birthday party at the Guggenheim last Thursday night. Titled "MARINA 70," the party did not lack the kind of performative interventions for which Abramović is known. Upon entry, bulky headphones were distributed along with an instruction card, which explained how the night would unfold. A group of attendants in long white garments helped guests apply sheets of gold foil over their mouths. Some made their way up Frank Lloyd Wright's concentric circles to look at art, while others sat with eyes closed in the folding lounge chairs arranged on the rotunda floor.

Abramović emerged in a long black dress, statuesque as usual. She calmly made her way to a small stage and, after sounding the gong, slowly read a speech from a scroll. Anohni, a singer graced with an otherworldly voice, stood to the left, her face hidden behind thin black fabric.

“Friends and enemies,” Abramović said to her guests, “you have two choices: you can make age your enemy, or you can make it your friend. I have decided to make my age my friend.” She thanked her friends for their guidance, love, and support. She thanked her enemies for building “walls to walk through.” “Every one of you,” she continued, “has played a role in the theater of my life.”

The setting, with onlookers rising up in layers of circles to the ceiling, resembled a grand theater, a colosseum with Abramović at the center absorbing the energy of her spectators. “Now I’m standing and entering the last act,” she said, before quickly adding: “I can assure you, it will be a very, very long one.” The audience laughed, but Abramović did not seem to be joking. Stoic and unwavering on the stage, she looked like she would outlive us all.

After an anecdote about how her mother always bought her ugly flannel pajamas for her birthdays, Abramović offered some advice: “My life was not easy, but now I’m standing in front of you—[full of] more content, more vice—and happier than ever before. I’ve learned that unhappiness is a waste of time. No more suffering. No more heartbreaks. I vote for humor and I vote for happiness.”



From left: Alex Poots, Shirin Neshat, Tom Reiss, and Dustin Yellin, at “MARINA 70,” 2016, at the Guggenheim Museum, New York.

©2016 PATRICK MCMULLAN COMPANY

She concluded by reading the last part of her new memoir, *Walk Through Walls*:

*I took off my clothes and waded in. The waves were enormous and the water was jade blue, sparkling with the sunlight. The ocean was so gigantic. Sometimes I just need to feel life with every one of my pores open. When I came out of the water, I felt completely energized. I felt luminous. Then I got dressed again and walked into the forest just above the beach. As I moved deeper into the woods, the noise of the surf faded and all at once I could sense beings all around me and everything was life.*

At that, a pianist began playing and Anohni broke into a rendition of Frank Sinatra's "My Way." Abramović gestured towards her heart, her mirrored bracelets flashing in the lights. The song ended, applause resounded, and Abramović released us into the evening's "Part II": a Eucharistic feast of Rotari Brut champagne and loaves of sourdough bread. Empty glasses accumulated, their rims covered in red lipstick and gold foil. Photographers swarmed around models Naomi Campbell and Bella Hadid; artists Andres Serrano, Dustin Yellin, and Shirin Neshat; illusionist David Copperfield; and other friends and acquaintances including gallerists, journalists, and Abramović's personal trainer.

The noise began to soften as guests kissed Abramović goodbye and gathered their party favor: numbered editions of Abramović's lips cast in chocolate and gold leaf, created by Kreëmart and Ladurée. As an announcement for the event explained, "The concept of eating the gold leaf first became important for Abramović when she was given a gold ball to eat at a Tibetan monastery. This practice, which typically happens after a long period of fasting and seclusion, dates back to the 6th century and helps to achieve a clear state of mind."

Abramović's party planning, like her work, does not shy away from bodily extremes. She decorated, sensorially deprived, and then satiated her guests in just a three-hour period. Whether a "clear state of mind" was the end result was, well, unclear.

A SILENT PARTY

# Marina Abramović Asked Her Birthday-Party Guests Not to Speak for 70 Whole Minutes

The performance artist celebrated her 70th birthday in New York on Thursday.

