

Marilyn Arsem

website: <<http://marilynarsem.net>>

Selected Site-Specific Performances/Installations

2019	As Vidas Que Raramente Notamos (The Lives We Rarely Notice)	Interactive performance in Passeio Público Square, for the 14 th Bienal Internacional de Arte Contemporânea de Curitiba, Brazil.
2018	Unfolding Darkness	durational performance at Manggha Japanese Cultural Centre, Krakow, Poland, as part of Transart Communication 30 International Performance Art Project/Performance Train.
2018	Regroupings	durational performance, as part of Transactions, a Bbeyond/Mobius exchange, at Cathedral Quarter Arts Festival, Belfast, N. Ireland.
2018	360 Steps	as part of opening of Co-incidence Festival, Somerville, MA.
2016	Under the Floor	durational performance at Salt Lake City Performance Art Festival Salt Lake City Main Library, Utah.
2016	Crossing Water (carrying vegetables)	durational performance in Longyearbyen, Svalbard, as part of Arctic Action Live Performance Art Festival Spitzbergen 2016.
2016	Crossing Water (ringing bells)	durational performance in Pyramiden, Svalbard, an abandoned Russian town, as part of Arctic Action Live Performance Art Festival Spitzbergen.
2016	Letters	performance in Pyramiden, Svalbard, an abandoned Russian town, as part of Arctic Action Live Performance Art Festival Spitzbergen 2016.
2016	Opening	performance at 21 st Suffragettes: International Performance Art by Women, finale weekend at Rosekill, Rosendale, NY, outdoor performance art venue run by Grace Exhibition Space, Brooklyn, NY.
2016	Fall	durational performance at Festival La Plataformance: Resistência em Rede, primeira edição, Sao Paulo, Brazil.
2015	Spring Arrives So Slowly	durational performance at Viva! Art Action, Montreal, Canada.
2015	Disintegration	durational performance at Streetlevel, Performance Art in Public Space, Helsinki, Finland.
2015	Seven Disappearances	durational performance at TIME SPACE BODY OBJECT – Part 4, as part of Isles Art Initiative 2015, Spectacle Island, Boston Harbor.
2015	still. waiting	durational performance, Rapid Pulse International Performance Art Festival, Defibrillator Gallery, Chicago, IL.
2014	New Words	durational performance at the Performance Art Festival at Salt Lake City Main Library, and at Anderson-Foothill Library, Salt Lake City, Utah.
2013	Lost Words	durational performance at the Performance Art Festival, Salt Lake City Main Library, Utah.
2013	Adrift	durational performance at First Biennial Festival of Performance Art & Sound Art at The Quarry, Contemporary Arts International, Acton, MA.
2013	The Cure	durational performance, 3rd International Sokolowsko Festival of Ephemeral Art, Poland.
2013	With the Others	durational performance in the Egyptian Gallery of the Museum of Fine Arts, Boston, as part of 'Odd Spaces'.
2013	Considering Sarah	durational performance, REACH Festival, Holyoke, MA.
2012	earth and oranges	durational performance, Fem12 International Festival of Performance, Girona, Spain.
2012	waiting and waiting	durational performance, Vertigo 2012, Waterloo Center for the Arts, Iowa
2012	still. missing	durational performance, Defibrillator Gallery, Chicago, as part of Rough Trade II Boston-Chicago exchange.
2012	I Have to Leave	durational performance, Blow!8 International Festival, Ilsede, Germany.
2012	Golden Light (for Bob)	durational performance, Live Action Sweden #7, Avalon Hotel, Göteborg.
2012	Universe I	durational performance, Live Action Sweden #7, Mariestad, Sweden.
2012	Strindberg's Sonata	durational performance, Infr' Action Paris, l'Institut Suédois, Paris, France.
2012	Universe II	durational performance, Infr' Action Paris, Square du Temple, Paris, France.

2011	I Scream	durational performance, Live Action Göteborg, Sweden.
2011	discard (destroy)	durational performance, undisclosed territory #5, Solo, Indonesia.
2010	Playing the Bronx	durational performance, Perfolink's Alumni - Festival Internacional de Arte de Performance Grandes Maestros Y Discipulos, Montevideo, Uruguay.
2010	Movimiento Terrestre	durational performance, Perfolink's Alumni - Festival Internacional de Arte de Performance Grandes Maestros Y Discipulos, Concepción, Chile.
2010	Market Reports, I, II, III	durational performances in open-air city markets, Infr' action Festival International d'Art Performance, Sète, France.
2009	Sweet Decay	durational performance, Dulan Sugar Factory, On the Way: 2009 ArTrend International Performance Art Meeting, Taiwan.
2009	Brightening	durational performance, Da'an Forest Park, Taipei, On the Way: 2009 ArTrend International Performance Art Meeting, Taiwan.
2008	The Color of Power (sleeping in honey)	durational performance, Asiatopia 10th Performance Art Festival, Bangkok, Thailand.
2008	moving underground	durational performance, 7a*11d Festival of Performance Art, Toronto, Canada.
2008	Evaporation	durational performance, ZAZ International Performance Art Festival 2008, Mitzpe Ramon, Israel.
2008	Boundaries	ZAZ International Performance Art Festival 2008, Jerusalem, Israel.
2008	Oceans Rising	durational performance at 'Intervene! Interrupt! Rethinking Art as Social Practice.' conference at University of California, Santa Cruz.
2007	Writing Ada	performance in private homes, completed in 2011.
2007	Forgetting	durational performance in 'Ensemble of Women,' at the Centro Cultural Matucana 100, Santiago, Chile.
2007	Choose (chance encounters)	audience of one events in 'Participatory Dissent' at the Western Front, as part of the LIVE Biennial, Vancouver, BC, Canada.
2007	Progress	durational performance, Queen's Pier, Hong Kong on the Move Performance Art Event in collaboration with 5 th DaDao Live Art Event, Hong Kong, China.
2007	Salination	durational performance, 5 th DaDao Live Art Festival, 798 Art District Beijing, China.
2007	Wintering Over	National Review of Live Art, Glasgow, Scotland, UK.
2006	Fall Leaves	street performance, IPAH Festival, Hildesheim, Germany.
2006	Collecting Voices	durational, interactive performance in 'Live Art 2: Time Pieces,' Art Gallery of Greater Victoria, B.C., Canada.
2006	For the Future	at the '14 th Performance Art Conference,' Dalat, Vietnam.
2006	From Stillness to Silence	Acción!06MAD, 3 ^{er} Encuentro Internacional de Arte de Acción, at Cuartel De Conde Duque, Madrid, Spain.
2006	Let Me Read to You	Interactive performance on Oakes lawn, University of California, Santa Cruz
2005	undertow	Durational performance at the 1 st International Congress of Performance Art, Valparaiso, Chile.
2005	Dugô	Ugnayan '05: 4 th Philippine International Performance Art Festival, Manila, Philippines.
2005	Groundless (1)	7 th International Multimedial Art Festival, Odzaci, Serbia.
2005	an action for beginning: considering the end	Action with audience at EPI Zentrum Berlin's 13 th Performance Art Konferenz: Die Kunst der Handlung 3: Kooperation in Berlin, Germany.
2005	Reversing Time	Performance in courtyard at Art Action 2005 International Performance Art Festival, Monza, Italy.
2004	In Kosovo	Site-specific durational performance at Centro Cultural IMPA La Fábrica, In Transit/En Tránsito Primer Festival Internacional de Arte de Performance del Cono Sur, Buenos Aires, Argentina.

