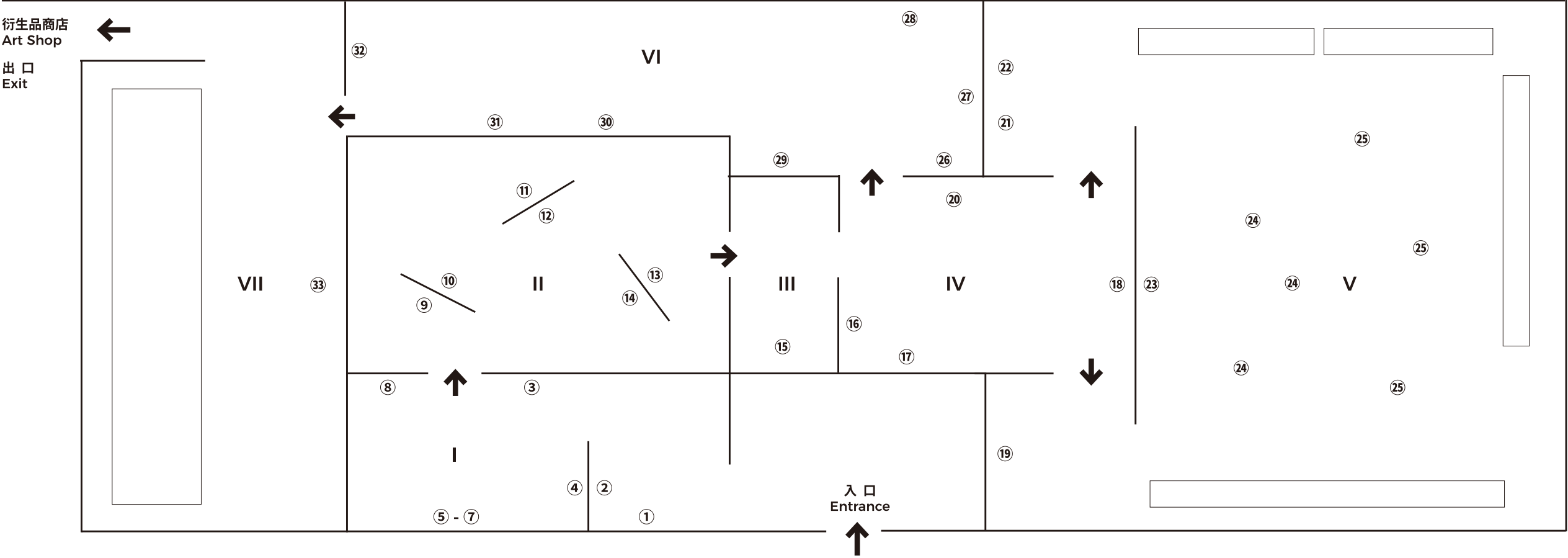




I

①
乌雷，《挑衅，对艺术作品的非法接触》
1976/2018，单频影像，黑白，有声，27分51秒
Ulay, *Irritation—There Is a Criminal Touch to Art*
1976/2018. Single-channel video, black and white, sound, 27 minutes 51 seconds

②
玛丽娜·阿布拉莫维奇，《解放记忆》
1976，单频影像，黑白，有声，50分17秒
Marina Abramović, *Freeing the Memory*
1976. Single-channel video, black and white, sound, 50 minutes 17 seconds

③
乌雷 / 玛丽娜·阿布拉莫维奇，《时间中的关系》
1977，17幅照片，每幅51.1 x 76.2 cm（含框），“表演指令”，30 x 21.5 cm（含框）
Ulay/Marina Abramović, *Relation in Time*
1977. 17 framed photos, each 51.1 x 76.2 cm, framed score, 30 x 21.5 cm

④
乌雷 / 玛丽娜·阿布拉莫维奇，《移动中的关系》
1977，照片，42 x 62 cm（含框），“表演指令”，30 x 21.5 cm（含框）
Ulay/Marina Abramović, *Relation in Movement*
1977. Framed photo, 42 x 62 cm, framed score, 30 x 21.5 cm

