

## Marilyn Arsem

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

### Selected Site-Specific Performances/Installations

2022	<b>Bodies in the Land</b>	6-day/59-hour durational performance, at The Momentary, Bentonville, Arkansas, USA.
2022	<b>Chornobyl</b>	durational performance as part of On Duration 2022 Mellon Symposium, on the grounds of Haverford College, PA, USA.
2021	<b>Letting Go</b>	Interactive performance in Peace Park at 11th Annual 0+ Festival, Kingston, NY, USA.
2019	<b>As Vidas Que Raramente Notamos (The Lives We Rarely Notice)</b>	Interactive performance in Passeio Público Square, for the 14 <sup>th</sup> Bienal Internacional de Arte Contemporânea de Curitiba, Brazil.
2018	<b>Unfolding Darkness</b>	durational performance at Manggha Japanese Cultural Centre, Krakow, Poland, as part of Transart Communication 30 International Performance Art Project/Performance Train.
2018	<b>Regroupings</b>	durational performance, as part of Transactions, a Bbeyond/Mobius exchange, at Cathedral Quarter Arts Festival, Belfast, N. Ireland.
2018	<b>360 Steps</b>	as part of opening of Co-occurrence Festival, Somerville, MA, USA.
2016	<b>Under the Floor</b>	durational performance at Salt Lake City Performance Art Festival Salt Lake City Main Library, Utah.
2016	<b>Crossing Water (carrying vegetables)</b>	durational performance in Longyearbyen, Svalbard, as part of Arctic Action Live Performance Art Festival Spitzbergen 2016.
2016	<b>Crossing Water (ringing bells)</b>	durational performance in Pyramiden, Svalbard, an abandoned Russian town, as part of Arctic Action Live Performance Art Festival Spitzbergen.
2016	<b>Letters</b>	performance in Pyramiden, Svalbard, an abandoned Russian town, as part of Arctic Action Live Performance Art Festival Spitzbergen 2016.
2016	<b>Opening</b>	performance at 21 <sup>st</sup> Suffragettes: International Performance Art by Women, finale weekend at Rosekill, Rosendale, NY, outdoor performance art venue run by Grace Exhibition Space, Brooklyn, NY, USA.
2016	<b>Fall</b>	durational performance at Festival La Plataformance: Resistência em Rede, primeira edição, Sao Paulo, Brazil.
2015	<b>Spring Arrives So Slowly</b>	durational performance at Viva! Art Action, Montreal, Canada.
2015	<b>Disintegration</b>	durational performance at Streetlevel, Performance Art in Public Space, Helsinki, Finland.
2015	<b>Seven Disappearances</b>	durational performance at TIME SPACE BODY OBJECT – Part 4, as part of Isles Art Initiative 2015, Spectacle Island, Boston Harbor, MA, USA.
2015	<b>still. waiting</b>	durational performance, Rapid Pulse International Performance Art Festival, Defibrillator Gallery, Chicago, IL, USA.
2014	<b>New Words</b>	durational performance at the Performance Art Festival at Salt Lake City Main Library, and at Anderson-Foothill Library, Salt Lake City, Utah, USA.
2013	<b>Lost Words</b>	durational performance at the Performance Art Festival, Salt Lake City Main Library, Utah, USA.
2013	<b>Adrift</b>	durational performance at First Biennial Festival of Performance Art & Sound Art at The Quarry, Contemporary Arts International, Acton, MA, US.
2013	<b>The Cure</b>	durational performance, 3rd International Sokolowski Festival of Ephemeral Art, Poland.
2013	<b>With the Others</b>	durational performance in the Egyptian Gallery of the Museum of Fine Arts, Boston, as part of 'Odd Spaces,' Boston, MA, USA.
2013	<b>Considering Sarah</b>	durational performance, REACH Festival, Holyoke, MA, USA.
2012	<b>earth and oranges</b>	durational performance, Fem12 International Festival of Performance, Girona, Spain.
2012	<b>waiting and waiting</b>	durational performance, Vertigo 2012, Waterloo Center for the Arts, Iowa
2012	<b>still. missing</b>	durational performance, Defibrillator Gallery, Chicago, as part of Rough Trade II Boston-Chicago exchange, IL, USA.