- 2004 **Another World** Site-specific installation in a forest for 2 Waldkunstpfad Expeditionen symposium and exhibition, Darmstadt, Germany.
- 2003 **Illumination** Interactive street performance for KunstTREFFPunkt, Darmstadt, Germany.
- 2003 **Watching; Waiting** Site-specific durational performance on a 1965 Russian submarine, Providence, RI., for the Möbius-Polish exchange project "Juliett 484" at Convergence International Arts Festival.
- 2003 **Innehalten (be still)** Performances for audiences of one, presented at Vogelfrei V Festival, in Darmstadt, Germany; and at Art Rages, Möbius, Boston, MA.
- 2003 **What Will You Eat?
Where Will You Go?** Outdoor performance, Navinki International Performance Festival, Minsk, Belarus.
- 2002 **The State of Breath/One Day** 15-hour durational performance at St. Norbert Art Centre, Winnipeg, Canada.
- 2001 **Messages from Beyond** installation at Convergence International Art Festival, Providence, RI.
- 2001 **Channeling** site-specific performance in an abandoned room, Zadar, Croatia, for 'Digging the Channel/Prokopavanje Kanala' Möbius exchange project.
- 2001 **Distant Voices** sound installation and performance in a private garden, as part of the Vogelfrei IV Festival, in Darmstadt, Germany.
- 2001 **Meridian** 15-hour durational performance on Ward's Island Beach, Toronto, as part of FADO's Public Spaces/Private Places International Festival.
- 2000 **Secret Messages** installation with performance on the banks of a brook, as part of Natur/Spur' exhibition at Städtische Galerie, Dreieich, Germany.
- 2000 **Path/Windows** installation and performance in the Matejce Monastery, presented at the International Art Colony of Kumanovo, Macedonia.
- 1999 **Darkness Begone** a daily action to dispel darkness, in six sites in Istria, Croatia, as part of the Usvajanje Slobode/Taking Liberty Möbius exchange project.
- 1999 **Hidden Views** installation with performances for a single viewer, in a private garden, as part of the Vogelfrei III Festival, in Darmstadt, Germany.
- 1999 **recent: remote** site-specific installation with performance at a former Cold War Nike Missile Base, as part of the Land/Use/Action series commissioned by the Center on Contemporary Art, Seattle, WA.
- 1999 **Clear Water** durational performance, presented in Tainan, Taiwan, as part of the Boston-Tainan Urban Design and Art Cultural Exchange.
- 1998 **Beneath the Surface** Two underground installations, viewed by audiences of one, at the International Art Colony of Kicevo, Macedonia.
- 1997 **What Samoil Saw** 5-day/5-part installation with performance, presented at the 34th International Plastic Art Colony of Strumica, Macedonia.
- 1997 **Rivers of Memory;
Oceans** performance/installation, presented at Convergence X International Art Festival (Providence, RI), as part of 'Liquor Amnii,' exchange project.
- 1996 **Pools of Time** performance/installation, presented at Skopsko Leto Festival (Skopje, Macedonia), in a 15th century Turkish Bath, as part of 'Liquor Amnii'.
- 1994 **Mothers of Time** performer/writer, collaborating with performers on day-long performed installation on private farm in Pepperell, MA, excerpt at Lincoln Center Outdoors '94 (NYC, NY), work in progress at Yellow Springs Institute Yellow Springs, Pennsylvania.
- 1993 **Red in Woods** conception/coordinator of performance for audience of one person, performed in a private woods at dusk; with videotaped audience interviews.
- 1988 **13 Actions in Yellow** writer/director of performance for audiences of one, with 13 performers, performed on Boston Common; project includes video interviews of audience.
- 1988 **Solar Cycles** conception/coordinator of sunrise to sunset, 13-site event, with interactive performances, sound installations, visual arts and video, produced by Vulture Kulture & Miami Waves Experimental Media Fest.
- 1983 **Orpheus** writer/director of 6-hour, 5-location interactive event with 30 artists, with performances, music, video, sound installations, dinner & boat

ride across Fort Point Channel as the River Styx.