⑤ - ⑦
玛丽娜·阿布拉莫维奇 / 乌雷，《大陆系列：母系之地》
1984，单频影像，彩色，有声，15分22秒

Marina Abramović/Ulay, *Continental Series: Terra Degli Dea Madre*
1984. Single-channel video, color, sound, 15 minutes 22 seconds

玛丽娜·阿布拉莫维奇 / 乌雷，《大陆系列：天使之城》
1983，单频影像，彩色，有声，20分12秒

Marina Abramović/Ulay, *Continental Series: City of Angels*
1983. Single-channel video, color, sound, 20 minutes 12 seconds

玛丽娜·阿布拉莫维奇 / 乌雷，《大陆系列：中国环》
1985，单频影像，彩色，有声，88分59秒
Marina Abramović/Ulay, *Continental Series: China Ring*
1985. Single-channel video, color, sound, 88 minutes 59 seconds

⑧
乌雷 / 玛丽娜·阿布拉莫维奇，《边缘》
1979，影像记录，彩色，有声，4分39秒
Ulay/Marina Abramović, *The Brink*
1979. Documentation video, color, sound, 4 minutes 39 seconds

II

⑨
乌雷 / 玛丽娜·阿布拉莫维奇，《AAA-AAA》
1978，单频影像，黑白，有声，12分58秒，“表演指令”，30 x 21.5 cm（含框）
Ulay/Marina Abramović, *AAA-AAA*
1978. Single-channel video, black and white, sound, 12 minutes 58 seconds, framed score, 30 x 21.5 cm

⑩
乌雷 / 玛丽娜·阿布拉莫维奇，《充满能量的空间》
1978，单频影像，黑白，有声，8分27秒，“表演指令”，30 x 21.5 cm（含框）
Ulay/Marina Abramović, *Charged Space*
1978. Single-channel video, black and white, sound, 8 minutes 27 seconds, framed score, 30 x 21.5 cm

⑪
乌雷 / 玛丽娜·阿布拉莫维奇，《时间中的关系》
1978，单频影像，黑白，有声，1小时13分53秒，“表演指令”，30 x 21.5 cm（含框）

Ulay/Marina Abramović, *Relation in Time*
1977. Single-channel video, black and white, sound, 1 hour 13 minutes 53 seconds, framed score, 30 x 21.5 cm

⑫
乌雷 / 玛丽娜·阿布拉莫维奇，《光 / 暗》
1977，单频影像，黑白，有声，9分05秒，“表演指令”，30 x 21.5 cm（含框）
Ulay/Marina Abramović, *Light/Dark*
1977. Single-channel video, black and white, sound, 9 minutes 05 seconds, framed score, 30 x 21.5 cm

⑬
乌雷 / 玛丽娜·阿布拉莫维奇，《三》
1978，单频影像，黑白，有声，9分57秒，“表演指令”，30 x 21.5 cm（含框）
Ulay/Marina Abramović, *Three*
1978. Single-channel video, black and white, sound, 9 minutes 57 seconds, framed score, 30 x 21.5 cm

⑭
乌雷 / 玛丽娜·阿布拉莫维奇，《吸入 / 呼出》
1977，单频影像，黑白，有声，11分15秒，“表演指令”，30 x 21.5 cm（含框）
Ulay/Marina Abramović, *Breathing In/Breathing Out*
1977. Single-channel video, black and white, sound, 11 minutes 15 seconds, framed score, 30 x 21.5 cm

III

⑮
乌雷 / 玛丽娜·阿布拉莫维奇，《一切终将明亮》
1980，单频影像，彩色，有声，3分54秒
Ulay/Marina Abramović, *Everything Will Be Alight*
1980. Single-channel video, color, sound, 3 minutes 54 seconds