2012	<b>I Have to Leave</b>	durational performance, Blow!8 International Festival, Ilse, Germany.
2012	<b>Golden Light (for Bob)</b>	durational performance, Live Action Sweden #7, Avalon Hotel, Göteborg.
2012	<b>Universe I</b>	durational performance, Live Action Sweden #7, Mariestad, Sweden.
2012	<b>Strindberg's Sonata</b>	durational performance, Infr' Action Paris, l'Institut Suédois, Paris, France.
2012	<b>Universe II</b>	durational performance, Infr' Action Paris, Square du Temple, Paris, France.
2011	<b>I Scream</b>	durational performance, Live Action Göteborg, Sweden.
2011	<b>discard (destroy)</b>	durational performance, undisclosed territory #5, Solo, Indonesia.
2010	<b>Playing the Bronx</b>	durational performance, Perfolink's Alumni - Festival Internacional de Arte de Performance Grandes Maestros Y Discipulos, Montevideo, Uruguay.
2010	<b>Movimiento Terrestre</b>	durational performance, Perfolink's Alumni - Festival Internacional de Arte de Performance Grandes Maestros Y Discipulos, Concepción, Chile.
2010	<b>Market Reports, I, II, III</b>	durational performances in open-air city markets, Infr' action Festival International d'Art Performance, Sète, France.
2009	<b>Sweet Decay</b>	durational performance, Dulan Sugar Factory, On the Way: 2009 ArTrend International Performance Art Meeting, Taiwan.
2009	<b>Brightening</b>	durational performance, Da'an Forest Park, Taipei, On the Way: 2009 ArTrend International Performance Art Meeting, Taiwan.
2008	<b>The Color of Power (sleeping in honey)</b>	durational performance, Asiatopia 10th Performance Art Festival, Bangkok, Thailand.
2008	<b>moving underground</b>	durational performance, 7a*11d Festival of Performance Art, Toronto, Canada.
2008	<b>Evaporation</b>	durational performance, ZAZ International Performance Art Festival 2008, Mitzpe Ramon, Israel.
2008	<b>Boundaries</b>	ZAZ International Performance Art Festival 2008, Jerusalem, Israel.
2008	<b>Oceans Rising</b>	durational performance at 'Intervene! Interrupt! Rethinking Art as Social Practice.' conference at University of California, Santa Cruz.
2007	<b>Writing Ada</b>	performance in private homes, completed in 2011.
2007	<b>Forgetting</b>	durational performance in 'Ensemble of Women,' at the Centro Cultural Matucana 100, Santiago, Chile.
2007	<b>Choose (chance encounters)</b>	audience of one events in 'Participatory Dissent' at the Western Front, as part of the LIVE Biennial, Vancouver, BC, Canada.
2007	<b>Progress</b>	durational performance, Queen's Pier, Hong Kong on the Move Performance Art Event in collaboration with 5 <sup>th</sup> DaDao Live Art Event, Hong Kong, China.
2007	<b>Salination</b>	durational performance, 5 <sup>th</sup> DaDao Live Art Festival, 798 Art District Beijing, China.
2007	<b>Wintering Over</b>	National Review of Live Art, Glasgow, Scotland, UK.
2006	<b>Fall Leaves</b>	street performance, IPA Festival, Hildesheim, Germany.
2006	<b>Collecting Voices</b>	durational, interactive performance in 'Live Art 2: Time Pieces,' Art Gallery of Greater Victoria, B.C., Canada.
2006	<b>For the Future</b>	at the '14 <sup>th</sup> Performance Art Conference,' Dalat, Vietnam.
2006	<b>From Stillness to Silence</b>	Acción!06MAD, 3 <sup>er</sup> Encuentro Internacional de Arte de Acción, at Cuartel De Conde Duque, Madrid, Spain.
2006	<b>Let Me Read to You</b>	Interactive performance on Oakes lawn, University of California, Santa Cruz
2005	<b>undertow</b>	Durational performance at the 1 <sup>st</sup> International Congress of Performance Art, Valparaiso, Chile.
2005	<b>Dugô</b>	Ugnayan '05: 4 <sup>th</sup> Philippine International Performance Art Festival, Manila, Philippines.
2005	<b>Groundless (1)</b>	7 <sup>th</sup> International Multimedial Art Festival, Odzaci, Serbia.
2005	<b>an action for beginning: considering the end</b>	Action with audience at EPI Zentrum Berlin's 13 <sup>th</sup> 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 audience interviews on video.