Selected Gallery Performances

2019	The Remains of Memory II	durational performance at Salt Lake City Performance Art Festival, Salt Lake City Main Public Library, Utah.
2019	The Remains of Memory I	audience of one performance at Performatorium Festival of Queer Performance 7: Bad (Ass) Bodies,' produced by Queer City Cinema at Dunlop Art Gallery, Regina Public Library, Regina, Saskatchewan, Canada.
2019	Water Moving	12 days/6 hours per day durational performance, as part of the exhibition 'Maalstroom' at Arti et Amicitiae, Amsterdam, The Netherlands.
2019	still. here	performance at Defibrillator Gallery at Zhou B Art Center, Chicago, Illinois, in 'I Put This Moment Here,' a program of the IN>TIME Festival.
2019	Don't Breathe! (or how to make one minute feel like forever)	One Minute Solos, produced by Mobius at The Lilypad, Cambridge, MA.
2018	Don't Think!	durational performance at Salt Lake City Performance Art Festival, Salt Lake City Main Public Library, Utah.
2018	Rehearsing My Future II	durational performance at the City Gallery of Prague, Czech Republic, in a program of international performances in the exhibition "Tomas Ruller: Perform-Made," as part of Transart Communication 30 International Performance Art Project/Performance Train.
2017	Wakening I-IV	four performances as part of "1 A.M.," a double bill with Riverbed Theatre Company, Song Shan Cultural Park, Taipei, Taiwan.
2017	Ada Speaking on What to Wear	work-in-progress, Papercuts Bookstore, Boston, MA.
2017	Spiral	Performance Platform Lublin 2017, Galeria Labirynt, Lublin, Poland.
2017	Don't Look!	durational performance at Salt Lake City Performance Art Festival, Salt Lake City Main Public Library, Utah.
2017	finding order; finding clarity	sound performance, Vespers Concerts, Blue Bag Records, Cambridge, MA.
2017	Waiting for Sunrise	durational performance of MONOMYTHS STAGE 9: Apotheosis/Journey To the Inmost Cave, FADO Performance Art Centre, Toronto, ON, Canada.
2016	Lost	Conflicta 2016: 4 th Laboratorio Internacional de Performance, Patagonia, Chile.
2016	Should I Stay or Should I Go?	Binario #1: Performances of Marilyn Arsem and Tomasz Szrama, Casa Central, University of Chile, presented by PerfoLink, Santiago, Chile.
2015-2016	100 Ways to Consider Time	100 different daily 6-hour performances on the nature of time, Nov 9, 2015-Feb 19, 2016, Museum of Fine Arts, Boston.
2015	Marking Time VI	durational performance at the Belfast International Festival of Performance Art, as part of the Ulster University Festival of Art, Belfast, N. Ireland, UK.
2014	Marking Time V	7 day/24-hour durational performance at Venice International Performance Art Week, Palazzo Mora, Venice, Italy.
2014	Edge	durational performance at 7 th Zagrebi! Festival, Zagreb, Croatia.
2014	Marking Time IV	durational performance at Future of Imagination 9 International Performance Art Event, Singapore.
2014	untitled	808 Gallery, Boston University, as part of Mobius/808 Infuse.
2014	Holding On	performance at PALS 2014 International Festival of Performance Art, Stockholm, Sweden.
2014	Tracing Shadows	performance at Performance Art Laboratory Project, Hong Kong, China.
2013	Marking Time III	durational performance at Là-bas→ Irma Optimist exhibition, Taidehalli, Helsinki, Finland.
2013	Talking Stones	Unit1 Performance Art at Exchange, Temple Bar, Dublin, Ireland.
2013	Marking Time II	durational performance, Latitude 53 Gallery, Edmonton, Alberta, Canada.
2013	Edge	durational performance, Near Death Performance Art Experience, Cyclorama, Boston Center for the Arts.
2012	Marking Time I	durational performance, Nox Contemporary Gallery, Salt Lake City, UT.