IV

⑯
乌雷 / 玛丽娜·阿布拉莫维奇，《谈论相似性》
1976，单频影像，黑白，有声，46分08秒，“表演指令”
Ulay/Marina Abramović, *Talking about Similarity*
1976. Single-channel video, black and white, sound, 46 minutes 08 seconds, framed score, 30 x 21.5 cm

⑰
玛丽娜·阿布拉莫维奇 / 乌雷，《卢瑟》
1982，仙人掌，日记复制品，25 x 32.5 cm（含框），草图复制品，25 x 32.5 cm（含框），档案照片，38 x 55 cm（含框），档案照片，25 x 32.5 cm（含框）
Marina Abramović, *Luther*
1982. Cactus, framed diary reproduction, 25 x 32.5 cm, framed sketch reproduction, 25 x 32.5 cm, framed archive photo, 38 x 55 cm, framed archive photo, 25 x 32.5 cm

⑱
玛丽娜·阿布拉莫维奇 / 乌雷，《穿越夜海》
1981—1986，幻灯片，9分50秒
Marina Abramović/Ulay, *Nightsea Crossing*
1981-1986. Slideshow, 9 minutes 50 seconds

⑲
玛丽娜·阿布拉莫维奇 / 乌雷，《6WF》
1981，音频，36分15秒，1小时33分31秒，1小时33分13秒，“表演指令”，30 x 21.5 cm（含框），档案照片，67.2 x 101.2 cm
Marina Abramović/Ulay, *6WF*
1981. Audio, 36 minutes 15 seconds, 1 hour 33 minutes 31 seconds, 1 hour 33 minutes 13 seconds, framed score, 30 x 21.5 cm, archive photo, 67.2 x 101.2 cm

⑳
乌雷 / 玛丽娜·阿布拉莫维奇，《装置二》
1979/2017，电热板，约20 x 20 cm，档案照片，30 x 21.5 cm（含框），“表演指令”，30 x 21.5 cm（含框）
Ulay/Marina Abramović, *Installation Two*
1979/2017. Hot plate, approx. 20 x 20 cm, framed archive photo, 30 x 21.5 cm, framed score, 30 x 21.5 cm

㉑
玛丽娜·阿布拉莫维奇 / 乌雷，《见证》
1981，“表演指令”，30 x 21.5 cm（含框），草图复制品，25 x 33 cm（含框），2幅档案照片，每幅42 x 61 cm（含框）
Marina Abramović/Ulay, *Witnessing*
1981. Framed score, 30 x 21.5 cm, framed sketch reproduction, 25 x 33 cm, 2 framed archive photos, each 42 x 61 cm

㉒
玛丽娜·阿布拉莫维奇 / 乌雷，《相似的幻觉》
1981，“表演指令”，30 x 21.5 cm（含框），2幅档案照片，每幅42 x 62 cm（含框）
Marina Abramović/Ulay, *A Similar Illusion*
1981. Framed score, 30 x 21.5 cm, 2 framed archive photos, each 42 x 62 cm

V

㉓
玛丽娜·阿布拉莫维奇 / 乌雷，《情人·长城》
1988，双频影像，彩色，无声，15分41秒
Marina Abramović/Ulay, *The Lovers: The Great Wall Walk*
1988. Two-channel video, color, silent, 15 minutes 41 seconds

㉔
玛丽娜·阿布拉莫维奇，《舟空 / 溪入》
1988，三频影像装置，雨伞
Marina Abramović, *Boat Emptying/Stream Entering*
1988. Three-channel video installation with umbrellas

㉕
乌雷，《门98，107，110》
1988—1989/2016，铝，粉末涂层，243 x 100 x 1 cm, 245 x 109 x 1 cm, 245 x 145 x 1 cm
Ulay, *Men 98, 107, and 110*
1988-1989/2016. Aluminium, powder-coated, 243 x 100 x 1 cm, 245 x 109 x 1 cm, 245 x 145 x 1 cm

