The brilliance of Moorman is on view at Block

A Feast of Astonishments: exhibit looks at avant-garde artist who pushed boundaries with cello performances

LORI WAXMAN

The obvious way to begin a review of "A Feast of Astonishments" is to write about Charlotte Moorman and the avant-garde. From the 1960s to the present, Moorman has been at the center of avant-garde music and performance art. Her work has been exhibited in museums and galleries around the world, and her influence can be heard in the works of many contemporary artists.

Moorman's performances often involve the cello, a instrument she mastered as a young girl. In the 1960s, she began to experiment with the cello, using it to create soundscapes and to perform as part of experimental musical groups. Her performances have often been characterized by extreme physical effort, with Moorman frequently pushing the limits of what the instrument can do.

One of Moorman's most famous performances was her "Cello Solo with Bride," in which she played the cello while wearing a wedding dress and a veil. The performance lasted for 23 hours and 23 minutes, during which time Moorman played the cello non-stop.

Moorman's work has been the subject of many exhibitions, and her influence can be heard in the works of many contemporary artists. Her performances have often been characterized by extreme physical effort, with Moorman frequently pushing the limits of what the instrument can do.

Moorman, an accomplished cellist, organized an avant-garde festival in New York from 1963 to 1964. She was a key figure in the development of the avant-garde music movement, and her influence can be heard in the works of many contemporary artists.

Charlotte Moorman was inclusive artistically and also in terms of audience.

made at that moment. Moorman was inclusive artistically and also in terms of audience after holding the festival in a rectal ball for its first few years, she moved on to Central Park, then to the Albert Kahn Institute, and finally to the School of the Art Institute.

The audiences were unique and varied, with students, artists, musicians, and experimentalists all present. Moorman's work was well-received, and her influence can be heard in the works of many contemporary artists.

Charlotte Moorman died in 1976, but her legacy lives on in the works of many contemporary artists. Her influence can be heard in the works of many contemporary artists, and her legacy continues to inspire new generations of artists.