2012	Greensleeves and Cardamom	performances for audiences of one, Live Action Sweden #7, Göteborg, Sweden.
2012	Letter to Bob	for the book launch of <u>Emergency Index</u> , at The Kitchen, New York, NY.
2012	Armload of Wonder	opening of 100 Years of Performance Art (version #4), originally organized by MoMA, PS1, in collaboration with Performa, at The Stone Gallery, Boston University, Boston, MA.
2011	Dissolution	Free Clinic #2, Action Bureau, Human Resources, Los Angeles, CA.
2011	Leaving(s)	Mobius on the Move, Mobius, Boston, MA.
2011	What I Have Forgotten	Mobius at Zeroplan, Boston, MA.
2011	Broadcast	Performance Art Links, Fylkingen, Stockholm, Sweden.
2010	U.S. Domestic Policy II	Live Action New York, Grace Exhibition Space, Brooklyn, NY.
2010	Last Chance	durational performance in a sand-filled gallery, Articule, Montreal, Canada.
2008	Conversation	ZAZ International Performance Art Festival 2008, Tel Aviv, Israel.
2008	Icebergs Melting	durational performance as part of "Depicting Action," curated by Jamie McMurry, at National Review of Live Art, Glasgow, Scotland, UK.
2006	How Long	uneARTh event, The Present Tense, Boston.
2006	Listening	"The Long Breath" series, produced by EPI Zentrum at Maschinenhaus Essen, Germany.
2006	Questions for Ada 2	Mobius International Festival of Performance Art, Boston, MA.
2006	Xanh and Dragon Rising	Fine Arts Association of Ho Chi Minh City, for the 14 th Performance Art Conference with Blu Space Art Gallery, Ho Chi Minh City, Vietnam.
2006	Water Falling, Pepper Rising	'In the Context of Art: The Difference' International Festival, Warsaw, Poland.
2006	American Foreign Policy IV: Fluff and Wonder	"Depicting Action" performance series at 18 th Street Arts Center, Santa Monica, CA.
2006	Questions for Ada 1	Durational performance for "Grasping the Nettle" event at Million Fishes, San Francisco, CA.
2006	S(c)ent	performance at "Là-bas: Peak Performance?" Festival in Helsinki, Finland.
2006	are you still here	15-hour durational performance at Trace Gallery, Cardiff, Wales.
2005	Groundless (2)	VIP Gallery at the Student Cultural Centre (SKC), Belgrade, Serbia.
2005	U.S. Domestic Policy I	TesT #6 Performance Art Event, Boston, MA.
2004	American Foreign Policy III	Three actions at Galería Animal, as part of the In Transit/En Tránsito Primer Festival Internacional de Arte de Performance del Cono Sur, Santiago, Chile.
2004	American Foreign Policy II	International Art Action Festival Interakcje, Piotrkow Trybunalski, Poland.
2004	departures	Currency 2004 International Festival of Contemporary Performance, Chashama, New York City, NY; Corporeal Heat International Exhibition of Performance Art, Boston, MA; Gallery Soto, Boston, MA; Waterloo Museum of Art, Waterloo, IA; CSPS/ Legion Arts, Cedar Rapids, IA; Fix04 Biennial of Performance Art, Belfast, N. Ireland; Future of Imagination 2 International Performance Art Event, Singapore.
2003	Three Questions	Navinki International Performance Festival, Minsk, Belarus.
2003	American Foreign Policy I	Zamek Wyobrazni/ Castle of Imagination Festival, Ustka & Modelarnia, Gdansk, Poland; Chashama, NYC; Oni Gallery, Boston, MA.
2002	Step Lightly; Take Care	Zamek Wyobrazni/ Castle of Imagination Festival, Ustka, Poland.
2002	Chance or Destiny?	Zamek Wyobrazni/ Castle of Imagination Festival, Ustka, Poland.
2001	Through the Ether	E.S.P. performance with participants across the globe at "Energie Raum" exhibition, Städtische Gallery, Dreieich, Germany.
1994	Atropos Spins	Mobius (Boston); Berklee School of Music (Boston); Cambridge Multicultural Arts Center (Cambridge, MA)
1992	Stirring, Spinning, Sweeping	Mobius (Boston), Women's Studio Workshop (Rosendale, NY), Pyramid Art Center (Rochester, NY), Boston Weaver's Guild (MA), Melvin Village

Historical Society (NH), Pyralisk (Montpelier, VT), Fleming Museum, (Burlington, VT), Perishable Theater (Providence, RI), Crone's Harvest Bookstore (Boston), Tufts University (Medford, MA), Slater Mill Historic Site (Pawtucket, RI), Lesley College (Cambridge, MA), Hera Gallery (Wakefield, RI), Women's Caucus on Art Conference (Boston, MA), No.B.I.A.S Gallery, (N.Bennington, VT), University of New Hampshire (Durham NH), Bates College, (Lewiston, ME), Kitchen Theatre (Ithaca, NY)

- 1989 **The Beginning Or the End** presented at Mobius (Boston), Women's Studio Workshop (Rosendale, NY), Beacon St. Gallery (Chicago, IL), New England Artists Trust Congress (Providence, RI), Pauline's Children's Theater (Tainan, Taiwan), Gu Ling Experimental Theatre Festival (Taipei, Taiwan).
- 1987 **Dreams (breathe/don't breathe) of Home** presented at Cleveland Performance Art Festival (OH), Electra International Festival of Experimental Performance (Boston), Ronald Feldman Fine Arts (NYC, NY), Center/Gallery (Chapel Hill, NC), Women's Studio Workshop (Rosendale, NY), The Lab (San Francisco, CA), Beacon St. Gallery, (Chicago, IL), Pyramid Art Center (Rochester, NY), Sculpture Space (Utica, NY), Women's Caucus on Art Conference (Boston), Mobius (Boston), Holy Cross College (Worcester, MA), Zone Gallery (Springfield, MA), School of the Museum of Fine Arts (Boston), New England Artists Trust Congress (Providence, RI), Pauline's Children's Theater (Tainan, Taiwan), Gu Ling Experimental Theatre Festival (Taipei, Taiwan).

Online performances

- 2021 **Life in a Rock** live-streaming performance for *Transart Communication 2020 Conference*, organized by Kassak Centre for Intermedia Creativity, Slovakia.
- 2021 **Chains of Thought** live-streaming performance, as part of *Lock Unlock #14 - The Re-charge*, by Lock/Unlock Performance Art Project in Germany/USA/Canada/India.
- 2020 **Soon #3 (AWPNB)** pre-recorded video performance for online instagram action-festival, *We Are Not Prepared*, Zabih Performance Festival, Ukraine.
- 2020 **Soon #2** live-streaming performance, as part of *Fem_20 Festival: Performance Duets*, produced by Gresolart, Madremanya, Spain.
- 2020 **Soon?** live-streaming performance, as part of the *Festival de Arte de Performance CuerpAs Internacional*, organized by PerfoLink, Santiago, Chile.
- 2020 **Enough is Enough** live-streaming durational performance, as part of *How To Survive the Apocalypse*, curated by Guillermo Gómez-Peña, organized by La Pocha Nostra, hosted by Grace Exhibition Space, New York, NY.