㉖
乌雷 / 玛丽娜·阿布拉莫维奇，《劳动关系》
1978，“表演指令”，30 x 21.5 cm（含框），草图复制品，25 x 33 cm（含框），2幅档案照片，每幅30 x 44 cm（含框），“表演指令”，30 x 21.5 cm（含框），草图复制品，25 x 33 cm（含框），2幅档案照片，每幅30 x 44 cm（含框）
Ulay/Marina Abramović, *Work Relation*
1978. Framed score, 30 x 21.5 cm, framed sketch reproduction, 25 x 33 cm, 2 framed archive photos, each 30 x 44 cm, framed score, 30 x 21.5 cm, framed sketch reproduction, 25 x 33 cm, 2 framed archive photo reproductions, each 30 x 44 cm

㉗
乌雷 / 玛丽娜·阿布拉莫维奇，《接触点》
1980，单频影像，彩色，无声，10分01秒
Ulay/Marina Abramović, *Point of Contact*
1980. Single-channel video, color, silent, 10 minutes 01 seconds

㉘
乌雷 / 玛丽娜·阿布拉莫维奇，《静止能量》
1980，单频影像，彩色，有声，4分04秒
Ulay/Marina Abramović, *Rest Energy*
1980. Single-channel video, color, sound, 4 minutes 04 seconds

㉙
乌雷 / 玛丽娜·阿布拉莫维奇，《心之本质》
1980，单频影像，彩色，有声，4分49秒
Ulay/Marina Abramović, *Nature of Mind*
1980. Single-channel video, color, sound, 4 minutes 49 seconds

㉚
乌雷 / 玛丽娜·阿布拉莫维奇，《永恒的观点》
1980，单频影像，彩色，有声，9分57秒
Ulay/Marina Abramović, *Timeless Point of View*
1980. Single-channel video, color, sound, 9 minutes 57 seconds

㉛
玛丽娜·阿布拉莫维奇，《梦》
1976-1988
Marina Abramović, *Dreams*
1976-1988

㉜
乌雷 / 玛丽娜·阿布拉莫维奇，《金色三明治》
1978，摄影作品，42 x 58.5 cm（含框）
Ulay/Marina Abramović, *Golden Sandwich*
1978. Framed photo work, 42 x 58.5 cm

VII

㉝
纪录片 | Documentaries

01
《即兴捕手》，2022，26分51秒，磐基恒瑞文化、乌雷基金会、AAC基金会出品
Catching Impromptu, 2022, 26 minutes 51 seconds, produced by Cornerstone Art, Ulay Foundation, and AAC Foundation

02
《玛丽娜·阿布拉莫维奇 & 乌雷：没有预期之结果》，2022，1小时36分31秒，路易斯安那现代艺术博物馆出品
Marina Abramović & Ulay: No Predicted End, 2022, 1 hour 36 minutes 31 seconds, produced by Louisiana Channel

* 循环播放
Screened on continuous loop

乌雷
Ulay

乌雷（1943 年 11 月 30 日—2020 年 3 月 2 日），是一位深具开创性的艺术家，他重新定义了宝丽来摄影、行为艺术，以及这两者之间的关系。他的艺术，无论采用何种媒介，始终表现为一种颠覆性的力量：挑战常规，突破极限，直面有关身份、身体与社会的种种令人不适的真相。

乌雷，本名弗兰克·乌韦·莱西彭，1943 年出生于德国索林根。1960 年代末，他离开故乡前往阿姆斯特丹，并参与荷兰无政府主义运动“Provo”。这一时期的社会与政治行动为他日后持续挑战规范、质疑权威的艺术实践奠定了基础。

在担任阿姆斯特丹宝丽来公司顾问期间，乌雷得以接触丰富的摄影资源。他开始使用宝丽来相机进行实验，不仅将其视为记录工具，更将其作为创作过程中的一部分。他甚至提出了“表演性摄影”（performative photography）这一概念来描述自己的创作方法，强调拍摄行为本身即是表演的一部分。在其“自宝丽来”（Auto-Polaroid）系列中，他以自身形象为素材，探索身份、性别等主题，以及改造身体的可能性。他不断操纵自身外表，质疑传统的男性与女性气质。

