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### Death and Dying

the cut

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MAG3, David Lillington and Wild Gift  
present

# DEATH AND DYING



Lorraine Douglas, Drawing, De Ateliers,  
Amsterdam 2002.

## **Death and Dying**

Curated by David Lillington

Wednesday 10 - Friday 19 September 2014

### **Opening**

Wednesday 10 September 2014, 19.00

with performances 19.30 by Verena Dürr and 20.00 Roman Gerold

### **Video Screenings**

Thursday 11 September and Wednesday 17 September 20.00

## **Exhibition**

drawing, painting, photography, sculpture

## **Opening times**

Tuesday - Friday 16.00-20.00 and by appointment 00 44 7813 958523 (David, or by text)

or +43 (0)676 340 9218 (Gue Schmidt)

## **MAG3 Projektraum, Schiffamtsgasse 17, 1020 U-Bahn Schottenring, exit Herminengasse**

<http://www.wildgift.org.uk/death-and-dying/about/>

*Death and Dying* will consist of two performances, two evening screenings of videos by 13 artists and an exhibition showing work by 30 artists. As early as 1984 sociologist Allan Kellehear wrote, 'to say that our contemporary societies are "death-denying" has no theoretical or practical explanatory value.' In 2001 Deborah Boardman, curator of the exhibition *Mortal*, (University of Chicago) disclosed bravely: 'in my own life a fear of death compelled me toward art projects that would comfort and assuage it.' Similarly, Verena Dürr (performing on Wednesday the 10th) has written, 'my approach is: through the issue of death to examine life.' Some artists have worked with the subject for years, some respond to specific events, personal or out in the world. Much of the work tends towards theatre. This is a show about art as well as about death, with a huge range of approaches: social, quotidian, bodily; realist, romantic or about the inner voice.

And as imagination bodies forth

The forms of things unknown, the poet's pen

Turns them to shapes, and gives to airy nothing

A local habitation and a name.

—*A Midsummer Night's Dream*.

## **List of Artists**

### **I. Performance**

**Verena Dürr**, Austria

Fegefeuerlyrik

Poetry and electronic music

Wednesday 10. September, 19.30

Verena Dürr presents *Prima Materia*, a poem about poisonous plants and dangerous expressions of love. And *Die Alkaloide der Liebe*, a darkly romantic text full of metaphors of decay and vanity, and breathing the spirit of fin-de-siecle-decadence.

Verena Dürr is a poet, performer and musician. She lives and writes in Vienna.

She earns her daily bread as a kitchen assistant.

In 2014 Dürr was the first winner of the newly established Hautnah Prize (ÖI Radio with RadioKulturhaus) for Performance Poetry.

**Roman Gerold**, Austria

Aflenz Dance of Death

Reading/audio-drama

Wednesday 10 September, 20.00

A stranger appears – most likely around noon – through a hole in the ground into a sleepy Styrian spa town. To the delight of the villagers, he brings back to life a grandmother who died many years ago. People cannot believe what happens next.

The Aflenz Dance of Death is a live audio-piece approximately ten minutes long. It is at once cheap novel, fairytale, science fiction, generational drama and much more, but it provides no realist portrait of a milieu. Much is hidden between the lines and a lot can only be heard at night. Important influences are H.C. Artmann, as the author of fairytales, and the fantasy writer, Paul Scheerbart.

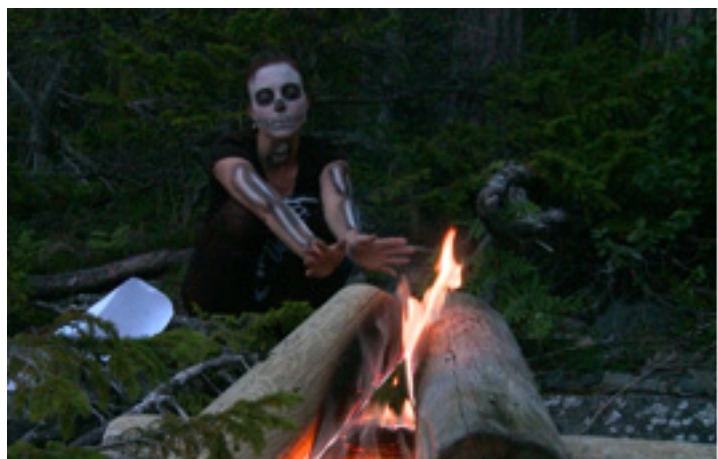
Roman Gerold grew up in Aflenz and Kapfenberg. He is a journalist, author and musician. He has written extensively on the Dance of Death genre.