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→ by ELLA HILAIRE

DECEMBER 9, 2016 5:47 PM



**O**n Thursday night, **Marina Abramović** celebrated her 70th birthday—and the **publication of her memoir**, *Walk Through Walls* (Crown Archetype)—at the Solomon R. Guggenheim Museum in New York City. This being a birthday party for the Yugoslavian-born grandmother of performance art, some participation was required. For the first half of the evening, dubbed “Silence,” guests were given noise-canceling headphones and told to refrain from verbal communication until they heard a gong. For 70 minutes, a meditative state enveloped the expansive rotunda of the museum. Additional instructions on screens encouraged attendees to “concentrate on your heartbeat and your self.” By orchestrating the energy of the room, Abramović created a buffer between the sacred space of performance and the hyper-stimulated city outside.

Then, part two of the night, “Entertainment,” commenced—as did the arrival of **Bella Hadid**, accompanied by **Naomi Campbell** and **Riccardo Tisci**. (The trio were working and couldn’t make it earlier.) The crowd’s vow of silence broken, Hadid told *Vanity Fair* that her best friend, musician **Jesse Jo Stark**, had introduced her to Abramović’s work. About two years ago, Hadid recalled going to one of her performances: “it was the most life-changing thing ever...[she felt] very vulnerable, it was the craziest experience.”

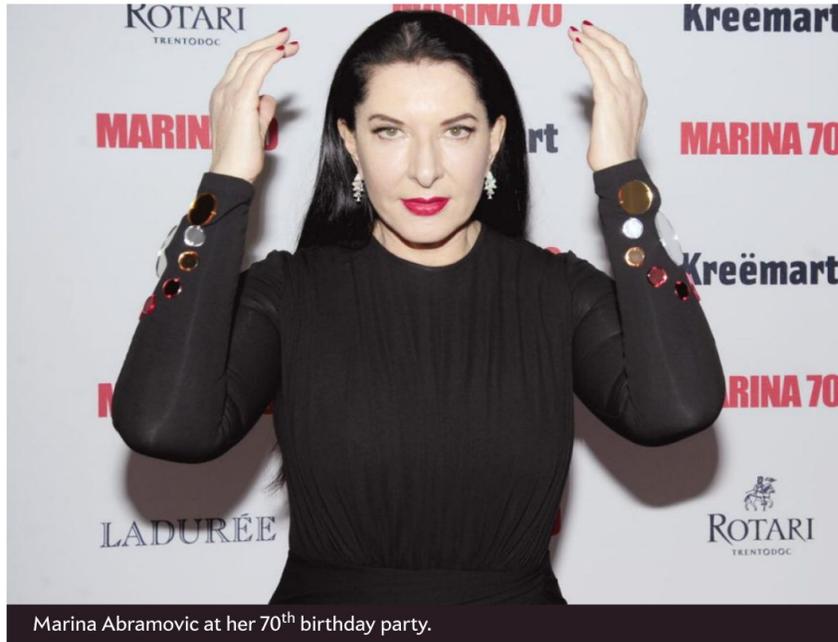
Abramović glided to the stage with singer and artist **Anohni**, a longtime friend. Their attitudes complemented each other; the former in a sleek black dress, and the latter in her signature veil and hood obscuring her face. The singer is known for her electronic, politically charged music, coupled with a levitating and guttural voice. It was compelling to see Abramović sharing space with a fellow artist for her birthday party. She read from a long scroll of paper that unfurled down the stage, reading, “My life was not easy. But now, I’m standing in front of you more content, more wise, and happier than ever before . . . no more suffering. No more heartbreaks. I vote for humor, and I vote for happiness.”

Anohni sang a rendition of Frank Sinatra’s “My Way,” replacing the masculine for the feminine as Abramović held her hands to her chest and peered into the eyes of the audience. The simplicity of the performance was a stark contrast to a woman whose body of work has toyed with blood, knives, whips, and fire. Throughout her four-decade career, Abramović has challenged the expectations of her audience by embodying great feats of stillness—as with her three-month long performance, “The Artist Is Present,” at the Museum of Modern Art in 2010—and acts of ritualistic repetition

**Daive Balliano**, an artist and former Abramović assistant, said he was surprised at her choice of Sinatra, “because [he knows] that she has plans for that song.” (Abramović explored sound-based work early on in her development as an artist.) At the beginning of the evening, Abramović had announced, “I welcome friends and enemies to celebrate.” As the night drew to a close, however, the latter seemed in short supply.