乌雷的摄影逐渐演变为更具表演性的实践，并在 1975 至 1976 年间达至高峰，创作出一系列五场名为“Fototot”的行为表演。这些行动有的在公共场合进行，有的在私密空间中完成，更加模糊了摄影与行为表演之间的界限。他借此质疑观众的角色，并揭示身份的易变性，即便是在摄影这一看似固定的媒介中亦然。如他所言：“我想要有意识地埋葬摄影。”

在开启与玛丽娜·阿布拉莫维奇的合作前，乌雷于 1976 年在柏林实施了一场标志性的行为表演《挑衅，对艺术作品的非法接触》。他按计划从博物馆“盗走”了一幅绘画，并将其放入一户土耳其移民家庭，以此揭示社会不公与文化挪用等问题。这场出于“不可遏制的冲动”（urge to act）的行动体现了他对社会政治议题始终如一的关注。

1976 至 1988 年，乌雷与玛丽娜·阿布拉莫维奇合作，成为 20 世纪最重要的艺术搭档之一。从两人密切的个人与艺术的共生关系中，诞生了一系列突破身体与情感耐力极限的行为艺术作品。他们共同探索信任、连结与人类经验的二元性等主题。如在《静止能量》（1980）中，他们拉弓对峙，箭头直指阿布拉莫维奇的心脏，显示出他们合作中全情投入的强度与冒险精神。

在他们的最后一件合作作品《情人·长城》（1988）中，两人分别从长城的两端出发，最终在中点相遇，以此标志两人关系的终结。这场充满象征与个人意义的史诗式行为表演，也成为他们各自艺术生涯的转折点。

玛丽娜·阿布拉莫维奇 Marina Abramović

自 1970 年代于塞尔维亚贝尔格莱德开启她的艺术生涯，玛丽娜·阿布拉莫维奇可谓是以行为艺术作为视觉艺术形式来创作的先锋。行为艺术领域中许多早期重要作品都来自阿布拉莫维奇，包括将自己作为观众的实验对象的《节奏 0》（1974），及她亲身躺在一个燃烧着的五角星形状中直至丧失知觉的《节奏 5》（1974）。这些行为表演将观念与现实、忍耐与共情、计划与失控、被动与危险完美融合。对于艺术家和观众而言，它们突破了自我探索的界限。这些作品不仅标志着阿布拉莫维奇首次探索时间、静止、力量、痛苦的主题，这些长时间的行为表演还激发了更强的意识潜能。

阿布拉莫维奇是首批被公共美术馆正式接受的表演艺术家之一，其大型个人展览在过去逾 25 年里于欧洲和美国展出。她的首个美国回顾展“艺术家在现场”于 2010 年在纽约现代艺术博物馆展出，并在展览期间表演超过 700 小时。她的首个欧洲回顾展“清洁工”于 2017 年在瑞典斯德哥尔摩当代美术馆展出，并在随后的两年内在多个地方巡回展出，包括丹麦哥本哈根路易斯安那现代艺术博物馆（2017）、挪威海尼-翁斯塔艺术中心（2017）、德国波恩邦艺术展览厅（2018）、波兰托伦当代艺术中心（2019）和塞尔维亚贝尔格莱德当代艺术博物馆（2019）。2023 年，阿布拉莫维奇成为首位在伦敦皇家艺术学院主展厅举办大型个展的女性艺术家；此次个展随后巡展至欧洲多地，最近一次展览于 2026 年举办。阿布拉莫维奇的首个中国个展“能量转换”于 2024 年在上海艺仓美术馆展出。