## **2. Video Screenings**

Thursday 11 September, 20.00

Wednesday 17 September, 20.00

Screening of 13 artists' videos on the theme of death and dying. Total running time 80 mins.



Malin Ståhl - We Didn't Say No

**Fabienne Audéoud**, France, She Prepared the Staging of her Death, 2000, 8 Mins

**Kate Davis and David Moore**, UK, The Cut, 2010, 3 Min

**Philip Hoffman**, Canada, Somewhere Between Jalostotitlan and Encarnacion, 1984, 6 Min

**Sanna Linell**, Sweden/UK, Innocent When You Dream, 3 Min

Innocent When You Dream was shot in a forest in Sweden on the site of a village which has been entirely lost. So it is about the death of an entire society. The village was almost certainly where some of Linell's ancestors lived. The foundation stones remain, which seems to be why no trees grow there. The script is an annotated version of Tomas Tranströmer's poem The Clearing.

**Ophélie Malassigné**, France, The Letter, 2009, 1 Min

**Petrina Ng**, Canada, Objectivity 3, 2007, 1 Min

**Owen Oppenheimer**, UK, Nowhere Really, 15 Min

**Artavazd Peleshian**, Armenia, End, 1994, 8 Min

**Elizabeth Price**, UK, The Woolworths Choir of 1979, 2012, 20 Min

In 2012 Elizabeth Price won the Turner Prize

**Bartosz Sikorski**, Austria, 1 bit pixel, 2009, 39 seconds

**Audrey Reynolds**, UK, Lenoir, 1.24 Min

**Malin Ståhl**, Sweden/UK, We Didn't Say No, 2008, 10.23 Min

Dialogue based on the Shakespeare plays Hamlet (Ophelia), A Midsummer Night's Dream (Bottom) and Twelfth Night (Clown).

Death (Clown) - plays the French horn

White Canary (Bottom) - plays the trumpet

X (Ophelia) - plays the clarinet

**Christina Stuhlberger**, Germany, 25 Years Later, 2009, 1 Min

Total running time 80 Minutes

### **3. Exhibition**

Note:

\* indicates work that has not been exhibited before Death and Dying

**Emi Avora**, Greece/UK

Fallen Pieces, 2014, photograph, 240 x 117.5 cm

\*

Suggestion of Elsewhere, oil on canvas, 42 cm x 29.7 cm, 2014

\*

**Carolina Chew**, Brazil

Yours Sincerely, 2014, Silver, hallmarked, 1.2 x 1.4 cm x 0.9 mm

\*

From: Myths To: Life, metal, dimensions variable, 2014

Made in a foundry in Brazil for the exhibition

\*

**Alicja Dobrucka**, Poland/UK

I like like you, I like you a lot, slide-show, 2008-2011

Dobrucka: "This is a personal work, about family and the experience of death and mourning. It responds to the tragic loss of my 13-year-old brother Maks, who drowned while on a scout trip in May 2008 in Poland." She says that the photographs also function as a commentary on a new, post-Communist generation in Poland, many of whom, like Maks, were obsessed with Western, mostly American images of military heroism. In this way images of grief also "document a certain loss of Polish identity."

**Lorraine Douglas**, UK

Drawing, De Ateliers, Amsterdam 2002, photograph

Douglas: "There is not a lot to say. But that in itself is significant. During my time at De Ateliers I worked on a series of incidental works. These were unadvertised and made to be chanced upon in passing. This piece was imagined quickly. It wasn't rehearsed and apart from placing the chair in a specific spot I didn't know myself how it would appear.