Selected Collaborative Projects

- 2020 **HOOR** collective 24 hour performance with 24 international artists, Bergen International Performance Art Festival, Bergen, Norway.
- 2014 **Things about Rainbows** improvisational collaboration with Jeff Huckleberry, at the Mills Gallery, Boston Center for the Arts, MA.
- 2014 **Holding Time** performance with Bbeyond at Stormont Parliament, Northern Ireland.
- 2012 **Soap and Salt** durational performance with Sandra Johnston, Blow!8 Festival, Relexa Hotel, Bad Salzdefurth, Germany.
- 2012 **Holding Time** performance with Bbeyond at the opening of the Titanic Belfast, N. Ireland.
- 2011 **Captain Burns and First Mate Arsem Discover a New Land** durational performance with Burns Maxey, as part of Infiltrate, at Fountain Art Fair, NYC, sponsored by Grace Exhibition Space, Brooklyn, NY.
- 2007 **A Viewing** Agency collaboration with Sandra Johnston & Susanne Bosch, at Out of Site Festival, Dublin, Ireland.
- 2004 **Tactical Operations** collaboration with Australian artists Rachel Fensham and Jude Walton, for Performance Studies international Conference, Singapore.
- 1998 **Green Vessel** performer/collaborator with American and Taiwanese artists and

- architects, as part of the Boston-Tainan Cultural Exchange.
- 1992 **The Burrow** performer/collaborator with musician Malcolm Goldstein and visual artist Bart Uchida on performance/installation based on Kafka's story, presented at Mobius (Boston).
- 1990 **Half Past The Back-Ward Falling** performer/collaborator with visual artist Bart Uchida, in conjunction with installation by Uchida at Mobius (Boston).
- 1988 **Clean Break** performer/collaborator in Marilyn Gottlieb-Roberts' installation/performance, presented at Mobius (Boston), and in the touring 'Looking South' Exhibition, Birmingham Museum of Art (AL).
- 1986 **In the Flesh** performer/collaborator with Bob Raymond, presented at Mobius (Boston) and the On the Fringe Festival (Vancouver, B.C.)
- 1982 **Time Passes** performer/collaborator with Bob Raymond, in Boston Performance Artists' Short Works program at Boston Film/Video Foundation.

Directed Ensemble Performances (partial list)

- 1982 **A Dream/Meditation On the Passing of Time** writer/director of performance surrounding the audience, produced by Mobius at Mass. College of Art (Boston).
- 1981 **Video vs. Memory vs. Memory** writer/director of interactive performance using live and pre-recorded video, at Boston Film/Video Foundation and Helen Shlien Gallery.
- 1980 **Persephone and Hades** director/collaborator with S.D. Lydenberg. Interactive event, presented annually until 1996, throughout U.S. and Canada.

Exhibitions and Screenings of Performance Documentation (partial list)

- 2018 **Under a Dismal Boston Skyline** Stone Gallery, Boston University, MA., group exhibition, with documentation of 'Red in Woods.'
- 2017 **100 Ways to Consider Time** Boston Cyberarts Hosts Mobius, Boston Cyberarts Gallery, MA.
- 2016 **100 Ways to Consider Time** Venice International Performance Art Week, Palazzo Mora, Venice, Italy.
- 2012 **Times, Interludes and Actions: Performances in Response to the First Decade of the New Millennium** University of Northern Iowa Gallery of Art, Cedar Falls, Iowa; College Art Association Conference, Los Angeles, CA.
- 2001 **From Her Own Studio** Boston International Fine Art Show 2001.
- 2000 **Int'l. Art Colony Kumanovo 2000** National Museum - Kumanovo Art Gallery.
- 1998 **Performances 1987-1997** Cultural Information Center, Skopje, Macedonia
Photo and video documentation of eight performances.
Documentation by Bob Raymond.
- 1998 **Int'l. Art Colony of Kicevo Exhibition** Cultural Information Center (Kylturno Informativen Centar), Skopje, Macedonia; and Hotel Kicevo, Kicevo, Macedonia.
- 1998 **Ritual Acts: Videos By Women** DeCordova Museum, Lincoln, MA., curated by George Fifield.
- 1997 **Int'l. Art Colony of Strumica Exhibition** Cultural Information Center (Kylturno Informativen Centar), Skopje, and the Strumica Cultural Center, Strumica, Macedonia.
- 1997 **Liquor Amnii I** Convergence Arcade Gallery, Providence, RI.
- 1994 **Rituals by Women** VideoSpace at Harvard Film Archives, Harvard University, MA.
- 1992 **Performance, Video, Film** Ronald Feldman Fine Arts, New York, NY.

Teaching Experience

- 1987- 2014 Regular Full-time Faculty; Graduate Advisor, Head of Performance Area at The School of the Museum of Fine Arts, Boston, establishing the most extensive program in visually-based performance art internationally.
Courses included:
Actions as Art: Conceptual Art and Performance
Actions as Art: Dada

Actions as Art: Event Scores
 Actions as Art: FLUXUS
 Actions as Art: Happenings
 Actions as Art: Interventions
 Actions as Art: Politics and Performance
 Performance Collaborations and Directed Group Work
 Contemporary Performance Theory and the Practice of Art
 The Desire for Evidence: Documenting the Ephemeral
 Durational Performance
 Generating Performance Structures from Content
 Learning to Collaborate
 Moving an Audience
 Performance Projects/ Projects Incorporating Performance
 Personae in Performance: Who Are You Really, and Who Are They?
 The Presence of the Audience
 Reconstructing Familiar Narratives
 Site Specific Performance
 Strategies for Maintaining a Creative Life
 Working with an Audience

2001-2002 Part-Time Faculty, Rhode Island School of Design, in the Department of Art History. Course: Contemporary Performance, co-taught with art historian Ondine Chavoya.

2001-2002 Lecturer (part-time), in the Museum School of the Boston Museum of Fine Arts and Tufts University.

1995-1996 Lecturer (part-time), in the Department of Art History and the Museum School of the College of Special Studies, Tufts University.
Course: Contemporary Performance Art of the 70s, 80s, and 90s.

1987-1988 Distinguished Visiting Professor, Miami Dade Community College, Wolfson Campus.