# The Artist Got Presents: Inside Marina Abramovic's Very Marina Abramovic- ian 70th Birthday Party

By Andrew Kahn



Marina Abramovic at her 70<sup>th</sup> birthday party.

Paul Bruinooge/Patrick McMullan

Last Thursday night, performance artist Marina Abramovic celebrated her 70<sup>th</sup> birthday and the release of her memoir, *Walk Through Walls*, at the Guggenheim Museum in New York. A press release claimed that attendees included “close friends and supporters” along with members of the “arts and entertainment” community more broadly. Other guests: Bella Hadid, Naomi Campbell, and, according to someone overheard by a woman who stood behind me at the event, Monica Lewinsky. Abramovic’s memoir has received mixed reviews. Book critic Dwight Garner **called it** “shallow and misconceived” and novelist Francine Prose **called it** “engrossing” in two separate assessments in the *New York Times*.\* The party, too, veered between the ridiculous and the sublime.

Upon entering the museum, guests were given cards with instructions and pairs of noise-canceling headphones. The card explained that the event would be divided into two sections. The first, labeled “Silence,” was to last 70 minutes, one for each year of Abramovic’s life to date. During this silence, we would be “served a glass of water.” Then we would experience “entertainment.” Two screens on either side of the rotunda welcomed the artist’s “friends and enemies” to the party.

“Silence” demanded that we put on our noise-canceling headphones and “refrain from verbal communication.” The screens explained that this exercise would “help you concentrate on your heartbeat and your self.” (Why did I need to concentrate on my heartbeat? Was there something wrong with my heartbeat? I once had palpitations, but that was because I drank too much tea in an airport.) For the allotted time, most attendees milled about the space, glancing furtively at each other to determine how it’s supposed to look when you are concentrating on yourself. Others examined the stage—piano, gong, microphone—and the lounge chairs arranged before it. Some greeted each other verbally, in flagrant violation of the precepts, or tuned out their heartbeats just long enough to pose for the event photographers.

“Facilitators in white lab coats”—art students who told me they found the gig through Craigslist and similar services—were stationed about the atrium, applying swatches of gold leaf to participants’ mouths. (One of the facilitators told me, after “Entertainment,” that the alien process brought out people’s “innocence.”) The decoration was meant to recall both Orthodox Christian icons and the Ayurvedic practice of feeding gold and honey to infants. It was messy and got in the men’s beards and made everyone look like they had just swallowed a Klimt.

After 70 minutes, Abramovic swept down the Guggenheim's spiral, alongside a guy in a suit and a figure in a black hooded cloak, and rang the gong: the hour of "Entertainment" had arrived. The guy in the suit sat down at the piano. Abramovic read a disconcertingly normal birthday speech. It sounded, as one attendee put it, like "anyone in suburban New Jersey" could have given it. Unlike a suburban New Jerseyite, Abramovic read the speech from a scroll. She said that her friends and enemies had made her stronger, that she intended to stick around for a while, and that (in her Balkan diction) "unhappiness is waste of time." (This will come as a relief to those of us who had blocked out the next few years for unhappiness.) She read the last paragraph of her memoir from the scroll and theatrically dropped it into the crowd. Then—and this struck me as deliriously funny—the pianist began to play and the hooded person began to sing. It was Anohni, of Antony and the Johnsons, singing "My Way," Frank Sinatra's 1969 hit and a favorite at British funerals.

Abramovic's art is about the limits of human endurance, not semiotic subtlety, and the choice of music bore that out. "I've lived a life that's full, I've traveled each and every highway, but more, much more than this," sang Anohni, "I did it my way." Having willfully stabbed herself, jumped into bonfires, and invited museum audiences to whip, beat, and shoot her, Abramovic probably has a better claim to these lyrics than Sinatra. She did it her way, as nobody in their right mind would.

As Anohni sang the hammiest song in the world, Abramovic gazed reverently toward the heavens, placed her hands over her heart, closed her eyes, and lowered her head. She rang the gong again and invited people to schmooze. I climbed up to the first tier of the spiral. From there, I could see David Copperfield, up-and-coming British artist Daniel Lismore in a jeweled robe, and Abramovic, her arms full of gifts, warmly embracing everyone in sight. It didn't seem to be an act.

