

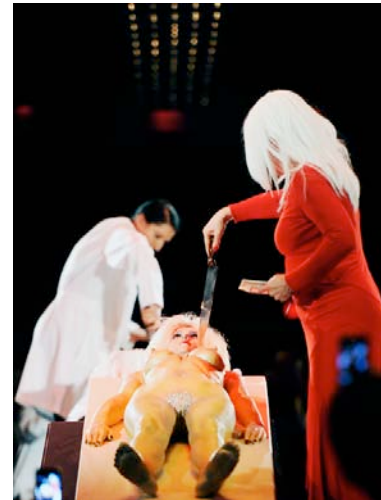
FOR IMMEDIATE RELEASE
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THE MUSEUM OF CONTEMPORARY ART, LOS ANGELES, RAISES \$2.5 MILLION AT MOCA GALA

AN ARTIST'S LIFE MANIFESTO

ARTISTIC DIRECTION BY MARINA ABRAMOVIĆ

MUSICAL PERFORMANCE BY DEBORAH HARRY



Los Angeles—The Museum of Contemporary Art, Los Angeles (MOCA), celebrated its 32-year history as one of the world's leading contemporary art institutions on **Saturday, November 12, 2011**, with *An Artist's Life Manifesto*, a special gala envisioned by renowned performance artist **Marina Abramović** who served as this year's gala artistic director. Music and popular culture icon **Deborah Harry** performed hit songs "One Way or Another" and "Heart of Glass," as well as tracks from her new album, *Panic of Girls*, as part of Abramović's vision for the evening.

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The gala, attended by more than 750 guests, **raised \$2.5 million** for the museum, and began at MOCA Grand Avenue with red carpet arrivals of Hollywood celebrities including **Pamela Anderson, Ellen Barkin, Minnie Driver, Kirsten Dunst, Lisa Edelstein, Will Ferrell, Miranda July, Jaime King, Jonny Lee Miller, Rose McGowan, Nicole Richie, Gwen Stefani, Tilda Swinton, and Dita Von Teese; California Governor Jerry Brown and Los Angeles Mayor and MOCA Ex Officio Trustee Antonio Villaraigosa;** art world luminaries from Los Angeles, New York and beyond; fashion icons; and renowned Los Angeles artists including **Doug Aitken, John Baldessari, Mark Bradford, Shepard Fairey, and Ed Ruscha.**

An Artist's Life Manifesto, hosted by Gala Chairs **Maria Arena Bell** and **Eli Broad**, Honorary Gala Chairs **Larry Gagosian** and **Dasha Zhukova**, who was also in attendance, together with MOCA Director **Jeffrey Deitch**, began with cocktails in the MOCA galleries, including a private preview of the exhibition ***Naked Hollywood: Weegee in Los Angeles***, which opened to the public on November 13. Curated by art historian Richard Meyer, the exhibition is the first museum survey devoted to the body of work that the tabloid photographer known as Weegee produced in Southern California. Guests also previewed the work of **Kenneth Anger**, also in attendance that night, in the exhibition ***Kenneth Anger: ICONS***, which showcases the films, books, and artwork of one of the most original filmmakers of American cinema. Guests were offered what Abramović called **Post-Human Cocktails**, provided by **Purity Vodka**. After previewing the exhibitions, guests proceeded to the gala tent, where they were fitted with crisp, white lab coats before entering the main event.

"Marina Abramović choreographed an extraordinary art performance in which all of our guests were participants," commented MOCA Director Jeffrey Deitch "It fused an art experience with a social experience."

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"We at MOCA are honored to have had Marina Abramović serve as this year's gala artistic director," said Gala Chair Maria Arena Bell. "We are very grateful for her time and talent in presenting a brand new work at the museum. This continues MOCA's tradition of transforming the museum gala into an experiential, once-in-a-lifetime artwork created by a leading contemporary artist."