Workshops (partial list)

1982-present

Massachusetts College of Art; Montserrat School for the Arts, MA; New World School for the Arts, Miami; Mobius, MA; Boston's Stage Source, MA; Florida Regional Meeting of Alternate Roots; Bates College, ME; Bradford College, MA; Pauline's Children's Theater, Taiwan; Dartington College of Art, Devon, UK; Centre for Research in Art, Technologies & Design, School of Art & Design, University of Ulster Belfast, N.Ireland; x MA program in Practising Performance – Performance Studies, Dept. Of Theatre, Film & Television Studies, University of Wales Aberystwyth; IPAH, Hildesheim, Germany; Operation Ambassadors, Bbeyond, Belfast, N. Ireland, UK; Winter School, National Review of Live Art, Glasgow, Scotland, UK; Performance Art Platform, Tel Aviv, Israel; Chiang Mai University, Thailand; University of Connecticut at Storrs, Fine Arts Graduate Program; Living Landscapes: An International Conference On Performance and Environment, Aberystwyth, Wales; Facultad de Artes, Universidad de Playa Andra, Valparaiso, Chile; LiveAction+ Lipköping, Sweden; Bbeyond, Belfast, N. Ireland; Live Action Sweden #7, Goteborg, Sweden; Ilsede High School, Germany; Fem12 International Festival of Performance, Girona, Spain; University of Edmonton, Alberta, Canada; Fire Station, Dublin, Ireland; 3rd International Sokolowsko Festival of Ephemeral Art, Poland; PALS Performance Art Links International Performance Art Festival Stockholm, Sweden; Future of Imagination 9 International Performance Art Festival, Singapore; Salt Lake City, Utah; Dare-Dare, Montreal, Quebec, Canada; Rapid Pulse Festival, Defibrillator Gallery, Chicago, IL.; Festival La Plataformance: Resistência em Rede, primeira edição, Sao Paulo, Brazil; Burg Giebichenstein Kunsthochschule Halle, Halle, Germany; Technische Universität Dresden, Germany; Performance Platform Lublin 2017, Galeria Labirynt, Lublin, Poland; Venice International Performance Art Week's Co-Creation Live Factory Prologue 1, Venice, Italy; Transart

Communication 30 International's Performance Art Project/Performance Train, Budapest, Hungary; Project ID In-Between Identities, sponsored by p.s. Den Haag, The Netherlands, co-taught with VestAndPage; Neutral Ground Artist Run Centre, Regina, Saskatchewan, Canada; PF espaço de performance art, Curitiba, Paraná, Brazil; Venice International Performance Art Week Co-Creation Live Factory 2020; Faculty of Art, Music and Design, University of Bergen, Norway; Master of Contemporary Arts Practice/Performance Art program, Bern University of the Arts, Switzerland; University of Alberta, Edmonton, Alberta, Canada (online); FLOW, embody-in site Symposium, Out of Site Chicago, IL (online);

Workshops include:

Actions in Response to Site
 Being in Place (online)
 Considering Time in Performance
 Elements of Performance Art
 Inhabiting Time (online)
 On Practice
 On Presence in Live Performance
 On Process
 Performance as Experiment
 Performance in Public Space
 Politics and Performance
 Working with an Audience

Artist Talks, Lectures and Panels (partial list)

1982-present

Nine One One, Seattle, WA; Northwest Artists' Workshop, Portland, OR; College Art Association conference, Chicago, IL; Suffolk University, MA; Holy Cross College, MA; Dartmouth College, NH; Lesley College, MA; University of Rhode Island; New England Artists Trust Congresses II and IV; Soros Contemporary Art Center of Skopje, Macedonia; Mala Stanica Cultural Center, Skopje, Macedonia; Harvard University; International Plastic Art Colony of Strumica, Macedonia; Museum of Fine Arts, Boston; Kitchen Theatre New Playwriting Festival in Ithaca, NY; University of Washington, Seattle; Boston University, MA; Worcester State College, MA; Emerson College, MA; Goethe Institut, Boston, MA; Performance Studies International 2001 conference, Mainz, Germany; National Communication Association 2001 conference, Atlanta, GA; Museum of Modern Art, Buenos Aires, Argentina; University of Northumbria at Newcastle, UK; Research Center Time Based Art, University of Wales, Cardiff; Art Academy, Helsinki, Finland; UC-Santa Cruz, CA; Performance Studies international Conference, London, UK; 14 Performance Art Conference, Vietnam; MIT, MA; Studio Soto, Boston, MA; University of Utah, Salt Lake City, UT; Montclair State University, NJ; Taitung University, Taiwan; undisclosed territory #5, Solo, Indonesia; Blow!8 Festival, Ilsede, Germany, University of Hildesheim, Hildesheim, Germany; University of Girona, Girona, Spain; University of Northumbria, Newcastle upon Tyne, UK; Stanford University, Stanford, California; Weber State University, Utah; Oscar Niemeyer Museum, Curitiba, Paraná, Brazil; University of Bergen, Norway; Bern University of the Arts, Switzerland; University of Alberta, Edmonton, Canada (online); Festival de Arte de Performance CuerpAs Internacional, Perfolink of Chile (online); The Momentary, Bentonville, AR, USA (online);

Selected Awards, Residencies, Grants

2017 City of Boston Artist Fellowship Award.
 2016 Live Arts Boston grant for 'Ada Speaking,' The Boston Foundation.
 2016 Fellowship award, Massachusetts Cultural Council.
 2015 shortlisted for ANTI Festival International Prize for Live Art 2015.
 2015 Maud Morgan Prize, Museum of Fine Arts, Boston, with 2015-2016 exhibition.