*\*Correction, December 12, 2016: An earlier version of this piece misidentified the author of the negative New York Times review of Abramovic's memoir. It was Dwight Garner, not Holland Cotter.*

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# GIVENCHY PARIS



**Events and Parties**

## See the Best Instagram Snaps from Marina Abramovic's 70th Birthday Bash at the Guggenheim

The evening began in strictly-enforced silence.

**Sarah Cascone**, December 9, 2016



Marina Abramovic at her 70th birthday party. Courtesy of Paul Bruinooge © Patrick McMullan.

Marina Abramović certainly knows how to put on a show, and she apparently did just that in New York last night in celebration of her 70th birthday. The performance art superstar officially passed the milestone on November 30, but delayed the event until after crowds were back from Art Basel in Miami Beach.

For “Marina 70,” Abramović took over the iconic [Frank Lloyd Wright](#) rotunda at the [Guggenheim Museum](#). Upon arrival, guests received a card instructing them to wear noise cancelling headphones and “refrain from verbal communication” while enjoying the [Agnes Martin](#) exhibition of relaxing in lounge chairs.

artnet News did not attend the festivities, so all we have to go on are images from Instagram, which provide a window into Abramović’s highly-regulated world.



Part one of the evening, titled “Silence,” lasted 70 minutes, ending with the crash of a gong struck by the artist. Then came the more conventional part two: “Entertainment.”

Guests included Performa director and chief curator RoseLee Goldberg, collector/patrons Beth Rudin DeWoody and Agnes Gund, gallerist Sean Kelly, artists [Andres Serrano](#), [Martha Tuttle](#), [Nir Hod](#), [Dustin Yellin](#), [Shirin Neshat](#), magician David Copperfield, and Monica Lewinsky.

See more Instagram shots of the party below.

During part two, Abramović took to the stage to make a speech before watching English singer and visual artist [ANOJNI](#), who was part of the entertainment at this summer's [Watermill Benefit](#) in the Hamptons, perform Frank Sinatra's classic number "My Way" while wearing a large black hood.



tmmaccapani  
Solomon R. Guggenheim Museum

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▶ 2,294 views    6 comments

#MarinaAbramovic 70th birthday celebration #Anohni 🙌🙌🙌



DECEMBER 8, 2016



There also appears to have been some kind of adult take on face paint from Kreemart, as many of the guests were photographed with 24-karat gold-drenched mouths. They were only following instructions, after all, since Abramović's piece "[Golden Lips](#)" has been cropping up at her events for the past six years.

ART

# Marina Abramovic Turns 70 | Insta of the Week



BECKETT MUFSON  
Dec 12 2016, 4:25pm

Last night [Marina Abramović](#) hosted friends and enemies alike at her 70th birthday party, which filled the winding staircases of the [Solomon R. Guggenheim Museum of Art](#) in New York City. Abramović is an icon, known for groundbreaking performances in which she [sliced her own hands with a knife](#), [stood still while encouraging visitors to do anything they desired](#), [sat making direct eye contact with guests at the Museum of Modern Art eight hours a day for three months](#), and [prowled a room full of blindfolded visitors](#). Appropriately, her birthday party was as enigmatic and interactive as her lifelong practice.

Invitees were given gold leaf to be placed directly on their lips. This was not a good look for

" target="\_blank">beards. The party kicked off with 70 minutes of silence, broken by a short speech from Abramović, followed by British artist and singer ANOHNI's stunning rendition of "My Way," popularized by Frank Sinatra, and later, Sid Vicious. Then management broke out the champagne and the birthday girl gave the cameras the bird for the awesome photo above.

Abramović turned 70 on November 30, but last night was the official celebration, attended by artists Andres Serrano, Martha Tuttle, Nir Hod, Dustin Yellin, Shirin Neshat, as well as actress Naomi Campbell, magician David Copperfield, and Monica Lewinsky.