- 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**
- 2022 **Two Bowls and a Small Glass of Water** Sound performance at the Welcome Concert for the Co-Incidence Festival, Somerville, MA, USA.
- 2019 **The Remains of Memory II** durational performance at Salt Lake City Performance Art Festival, Salt Lake City Main Public Library, Utah, USA.
- 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 day/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,' of the IN>TIME Festival, USA.
- 2019 **Don't Breathe! (or how to make one minute feel like forever)** One Minute Solos, produced by Mobius at The Lilypad, Cambridge, Massachusetts, USA.
- 2018 **Don't Think!** durational performance at Salt Lake City Performance Art Festival, Salt Lake City Main Public Library, Utah, USA.
- 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, Massachusetts, USA.
- 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, USA.
- 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<sup>th</sup> 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<sup>th</sup> 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	<b>Marking Time III</b>	durational performance at Là-bas→ Irma Optimist exhibition, Taidehalli, Helsinki, Finland.
2013	<b>Talking Stones</b>	Unit1 Performance Art at Exchange, Temple Bar, Dublin, Ireland.
2013	<b>Marking Time II</b>	durational performance, Latitude 53 Gallery, Edmonton, Alberta, Canada.
2013	<b>Edge</b>	durational performance, Near Death Performance Art Experience, Cyclorama, Boston Center for the Arts.
2012	<b>Marking Time I</b>	durational performance, Nox Contemporary Gallery, Salt Lake City, UT.
2012	<b>Greensleeves and Cardamom</b>	performances for audiences of one, Live Action Sweden #7, Göteborg, Sweden.
2012	<b>Letter to Bob</b>	for the book launch of <u>Emergency Index</u> , at The Kitchen, New York, NY.
2012	<b>Armload of Wonder</b>	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	<b>Dissolution</b>	Free Clinic #2, Action Bureau, Human Resources, Los Angeles, CA.
2011	<b>Leaving(s)</b>	Mobius on the Move, Mobius, Boston, MA.
2011	<b>What I Have Forgotten</b>	Mobius at Zeroplan, Boston, MA.
2011	<b>Broadcast</b>	Performance Art Links, Fylkingen, Stockholm, Sweden.
2010	<b>U.S. Domestic Policy II</b>	Live Action New York, Grace Exhibition Space, Brooklyn, NY.
2010	<b>Last Chance</b>	durational performance in a sand-filled gallery, Articule, Montreal, Canada.
2008	<b>Conversation</b>	ZAZ International Performance Art Festival 2008, Tel Aviv, Israel.
2008	<b>Icebergs Melting</b>	durational performance as part of "Depicting Action," curated by Jamie McMurry, at National Review of Live Art, Glasgow, Scotland, UK.
2006	<b>How Long</b>	uneARTh event, The Present Tense, Boston.
2006	<b>Listening</b>	"The Long Breath" series, produced by EPI Zentrum at Maschinenhaus Essen, Germany.
2006	<b>Questions for Ada 2</b>	Mobius International Festival of Performance Art, Boston, MA.
2006	<b>Xanh and Dragon Rising</b>	Fine Arts Association of Ho Chi Minh City, for the 14 <sup>th</sup> Performance Art Conference with Blu Space Art Gallery, Ho Chi Minh City, Vietnam.
2006	<b>Water Falling, Pepper Rising</b>	'In the Context of Art: The Difference' International Festival, Warsaw, Poland.
2006	<b>American Foreign Policy IV: Fluff and Wonder</b>	"Depicting Action" performance series at 18 <sup>th</sup> Street Arts Center, Santa Monica, CA.
2006	<b>Questions for Ada 1</b>	Durational performance for "Grasping the Nettle" event at Million Fishes, San Francisco, CA.
2006	<b>S(c)ent</b>	performance at "Là-bas: Peak Performance?" Festival in Helsinki, Finland.
2006	<b>are you still here</b>	15-hour durational performance at Trace Gallery, Cardiff, Wales.
2005	<b>Groundless (2)</b>	VIP Gallery at the Student Cultural Centre (SKC), Belgrade, Serbia.
2005	<b>U.S. Domestic Policy I</b>	TesT #6 Performance Art Event, Boston, MA.
2004	<b>American Foreign Policy III</b>	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	<b>American Foreign Policy II</b>	International Art Action Festival Interakcje, Piotrkow Trybunalski, Poland.
2004	<b>departures</b>	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	<b>Three Questions</b>	Navinki International Performance Festival, Minsk, Belarus.
2003	<b>American Foreign Policy I</b>	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 one-minute 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*, a Juneteenth event curated by Guillermo Gómez-Peña, organized by La Pocha Nostra, hosted online by Grace Exhibition Space, New York, NY.