- 2015 Finalist award, Artist Fellowships Program of the Massachusetts Cultural Council.
- 2004 Grant, LEF Foundation, for 'Writing Ada' project.
- 2002 Residency, The State of Breath collaborative performance project, St. Norbert Arts Centre, Winnipeg, Canada.
- 2002 Residency, and first phase of project with photographer Nicky Bird, University of Northumbria at Newcastle, UK, as a faculty exchange between UNN and School of the Museum of Fine Arts, Boston.
- 2002 Residency, Dartington College of Art, Totnes, Devon, UK.
- 2000 Residency, The International Art Colony of Kumanovo, Matejce Monastery, Macedonia.
- 1998 Residency, The International Art Colony of Kicevo, Macedonia.
- 1997 Residency, The International Plastic Art Colony of Strumica, Macedonia.
- 1997 Research Fellowship for Creative and Performing Artists and Writers, the American Antiquarian Society, Worcester, MA.
- 1997 Residency, The MacDowell Colony, NH.
- 1996/97 Residency/Commission for creation of site-specific works in Skopje, Macedonia and Providence, RI, as part of an exchange project with 10 women from USA and Macedonia; through Mobius, the Skopsko Leto Festival, and the Convergence X International Art Festival; funded by the Trust for Mutual Understanding, Macedonian Ministry of Culture, and the Fund for US Artists at International Festivals & Exhibitions.
- 1995 Residency/Arts Administration Exchange with Mala Stanica Cultural Center, Former Yugoslavia Republic of Macedonia, a pilot program of the National Association of Artists Organizations, through Mobius.
- 1994 Fellowship, Solo Theater Artist, National Endowment for the Arts.
- 1993 Grant, Artists' Projects: New Forms Initiative Award, New England Foundation for the Arts in partnership with NEA, Rockefeller Foundation, Andy Warhol Foundation. for the Visual Arts, and Mass. Cultural Council.
- 1992 Residency, The MacDowell Colony, NH.
- 1992 Residency/Commission, Yellow Springs Institute, PA.
- 1991 Fellowship, Massachusetts Artists Foundation.

Arts Administration (partial list)

- 2008-2009 Acting Dean of Faculty, School of the Museum of Fine Arts, Boston.
- 1991-present Partner, pigbaby productions.
- 1977-1997 Founder of artist collaborative in 1975 that became Mobius in 1977, incorporated in 1980. Director until 1990 and Co-Director until 1997. Mobius is an interdisciplinary collaborative of artists, who have also operated public performance/exhibition centers.

Selected Services to the Field

- 1998 Panelist, CEC International Partners-Artslink's Collaborative Projects.
- 1994-1996 Member of the Advisory Board of the New England Artists Trust.
- 1996 Panelist, Pennsylvania Council on the Arts, Interdisciplinary Fellowships program.
- 1995 Member, Massachusetts Cultural Council's long-range planning Steering Committee.
- 1994 Panelist, Maine Arts Commission.
- 1993 Panelist for review panels of the Presenting and Commissioning Program at the National Endowment for the Arts, Vermont Council on the Arts, Yellow Springs Institute (PA), and Maine Arts Commission.
- 1986-1992 Board member (Treasurer), National Association of Artists' Organizations.
- 1991 Advisory panelist for Presenting and Commissioning Program at the

- National Endowment for the Arts, on developing new program in community-based funding.
- 1990-1991 Co-founder & member of the Boston Coalition for Freedom of Expression, working with members of the arts community to frame the public discourse around censorship issues and government support for the arts.
- 1988-1991 Site visitor for Interarts Program of the National Endowment for the Arts, reviewing organizations in Minneapolis, MN; New York, NY; & Boston, MA; Panelist for Connecticut Council on the Arts; Panelist for Rhode Island Council on the Arts.

Memberships

- 2006-2008 associate member of SHIFtwork, time-based art research group, Cardiff School of Art & Design, Cardiff, Wales, UK.
- 1977-ongoing member (and founder) of Mobius Artists Group, Boston, USA.

Education

- 1973 BFA-Boston University, School for the Arts, Theater Division, in Directing.

Articles published by Arsem

- Arsem, Marilyn. "Experiment with Materials," in Porkola, Pilvi, ed. Performance Artist's Workbook. Helsinki: Theatre Academy, University of the Arts, Helsinki and New Performance Turku, 2017. Publication series of the Theater Academy, Vol. 61.
- Arsem, Marilyn. "Teaching to Question," Dudek, Antje and Newid, Marie, eds. Kunstpädagogische Knotenpunkte-03: Performance Art Education, Halle, Hochschulverlag Burg Giebichenstein Kunsthochschule, Halle, 2017.
- Arsem, Marilyn, "THIS is Performance Art," in Curtis, Harriet, Keidan, Lois and Wright, Aaron, eds. The Live Art Almanac Volume 4. (London: Live Art Development Agency and Oberon Books, 2016)
- Arsem, Marilyn. "Oceans Rising," in Power, Roxanne, ed. Interventions: A Trans-Genre Anthology. (Berkeley: Viz.Inter-Arts, 2016)
- Arsem, Marilyn. "Kilka uwag o nauczaniu sztuki performance/Some thoughts on teaching performance art," in Tajber, Artur, ed. Metamuzeum: transfer doswiadczenia/metamorfozy czasu (Krakow: Akademia Sztuk Pięknych im. Jana Matejki w Krokowie, 2013). Translation into Polish of Total Art Journal article.
- Arsem, Marilyn. "L'enseignement de l'art performance: quelques réflexions en cinq parties," in Inter Art Actuel (Quebec: Les Editions Interventions, hiver 2014) vol 116. Translation into French of Total Art Journal article.
- Arsem, Marilyn. "THIS is Performance Art," manifesto originally published with Infr'Action Venezia '11, now online at <http://totalartjournal.com/archives/4298/this-is-performance-art/>
- Arsem, Marilyn. "Some thoughts on teaching performance art in five parts," for Total Art Journal, published online at <http://totalartjournal.com>, Vol.1, No.1, Spring 2011.
- Arsem, Marilyn. 'Marilyn [sic] Arsem,' in Torrens, Valentín (ed.) How we Teach Performance Art: University Courses and workshop syllabus. USA: Outskirts Press, Inc., 2014.
- Arsem, Marilyn, 'Marilyn Arsem,' in Torrens, Valentín (ed.) Enseñando Performance: Programas de Cursos y Talleres USA: Outskirts Press, Inc., 2014.
- Arsem, Marilyn. "Performed Research: Audience as Investigator," in Hunter, Lynette and Riley, Shannon Rose, eds. Mapping Landscapes for Performance as Research: Scholarly Acts and Creative Cartographies. London: Palgrave MacMillan, 2009.
- Arsem, Marilyn. "Cursos en Universidades," in Torrens, Valentín (ed.) Pedagogía de la Performance: Programas De Cursos Y Talleres. Beca Ramón Acín 2007, Diputación Provincial de Huesca.
- Agency/Cherie Driver, "A Viewing" in Tipton, Gemma, ed., des/IRE: designing houses for contemporary Ireland (Cork: Gandon Editions/National Sculpture Factory, 2008) Article on collaborative project by Agency: Marilyn Arsem, Susanne Bosch and Sandra Johnston, with Cherie Driver.
- Arsem, Marilyn "In Transit/En Tránsito," in PerfoPuerto 2002-2007: Arte de Performance en Chile. Valparaiso: Ediciones PerfoPuerto, 2007.
- Arsem, Marilyn. "Performance Unterrichten" in Lange, Marie-Luise (ed.) Performativität erfahren. Aktionskunst lehren – Aktionskunst lernen. Berlin: Schibri-Verlag, 2006.