A photo posted by [Ladymossymoss \(@ladymossymoss\)](#) on Dec 9, 2016 at 7:57am PST



LA MÍTICA MARINA ABRAMOVIC CUMPLIÓ 70 AÑOS

# EL ARTE DE LA PRETENSIÓN

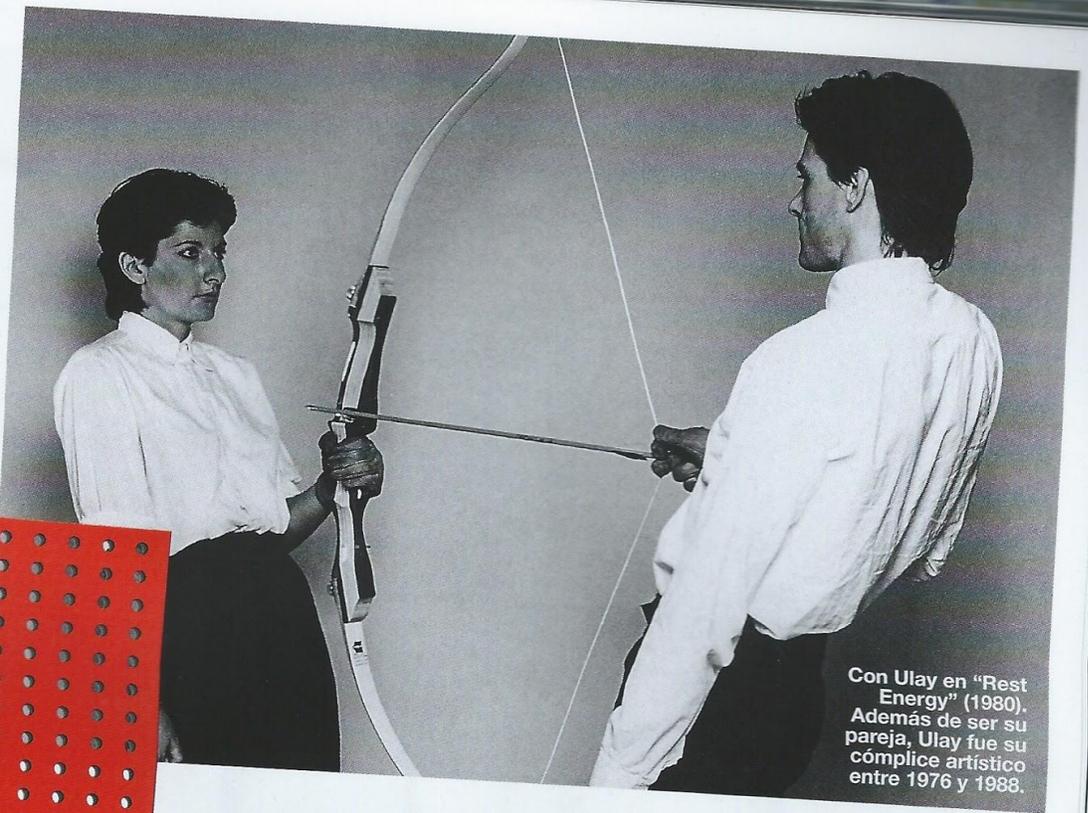
La "performance artist" más célebre del mundo es también una de las más controvertidas. Su agitada vida social, su debilidad por los amigos famosos, su pomposa obra y los aires de solemnidad con que se rodea la han convertido tanto en objeto de admiración como en la personalización del ridículo.

*Por Manuel Santelices Fotos de Getty Images/MoMA/HBO*

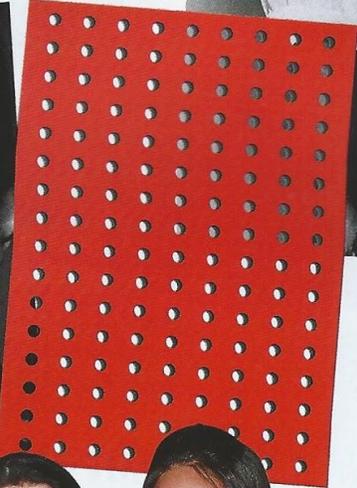


Abramovic nació en la antigua Yugoslavia, el 30 de noviembre de 1946.

Sus memorias se publicaron en 2016, con el título de "Walk Through Walls".