1997 年，阿布拉莫维奇凭借作品《巴尔干巴洛克》在威尼斯双年展上荣获最佳艺术家金狮奖。2006 年，她因在纽约古根海姆美术馆表演《七个小品》而获得美国艺术评论协会最佳时间艺术展金奖。2008 年，她在维也纳获得奥地利科学与艺术荣誉勋章。2011 年，她被伦敦皇家艺术学院授予荣誉皇家院士称号。2013 年，阿布拉莫维奇因在巴黎博莱罗的工作获得法兰西艺术与文学骑士勋章，并于 2022 年晋升为法兰西艺术与文学司令勋章。2014 年，她被《时代》杂志评为“全球最具影响力百人”之一。2021 年，她获得西班牙阿斯图里亚斯亲王艺术奖，以及塞尔维亚共和国功绩金质奖章。2023 年，她获得哥本哈根大学松宁奖，并于 2024 年正式受奖。2024 年，她还获得了都灵阿尔贝蒂娜美术学院荣誉学位，以及世界和平论坛颁发的卢森堡和平奖。2025 年，她获得日本艺术协会颁发的高松宫殿下纪念世界文化奖雕塑奖。

Ulay (November 30, 1943–March 2, 2020) was a pioneering artist who redefined the boundaries of Polaroid photography, performance art, and the interplay between the two. His art, regardless of medium, was a force of disruption, challenging conventions, pushing limits, and confronting uncomfortable truths about identity, the body, and society.

Born Frank Uwe Laysiepen in Solingen, Germany, in 1943, Ulay left his homeland in the late 1960s for Amsterdam, where he became involved with the Provos, a Dutch anarchist movement. This period of social and political activism laid the groundwork for his lifelong commitment to challenging norms and questioning authority.

As a consultant for Polaroid International Amsterdam, Ulay had access to a wealth of photographic resources. He began experimenting with the Polaroid camera, not merely as a tool for documentation but as an active participant in his artistic process. He coined the term “performative photography” to describe this approach, where the act of taking the photograph became an integral part of the performance itself. Through his “Au-to-Polaroid” series, he explored themes of identity, gender, and the transformative potential of the body, often using his own image as the subject. He manipulated his appearance in myriad ways, questioning traditional notions of masculinity and femininity.

Ulay’s photographic approach became increasingly performative, culminating in a series of five “Fototot” (“photo-death”) performances in 1975/76. These actions, some public and some private, further blurred the lines between photography and performance. He used these performances to question the role of the audience and to demonstrate the transient nature of identity, even within the seemingly fixed medium of photography. As he stated, “I wanted to demonstratively bury photography.”

Before embarking on his renowned collaboration with Marina Abramović, Ulay executed the iconic action *Irritation—There Is a Criminal Touch to Art* (1976) in Berlin. This carefully planned performance involved stealing a painting from a museum and placing it in the home of a Turkish family, highlighting issues of social injustice and cultural appropriation. This action, born from an “urge to act,” reflected his ongoing engagement with social and political issues.

From 1976 to 1988, Ulay collaborated with Marina Abramović, forming one of the most celebrated artistic partnerships of the 20th century. Their intensely symbiotic relationship, both personal and artistic, led to groundbreaking performance works that pushed the limits of physical and emotional endurance. Together, they explored themes of trust, connection, and the duality of human experience. Works like *Rest Energy* (1980), where they held a bow and arrow with the arrow pointed at Abramović’s heart, exemplified the intensity and risk-taking inherent in their collaborative practice.

Their final collaborative work, *The Lovers: The Great Wall Walk* (1988), saw them walk from opposite ends of the Great Wall of China, meeting in the middle to mark the end of their relationship. This epic performance, imbued with symbolism and personal significance, marked a turning point in both their careers.

After his collaboration with Abramović, Ulay continued to explore photography, performance, and social activism. He addressed the position of marginalized individuals in society through works like *Can’t Beat the Feeling—Long Playing Record* (1992), a series of portraits of New York’s homeless population and African American judges. He also re-examined the problem of nationalism and its symbols in series like *Berlin After-images* (1994-1995).

