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FOR IMMEDIATE RELEASE

VITO ACCONCI

Performance Documentation & Photoworks, 1969 - 1973

January 6 - February 17, 2001

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Reception: Friday, January 5th, 6:00 – 8:00 PM

**Ubu Gallery** will exhibit a remarkable collection of original photoworks and performance documentation by and of the seminal body/performance artist, **Vito Acconci**. As notorious as he was revered, Acconci was an enormous influence on both the American and European art scenes during the period of these profound and, at times, outrageous performances, most of which occurred in the compressed time frame 1969 through 1973.

In *Following Piece* (1969), Acconci trailed people through the streets of New York. At his 1970 performance at Max's Kansas City known as *Rubbing Piece*, he abraded his forearm with his fingers until the skin was worn away. In *Seedbed*, performed at Sonnabend Gallery also in 1970, Acconci lay under the gallery floor and masturbated, all the while talking and muttering into two microphones at his sides. In these performances and in such early video installations as *Remote Control* (1971) and *Transference Zone* (1972), his ability to focus the viewer's attention on the concept of self –while simultaneously shocking, titillating, upsetting and disturbing the viewer– paved the way for the tidal wave of avant-garde performance and body art which flooded both the United States and Europe throughout the 1970s and 1980s.

Acconci's art has always been multi-dimensional. His process has involved many phases, including poetry, body art, performance, installation, sculpture, video and film, all focusing on the concept of self and identity, be that self and identity static or in flux. The exhibition at Ubu Gallery focuses exclusively on the photographing of the performance/body artwork of the period 1969 through 1973. This work divides itself logically into two categories: the first consists of the documentary photographs of performances either before audiences or in private, while the second is the "environment" photographs that were recorded solely as photoworks.

Currently focused on environmental urban and public art, Acconci was one of the finalists for this year's Hugo Boss Prize administered by the Guggenheim Museum.