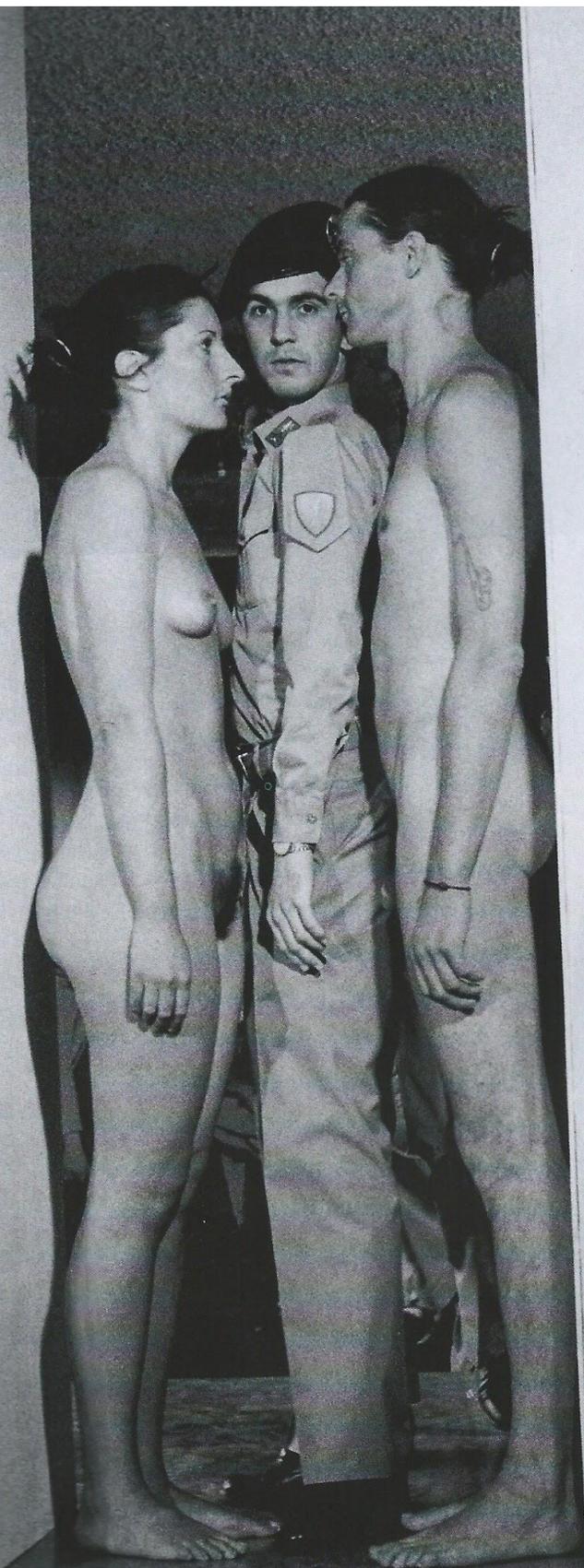
Con Ulay en "Rest Energy" (1980). Además de ser su pareja, Ulay fue su cómplice artístico entre 1976 y 1988.



**H**ace algunos días, "The Observer" publicó la siguiente información: "El jueves por la noche, Marina Abramovic celebró su cumpleaños número 70 en el Museo Guggenheim, con los primeros 70 minutos en absoluto silencio. Invitados como Bella Hadid, Naomi Campbell y el diseñador de Givenchy, Ricardo Tisci, lucieron audífonos 'noise-cancelling' mientras permanecieron sentados en sillas lounge, en el atrium del museo. Luego del silencio, los invitados interactuaron con 'Golden Lips', una experiencia interactiva creada por Kreëmart & Ladurée que les exigió aplicar una pátina dorada