Performance Videos Published

- "American Foreign Policy II" and "Undertow" in liveartworkDVD, issue 5, Mar 2007.
- "Undertow" in Aspect: The Chronicle of new Media Art: Performance, vol. 9, 2007.

Publications about Arsem

Klein, Jennie and Loveless, Natalie S., eds. Responding to Site: the performance work of Marilyn Arsem. Bristol, UK & Chicago: Intellect Books, 2020.

Munsell, Liz and Saywell, Edward. The Performance Art of Marilyn Arsem. Boston: Museum of Fine Arts, Boston, 2015, updated 2016. An e-book available through Apple I-Books.

Selected Articles, Reviews, Interviews about Arsem

Coon, Chelsea. "100 Ways to Consider Time: Days 50-100." Big, Red & Shiny, March 15, 2016.

<http://bigreanshiny.org/23982/100-ways-to-consider-time-days-50-100/>

Kapplow, Heather. "In the Museum for 100 Days, a Performance Artist Pushes Us to Reflect on Time." 2/12/16 Hyperallergic. February 12, 2016. <http://hyperallergic.com/274894/in-the-museum-for-100-days-a-performance-artist-pushes-us-to-reflect-on-time/>

Glass, Liz. "Marilyn Arsem: "100 Ways to Consider Time at MFA Boston." Daily Serving. February 21, 2016.

<http://dailyserving.com/2016/01/marilyn-arsem-100-ways-to-consider-time-at-mfa-boston/>

Coon, Chelsea. "100 Ways to Consider Time: Days 1-50. Big, Red & Shiny. February 8, 2016.

<http://bigredandshiny.org/22939/100-ways-to-consider-time-days-1-50/>

Johnston, Sandra. "In Conversation with Marilyn Arsem," PANI (Performance Art Northern Ireland), a Bbeyond publication, issue 1&2, 2014.

Loveless, Natalie S. "The Materiality of Duration: Between ice time and water time," Performance Research, Vol 18, No 6, December 2013.

Tullius, Amie. "A Conversation, A Manifesto, An Experience," Catalyst: Resources for Creative Living, (Salt Lake City, Utah), November 2012, Vol 31, No 11.

Klein, Jennie. "Spinning, Writing and Channeling: The work of Marilyn Arsem," N.Paradoxa International Feminist Art Journal, Volume 22, 2008 Incidental.

Speare, Jed. "Video/Performance: Talking with Marilyn Arsem," Art New England, June/July 2001.

Rosenblatt, Mia. "Spinning Her Story," Performing Arts Journal, Vol. 23, No. 1 (January 2001), pp. 86-92.

Green, Kevin and John Lockett, "Performative Liberty," Afterimage: : The Journal of Media Arts and Cultural Criticism, Vol. 28, No. 4, Jan/Feb 2001.

Birmingham, Doris. "Mobius Gallery/Boston: Taking Liberty," Art New England, Vol. 21, No. 4, Aug/Sept 2000.

Yeh, Tzu-chi. ArTop (T'aipei, Taiwan) No. 7, 2000.

Fahey, Anna. "Reviews: Seattle," Art Papers Magazine (Atlanta, GA) November/December 1999.

Steed, Tonia. "Recent Remote Chance," The Stranger (Seattle, WA) Vol. 8, No. 44, July 1999.

Askanas, Malgosia. "By the Waters: Liquor Amnii II," P-form: a journal of performance art, #45, Summer 1998.

Todd, Rebecca. "Liquor Amnii 2," Parachute, (Toronto, Canada), # 89, January - March, 1998.

Pavlova, Irena. "If I am Clear Water, Dear Mother," Puls, (Skopje, Macedonia), August 2, 1996.

Todd, Rebecca. "Stirring, Spinning, Sweeping," Women and Performance, #16, 1996, Vol. 8, No. 2.

Dunning, Jennifer. "Acting and Interacting in 'The Mobius Strip'," The New York Times, April 22, 1994.

Anderson, John Dennis. "Cauldron, Spinning Wheel, Broom: The Spinning Tales Series of Marilyn Arsem," Text and Performance Quarterly # 15 (July, 1995).

Askanas, Malgosia. "'Dreams (breathe/don't breathe) of Home' and 'The Beginning or the End'," P-form: Interdisciplinary and performance art magazine, #31, Spring 1994.

Abell, Jeff. "Performance/Chicago: Marilyn Arsem, Beth Tanner," New Art Examiner, June 1992, Vol. 19, No. 10/11.