### Selected Collaborative Projects

- 2020 **HOUR** 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	<b>Holding Time</b>	performance with Bbeyond at the opening of the Titanic Belfast, N. Ireland.
2011	<b>Captain Burns and First Mate Arsem Discover a New Land</b>	durational performance with Burns Maxey, as part of Infiltrate, at Fountain Art Fair, NYC, sponsored by Grace Exhibition Space, Brooklyn, NY.
2007	<b>A Viewing</b>	Agency collaboration with Sandra Johnston & Susanne Bosch, at Out of Site Festival, Dublin, Ireland.
2004	<b>Tactical Operations</b>	collaboration with Australian artists Rachel Fensham and Jude Walton, for Performance Studies international Conference, Singapore.
1998	<b>Green Vessel</b>	performer/collaborator with American and Taiwanese artists and architects, as part of the Boston-Tainan Cultural Exchange.
1992	<b>The Burrow</b>	performer/collaborator with musician Malcolm Goldstein and visual artist Bart Uchida on performance/installation based on Kafka's story, presented at Mobius (Boston).
1990	<b>Half Past The Back-Ward Falling</b>	performer/collaborator with visual artist Bart Uchida, in conjunction with installation by Uchida at Mobius (Boston).
1988	<b>Clean Break</b>	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	<b>In the Flesh</b>	performer/collaborator with Bob Raymond, presented at Mobius (Boston) and the On the Fringe Festival (Vancouver, B.C.)
1982	<b>Time Passes</b>	performer/collaborator with Bob Raymond, in Boston Performance Artists' Short Works program at Boston Film/Video Foundation.

**Directed Ensemble Performances** (partial list)

1982	<b>A Dream/Meditation On the Passing of Time</b>	writer/director of performance surrounding the audience, produced by Mobius at Mass. College of Art (Boston).
1981	<b>Video vs. Memory vs. Memory</b>	writer/director of interactive performance using live and pre-recorded video, at Boston Film/Video Foundation and Helen Shlien Gallery.
1980	<b>Persephone and Hades</b>	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)

2021	<b>El Proyecto Errata</b>	Oficina de Proyectos Culturales, Puerto Vallarta, Mexico, group exhibition with documentation of works in Chile, with writing by Alexander Del Re.
2018	<b>Under a Dismal Boston Skyline</b>	Stone Gallery, Boston University, MA., group exhibition, with documentation of 'Red in Woods.'
2017	<b>100 Ways to Consider Time</b>	Boston Cyberarts Hosts Mobius, Boston Cyberarts Gallery, MA.
2016	<b>100 Ways to Consider Time</b>	Venice International Performance Art Week, Palazzo Mora, Venice, Italy.
2012	<b>Times, Interludes and Actions: Performances in Response to the First Decade of the New Millennium</b>	University of Northern Iowa Gallery of Art, Cedar Falls, Iowa; College Art Association Conference, Los Angeles, CA.
2001	<b>From Her Own Studio</b>	Boston International Fine Art Show 2001.
2000	<b>International Art Colony Kumanovo 2000</b>	National Museum - Kumanovo Art Gallery.
1998	<b>Performances 1987-1997</b>	Cultural Information Center, Skopje, Macedonia Photo and video documentation of eight performances. Documentation by Bob Raymond.
1998	<b>International Art Colony of Kicevo Exhibition</b>	Cultural Information Center (Kylturno Informativen Centar), Skopje, Macedonia; and Hotel Kicevo, Kicevo, Macedonia.
1998	<b>Ritual Acts: Videos By Women</b>	DeCordova Museum, Lincoln, MA., curated by George Fifield.
1997	<b>International Art Colony of Strumica Exhibition</b>	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; 3<sup>rd</sup> International Sokolowski 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); 9th UP-ON International Live Art Festival, Chengdu, China (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.
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- 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's work**

- 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.

### **Reviews of publications about Arsem's work**

- Truax, Raegan. "Responding to Site; The Performance Work of Marilyn Arsem." The Drama Review, 65:4 (T252) 2021. pp. 184-185.
- Shoenberger, Elisa. "Exploring New Sides to Performance Art: "Responding to Site" on Marilyn Arsem." The Observer, 7/22/21. <https://observer.com/2021/07/exploring-new-sides-to-performance-art-responding-to-site-on-marilyn-arsem/>
- Stolp, Mareli. "Reviewing of Jennie Klein and Natalie Loveless (eds.), Responding to Site: The Performance Art of Marilyn Arsem." Journal for Artistic Research, May 24, 2021. <https://www.jaronline.net/review/jennie-klein-and-natalie-loveless-eds-responding-site-performance-art-marilyn-arsem>

### **Publications including Arsem's work**

- Zerihan, Rachel. The Cultural Politics of One-to-One Performance: Strange Duets. London: Palgrave MacMillan, 2022.
- Beausoleil, Deanne; Mack, Laura; Grew, Heidi Preuss; Bunnenberg Boehmer, Kay. Art for Everyone. New York: Oxford University Press, 2022.

### **Selected Articles, Reviews, and Interviews**

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