***"Marina 70", el título oficial de su celebración de cumpleaños, terminó con la artista entregando a cada uno de sus invitados un regalo: una réplica de sus labios en chocolate y oro, fabricada especialmente por Ladurée en París.***

en sus bocas. La práctica fue descubierta por Abramovic cuando le ofrecieron una bola dorada en una cena, en un monasterio tibetano". ¿Puede haber algo más pretencioso? Incluso en el mundo del arte contemporáneo, donde no es raro que Yoko Ono lance aullidos durante más de diez minutos en las galerías del MoMA, en una performance titulada "Voice Piece for Soprano & Wish Tree", Marina Abramovic se lleva la corona



cuando se trata de extender los límites del esnobismo intelectual. Es, después de todo, una mujer que inició su carrera enterrando cuchillos entre sus dedos, que luego pasó días completos viviendo en una galería de arte a vista y paciencia –sobre todo, paciencia– de los espectadores (“Sex and The City” hizo una sátira de esa performance) y que, en una de sus instalaciones más memorables, estuvo 736 horas y treinta minutos estática en una silla enfrentando, en silencio, a los visitantes al MoMA que, en turnos, se sentaron frente a ella. 1545 vivieron la experiencia; Lou Reed, Björk y James Franco, por supuesto, entre ellos.

***“Mi vida no ha sido fácil, pero ahora estoy frente a ustedes más contenta y feliz que nunca. He aprendido que la desdicha es una pérdida de tiempo. No más sufrimiento. No más corazones rotos”, dijo Marina.***

Aficionados al arte elucubraron sobre si Marina llevaba puestos pañales o había ideado una compuerta secreta en su silla para usar como baño. En su nueva autobiografía, “Walk Through Walls”, asegura que fue la compuerta, pero que nunca la usó. Marina es una artista seria. Muy seria. Eso al menos revela en su mencionada autobiografía, que recibió una de las críticas más memorables que haya publicado “The New York Times”. Escrita por Dwight Garner, retrata a la artista como una pomposa malcriada de marcado narcisismo. El crítico asegura que, para convencerse de que odiaría el libro, le bastó llegar a la página diez, donde Marina recuerda que de niña no le interesaba jugar con muñecas o juguetes, sino “con las sombras en mi muralla de los autos que pasaban por la calle”. Garner

Con Ulay en la performance "Imponderabilia" (1977), en el Museo de Arte Moderno de Nueva York.



Ante el diseño que hizo, en colaboración con la empresa mexicana Pineda Covalin, para un evento benéfico en el MoMA, en noviembre de 2014.

dice que para leerlo hay que tener gran tolerancia frente a conversaciones sobre clarividentes, tarot, yoga kundalini, monjes, gurús y "cómo el alma puede abandonar el cuerpo a través del centro de la fontanela de la cabeza".

Cuando no está creando colaboraciones con Jay Z o Lady Gaga, protagonizando una ópera sobre su vida ("The Life and Death of Marina Abramovic"), o planeando su propio funeral —lo llama "mi obra final" y tendrá lugar en Nueva York, Belgrado y Ámsterdam—, Marina mantiene una agitada vida social. Vestida a menudo de negro, la artista va de gala en gala con la naturalidad de una socialité y la solemnidad de una sacerdotisa. Su cumpleaños fue la cul-

minación de su elaborada vida social; "el teatro de mi vida" lo llama ella. Después de soportar el silencio durante más de una hora, los invitados se enfrentaron a la cumpleañosera, que apareció vestida

"Golden Lips", una experiencia interactiva creada por Kreëmart & Ladurée.



en una túnica negra, acompañada del sonido de un gong. A su lado estaba la cantante Anohni, cubierta como en una burka y lista para dar su propia y casi celestial interpretación de "My Way" de Frank Sinatra. Antes, Marina leyó una proclamación en la que anunció: "Mi vida no ha sido fácil, pero ahora estoy frente a ustedes más contenta y feliz que nunca. He aprendido que la desdicha es una pérdida de tiempo. No más sufrimiento. No más corazones rotos. Voto por el humor y la alegría". ■



Marina se reencontró con Ulay después de un tiempo largo, durante



**Marina Abramovic**

December 20, 2016 · 🌐

MARINA 70 at Solomon R. Guggenheim Museum: In celebration of Marina's 70th birthday and the release of my memoir Walk Through Walls.

Thank you Kreemart, Ladurée, Penguin Random House, Renault–Nissan Alliance, ANOHNI and Gael Rakotondrabe for making this all possible.

[#WalkThroughWalls](#)

<http://bit.ly/MarinaMemoir>



**Kreëmart x MARINA70 x Ladurée - GOLDEN LIPS**

VIMEO.COM | BY RAPHAELCASTORIANO

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