MOCA trustees in attendance included Co-Chair **David G. Johnson** and wife **Suzanne Nora Johnson**, Board President **Jeffrey Soros** and wife **Catherine Soros**, Board Vice-Chair **Fred Sands** and wife **Carla Sands**, Chair Emeritus **Clifford J. Einstein** and wife **Mandy Einstein**, President Emeritus **Dallas Price-Van Breda** and husband **Bob Van Breda**, along with trustees **Wallis Annenberg**, **Charles L. Conlan II**, **Gary Cypres**, **Kathi Cypres**, **Laurent Degryse**, **Gil Friesen**, **Susan Gersh**, **NancyJane Goldston**, **Richard J. Grad**, **Lilly Tartikoff Karatz** and husband **Bruce Karatz**, **Lauren King**, **Daniel S. Loeb**, **Edward J. Minskoff** and wife **Julie Minskoff**, **Steven T. Mnuchin** and wife **Heather Mnuchin**, **Peter Morton**, **Carolyn Powers**, **Steven F. Roth**, **Darren Star**, and **Jamie Tisch**. Also in attendance were **Life Trustees Blake Byrne** and **Frederick M. Nicholas**.

STAR ARRIVALS

MOCA's gala drew hundreds of international guests from the worlds of art, politics, design, fashion, and music. In addition to guests noted above, other attendees included MOCA Chief Curator **Paul Schimmel**; **Hedi Slimane**, whose exhibition *Hedi Slimane: California Song* is currently on view at MOCA Pacific Design Center; **Tim Blum** and **Jeff Poe**, who hosted a dinner for MOCA donors the evening prior; actors **Devon Aoki**, **Rosanna Arquette**, **Albert Brooks** and his wife the artist **Kimberly Brooks**; **Lisa Eisner**, **Alice Eve**, **Linda Ramone**, **Abigail Spencer**, **Sela Ward**, and **Sean Young**. Fashion world icons, such as Rodarte's **Kate & Laura Mulleavy**, **Maurice Marciano**, **Jeremy Scott**, **Phoebe** and **Annette Stephens of Anndra Neen**, **Cameron Silver**, **Pamela Skaist-Levy** and **Gela Nash-Taylor** of Juicy, and stylists **George Kotsiopoulos** and **Rachel Zoe** were also in attendance, as well as violinist **Hahn-Bin**; Creative Time's **Anne Pasternak**; collectors **Nicolas Berggruen**, **Eva Chow**, **Amy Phelan** and husband **John Phelan**, and **Liz Swig**; **Jacqui Getty**; and **Liz Goldwyn**. Other noteworthy artists in attendance included, **Amy Bessone**, **Mark Bradford**, **Brian Butler**, **Rosson Crow**, **Piero Golia**, **Mark Grotjahn**, **Thomas Houseago**, **Nate Lowman**, **Adam McEwen**, **Ed Moses**, **Ryan Trecartin**, and **Francesco Vezzoli**.

An Artist's Life Manifesto continued in the main tent, decorated in black box fashion with mirrors and dark walls, a concept and design realized by Carleen Cappelletti, president of Bounce-AEG, who also produced the event. Inside the tent, everyone wore lab coats over their evening attire—a detail of Abramović's setting for artistic experimentation. Performers were stationed under black-cloaked dinner tables as live centerpieces, their heads popping out from holes cut into the tables and slowly rotating around. The centerpieces engaged in non-verbal exchanges with guests who chose to interact with them, meeting the gazes of the diners as they ate and drank. Other guests sat down to a reenactment of Abramović's *Nude with Skeleton* (2002, 2005, 2010) work in which female performers were situated under skeletons on rotating platforms at the center of round dinner tables.

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Maria Arena Bell and Eli Broad welcomed the crowd, followed by remarks by Deitch and then Abramović, who thanked guests for their participation in the experiment, pointed out the cards at everyone's place setting that instructed guests to "look, but do not touch," and invited guests to silently communicate with the performers: "The centerpiece will observe you. You may observe the centerpiece...please respect the rules." As she left the stage, two sets of shirtless male performers acted as pallbearers, carrying two shrouded bodies across and off the stage, a foreshadowing of what was to come. Suddenly, singer **Svetlana Spajic** entered and began performing selections from **Robert Wilson's *The Life and Death of Marina Abramović***, capturing the attention of guests. After Spajic left the stage, Abramović appeared and began reciting portions from her *Artist's Manifesto*. As she recited lines, responses came booming from performers lining the tent's periphery, who then began to filter onto the stage, single file, and engage in a spirited call and response with Abramović.