In his later years, Ulay became increasingly engaged with environmental issues, particularly the importance of water. Projects like *WATERTOALL* (2004), *Waterfonie* (2009), and *Whose Water Is It?* (2012) reflected his concern for the planet and his desire to use art as a tool for social change.

Ulay’s artistic legacy is one of relentless exploration, boundary-pushing experimentation, and a deep commitment to social and environmental causes. His work continues to inspire and challenge audiences worldwide.

Ulay’s work is featured in the collections of major art institutions around the world, such as Centre Georges Pompidou, Tate London, Kunstmuseum Bern, Stedelijk Museum, San Francisco Museum of Modern Art (SFMOMA) and The Museum of Modern Art (MoMA).

Since the beginning of her career in Belgrade during the early 1970s, Marina Abramović has pioneered performance as a visual art form. She created some of the most important early works in this practice, including *Rhythm 0* (1974), in which she offered herself as an object of experimentation for the audience, as well as *Rhythm 5* (1974), where she lay in the centre of a burning five-point star to the point of losing consciousness. These performances married concept with physicality, endurance with empathy, complicity with loss of control, passivity with danger. They pushed the boundaries of self- discovery, both of herself and her audience. They also marked her first engagements with time, stillness, energy, pain, and the resulting heightened consciousness generated by long durational performance.

Abramović was one of the first performance artists to become formally accepted by the institutional museum world with major solo shows taking place throughout Europe and the US over a period of more than 25 years. In 2010, Abramovic had her first major U.S. retrospective and simultaneously performed for over 700 hours in The Artist is Present at the Museum of Modern Art in New York. Her first European retrospective The Cleaner was presented at Moderna Museet in Stockholm, Sweden in 2017, followed by presentations at the Louisiana Museum of Modern Art in Copenhagen, Denmark, Henie Onstad, Sanvika, Norway (2017), Bundeskunsthalle, Bonn, Germany (2018), Centre of Contemporary Art, Torun (2019), and concluding at the Museum of Contemporary Art Belgrade, Serbia (2019). In 2023, Abramović was the first female artist to host a major solo exhibition in the Main Galleries of the Royal Academy of Arts in London. This exhibition then toured throughout Europe through 2026. In 2024, Abramović opened her first solo exhibition in China, Transforming Energy, at the Museum of Modern Art, Shanghai.

In 1997, Abramovic was awarded the Golden Lion Award for Best Artist for her performance Balkan Baroque at the Venice Biennale. In 2006, Abramovic received the U.S. Art Critics Association Award for Best Exhibition of Time Based Art for her performance Seven Easy Pieces at the Guggenheim in New York City. In 2008, Abramovic received the Austrian Decoration of Honor for Science and Art in Vienna. In 2011, she was awarded Honorary Royal Academician status by The Royal Academy in London. In 2013, Abramovic was awarded the Ordre des Arts et des Lettres Officer for her work in Bolero, Paris and in 2022, she was promoted to Ordre des Arts et des Lettres Commander. In 2014, Abramovic was named one of The 100 Most Influential People by TIME Magazine. In 2021, Abramovic was awarded the Princess de Asturias Award for the Arts, in Spain and the Golden Medal for Merits from the Republic of Serbia. In 2023 she was awarded the Sonning Prize from the University of Copenhagen, and officially received the award in 2024. In 2024, she was awarded an honorary degree from the Albertina Academy in Turin and the Luxembourg Peace Prize from the World Peace Forum. In 2025 she was awarded the Praemium Imperiale for Sculpture by the Japan Art Association (2025).

ART VITAL 12 YEARS OF ULAY / MARINA ABRAMOVIĆ

艺术即生命：乌雷与玛丽娜·阿布拉莫维奇的十二年

2026.7.31-2027.2.28

阿那亚艺术中心北岸馆
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《劳动关系》（局部），1978 © 乌雷 / 玛丽娜·阿布拉莫维奇，玛丽娜·阿布拉莫维奇档案馆惠允
Work Relation (detail), 1978. ©Ulay/Marina Abramović. Courtesy of the Marina Abramović Archives.

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