

PRESS RELEASE

ULAY & MARINA ABRAMOVIĆ

Modus Vivendi

Works 1980-1985

The German artist Ulay (Uwe F. Laysiepen) and the Yugoslavian artist Marina Abramović met each other in Amsterdam in 1975 and from then onwards decided to work together.

They rapidly won international fame as a result of their performances in which they initially investigated existential experiences, such as the physical limits of exhaustion and pain.

Partly as a result of their appearances in many countries and their extensive travels in Australia, America and Asia, their interest shifted in the course of time to foreign native cultures. These experiences were worked out further on a multi-media basis and incorporated with elements from their own Western culture. Their most famous work relating to this theme is undoubtedly "Nightsea Crossing/Conjunction", a large-scale theatre project in which they asked Australian aborigines and Tibetan Lama monks to cooperate.

In addition, they also started producing video films such as "City of Angels" and "Terra Degli dea Madre", which portray elements of foreign cultures without the artists themselves continuing to play a central role in the action. These performances and travels are abundantly documented in photographs and video tapes.

Recently, Ulay and Marina Abramović have increasingly been devoting attention to an autonomous use of photography, based on experiments with the very latest large-size Polaroid techniques.

The exhibition organised by the Van Abbe Museum, and which ~~will~~ later ^{was} ~~be~~ taken over by a number of European museums, presents for the first time a substantial review of the work they have produced since the start of their collaboration, with particular emphasis on the autonomous video tapes, installations and recent polaroid photographs as the central feature.

The catalogue to be published in connection with the exhibition contains a review of their work from 1980 to 1985, articles by the artists and essays by Thomas McEvelley and Rémy Zaugg.