After the *Artist's Manifesto*, guests continued to engage with the performers as they dined on their first course of what Abramović called **The Survival MOCA Dinner**, consisting of three plated courses prepared by **Along Came Mary: Super Human Cocktails** provided by **Purity Vodka** and **Rauschenberg Spirit** Sauvignon Blanc and Cabernet Sauvignon from **Summerfield Wines** accompanied the first course, the **John Cage Symphony**, a tower of frisée, endive, quinoa, tomato concasse and dates, with roasted shallot vinaigrette and topped with crispy onions, along with various amuse bouches and assortment of breads. The main course, the **De Kooning Power Mix**, was a roasted filet of beef, sautéed kale and mushrooms, baked root vegetables, roasted artichokes with a rouille, demi glace sauce. A vegetarian and fresh fish dish were also available.

While guests dined, the pallbearers returned to the stage carrying a cloaked Deborah Harry, who emerged in white lab coat, which she promptly stripped off to reveal a tight blood-red cocktail dress. Harry treated guests to a rousing performance of "China Shoes," "Heart of Glass," "One Way or Another," "What I Heard," and "Mother," bringing the crowd to its feet. Guests danced around the stage, relishing an intimate, once-in-a-lifetime experience with the pop icon and legend.

The evening concluded with a surprise finale, dessert prepared by **Kreëmart**, the Manhattan-based creative entity founded by **Raphael Castoriano**, which pairs artists with pastry chefs to give the former the opportunity to create via the ephemeral, unique medium of dessert. Guests watched as the pallbearers reappeared carrying "bodies," which were unveiled by Harry and Abramović to reveal naked figures of themselves, decorated with white chocolate fondant. Wielding carving knives, Harry and Abramović, then sliced open their likenesses to reveal red velvet (Harry) and rich chocolate (Abramović) cake inside. Two performers then took over, cutting apart their edible body parts to serve gala guests, who enjoyed the Kreëmart creation along with **illy** coffee, and **Andy Warhol Addictions**—pear tarte tatin, brown-sugar- cane wafers, chocolate-espresso molten cakes, pecan bites, and roasted red grapes.

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As guests fanned out into downtown L.A. and beyond, lab coats still on or in hand, it was clear that all in attendance had experienced a new kind of gala, which transformed them from spectators into participants in an interactive performance art piece.

IMAGES: MOCA Gala 2011—An Artist's Life Manifesto with artistic direction by Marina Abramović, MOCA Grand Avenue, Saturday, November 12, 2011, photos by WireImage.

ABOUT MARINA ABRAMOVIĆ

Marina Abramović was born in 1946 in Belgrade, Yugoslavia. Since the beginning of her career, during the early 1970s when she attended the Academy of Fine Arts in Belgrade, Abramović has pioneered the use of performance as a visual art form. The body has been both her subject and medium. Exploring the physical and mental limits of her being, she has withstood pain, exhaustion, and danger in the quest for emotional and spiritual transformation. As a vital member of the generation of pioneering performance artists that includes Bruce Nauman, Vito Acconci, and Chris Burden, Abramović created some of the most historic early performance pieces and continues to make important durational works.

Abramović has presented her work with performances, sound, photography, video, sculpture and *Transitory Objects for Human and Non Human Use* in solo exhibitions at major institutions in the U.S. and Europe. Her work has also been included in many large-scale international exhibitions including the Venice Biennale (1976 and 1997) and Documenta VI, VII and IX, Kassel, Germany (1977, 1982 and 1992). In 1998, three of Abramović's major works, *Rhythm 0* (1974), *Relation in Movement* (1977) and *Rest Energy* (1980) (by Abramović and Ulay) were featured in MOCA's exhibition *Out of Actions: Between Performance and the Object, 1949-1979*. That same year, the exhibition *Artist Body - Public Body* toured extensively, including stops at Kunstmuseum and Grosse Halle, Bern and La Gallera, Valencia. In 2004, Abramović also exhibited at the Whitney Biennial in New York and had a significant solo show, *The Star*, at the Marugame Museum of Contemporary Art and the Kumamoto Museum of Contemporary Art, Japan.

Abramović has taught and lectured extensively in Europe and America. In 1994 she became Professor for Performance Art at the Hochschule für Bildende Kunst in Braunschweig where she taught for seven years. In 2004, she was awarded an Honorary Doctorate from the Art Institute of Chicago, Plymouth University, UK, and Williams College, USA. She was awarded the Golden Lion Award for Best Artist at the 1997 Venice Biennale for her extraordinary video installation/performance piece *Balkan Baroque*, and in 2003 received the Bessie for *The House with the Ocean View*, a 12-day performance at Sean Kelly Gallery.

In 2005, Abramović presented *Balkan Erotic Epic* at the Pirelli Foundation in Milan, Italy, and at Sean Kelly Gallery, New York. That same year, she held a series of performances called *Seven Easy Pieces* at the Guggenheim Museum in New York. She was honored for *Seven Easy Pieces* by the Guggenheim, at its International Gala in 2006, and by the AICA USA with the Best Exhibition of Time Based Art award for 2005-2006. Abramović's work is included in numerous major public and private collections worldwide. She was the subject of a major retrospective at the Museum of Modern Art in New York, *The Artist is Present*, in 2010. Forthcoming in 2011, Abramović will be the subject of a major retrospective at the Garage Center for Contemporary Culture in Moscow. She starred in a play, *The Life and Death of Marina Abramović*, a re-imagination of Abramović's biography, at the Manchester International Festival in July. Abramović lives and works in New York.

ABOUT DEBORAH HARRY

The name Deborah Harry evokes many images: seminal rock 'n' roll figure, complex songstress, incandescent front woman, and fashion icon. Whatever the label, New York's favorite punk goddess has done it all. From her days singing and songwriting with Rock and Roll Hall of Fame inductee Blondie, to the releases of six solo albums, she's inspired music and fashion movements and has even engaged in an acting career with over 30 film and television roles to her credit.

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Deborah has dazzled fans throughout her career. With Blondie, she and Chris Stein brought the worlds of rock, punk, disco, and ska together with *Heart of Glass* and *Call Me*, and broke ground by combining hip-hop and pop on *Rapture*. The band just released their ninth studio album, *Panic of Girls*, in September. As a solo artist, Nile Rodgers & Bernard Edwards co-produced her first release, *KooKoo*, in 1981, and she continued to defy expectations with such genre-busting songs as *French Kissin*, *Rush Rush*, *Rain*, and *The Jam Was Moving*. The original pop-rock, new wave diva, Deborah Harry set the mold, incorporating everything she learned from culture pioneers like Andy Warhol, Giorgio Moroder, and Fab 5 Freddy into her fashion and sound.

In recent years her spectacular voice has become even more captivating; dripping with a sophisticated elegance rarely heard in pop music. Blurring the lines between the ultra-cool New York underground and the international pop scene, Deborah has infused all of her work with an exquisite artistic sensibility. Her choice of collaborations, whether with musicians, photographers, video makers, designers, or auteurs, has always been on the cutting edge of the downtown Manhattan scene, and her gift for recognizing burgeoning talent is yet another part of her effortless cool. As one of music's most iconic figures, Deborah Harry has influenced, inspired, and impressed for decades. With her place as a pop icon secured in history, we all continue to look forward to seeing what's next.

THE MUSEUM OF CONTEMPORARY ART, LOS ANGELES (MOCA)

Founded in 1979, MOCA's mission is to be the defining museum of contemporary art. The institution has achieved astonishing growth in its brief history—with three Los Angeles locations of architectural renown; more than 13,000 members; a world-class permanent collection of nearly 6,000 works international in scope and among the finest in the nation; hallmark education programs that are widely emulated; award-winning publications that present original scholarship; and groundbreaking monographic, touring, and thematic exhibitions of international repute that survey the art of our time. MOCA is a private not-for-profit institution supported by its members, corporate and foundation support, government grants, and admission revenues. MOCA Grand Avenue and The Geffen Contemporary at MOCA are open 11am to 5pm on Monday and Friday; 11am to 8pm on Thursday; 11am to 6pm on Saturday and Sunday; and closed on Tuesday and Wednesday. General admission is \$10 for adults; \$5 for students with I.D. and seniors (65+); and free for MOCA members, children under 12, and everyone on Thursdays from 5pm to 8pm, courtesy of Wells Fargo. MOCA Pacific Design Center is open 11am to 5pm, Tuesday through Friday; 11am to 6pm on Saturday and Sunday; and closed on Monday. Admission to MOCA Pacific Design Center is always free. For 24-hour information on current exhibitions, education programs, and special events, call 213/626-6222 or access MOCA online at moca.org.

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