In that respect it was a gestural act. I set up the camera in my studio and when my neighbour walked in I asked him to press the shutter when I had stopped drawing. There was only one person in the audience, myself, and one photograph taken. The photograph has not been shown before."

\*

**Chilo Eribenne**, UK/Austria

Whole In Your Head, 2011, C-Print auf Dibond, 121 x 81 cm

Text in Photograph:

"Nil by mind, yet subterfuge entry via the senses. Life cut short by short-circuiting the function to self-awareness via constant blasts of media overkill. Superpower manipulation supporting the goal of supreme puppet-masters - what chance people revolution?"

Valérie Favre, Germany

With thanks to Galerie Barbara Thumm / Mit Dank an Galerie Barbara Thumm

Short Cuts (untitled), 2010, Oil on canvas, 20 x 50 cm

From the Suicide Series:

Suicide (In der Badewanne), 2007, Oil on canvas, 24 x 18 cm

Suicide (Jumping in Front of a Car), 2009 / 2011, Oil on canvas, 24 x 18 cm

Suicide (Seneca, Bled to Death), 2010 / 2011 oil on canvas, 24 x 18 cm

Suicide (Alexander McQueen, Hanged), 2011, oil on canvas, 24 x 18 cm

Suicide (After 'The Eyes of Laura Mars', directed by Irvin Kershner), 2010 / 2011, oil on canvas, 24 x 18 cm

Suicide (Ulrike Meinhof), 2010, oil on canvas, 24 x 18 cm

**Nicky Hirst, UK**

Preparation After Death, 1996, remade 2014

Table and all the materials needed for the 'last offices': the procedures performed shortly after a person's death has been confirmed.

**Marc Hulson, UK**

Four drawings

from the series, "Cast", 1998 - 2014 / ongoing, graphite on paper. 28 x 26 cm framed

**Birgit Jürgenssen, Austria**

Four Polaroids, each:

Untitled, 1979, SX 70 Polaroid, framed 34 x 29 cm

With thanks to Galerie Hubert Winter and Estate Birgit Jürgenssen

**Tamara K.E., Georgia/Germany/USA**

Untitled, 2013, oil on ricepaper, 18 x 12 inches

**Hiroe Komai, Japan/UK**

Suicide Paintings, pastel on paper, 2014, each 20 x 13 cm

Osamu Dazai (Writer 1909-1948)

Ryunosuke Akutagawa (Writer, 1892-1927)

Yukio Mishima (Writer, 1925-1970)

Toshiro Mifune (Actor, 1920-1997)

Raizo Ichikawa (Actor, 1931-1969)

All these Japanese actors and writers committed suicide.

\*

**Annie Lovejoy, UK**

Dead Real, 2014, photographic image sequence

Lovejoy: "28.05.03: a coroner calls to tell me Alan Boreham has died. It takes a few seconds to realise he means my old friend Cat. 'Would you be prepared to take responsibility for his estate and funeral arrangements? He has no family and you are the first person in his address book.' 'OK' I say. A group of strangers (artists and activists), brought together by the death of a mutual friend, take the business of funeral arrangements into their own hands. Deadline: 07.06.03 (ten days)"

\*

**Elizabeth Magill, UK/Ireland/Canada**

Man with Skull, 2010, oil on postcard, framed 41 x 35.5 cm

**Marilyn Manson, USA**

Death Mask, 1998, fibreglass. Made by the Manson for a video for the album Mechanical Animals.

Kindly loaned by writer K.L.Gillespie

\*

**Piper Mavis, USA/UK**

Mary Cassidy, Los Angeles, 1950's, 2006, Cibachrome, 9 x 9 inches

Mae and Don West, Lake James, September 1949, 2006, Cibachrome, 9 x 9 inches

**McGrath Makers, UK**

Halima Begum, Donald Dunn, Sonya Holder, Arthur Locke.

Dance of Death (The Jester and Death), textile figures, 2014

McGrath Makers is an organisation for people with learning difficulties.

\* commissioned for the exhibition

**Assunta Abdel Azim Mohamed, Austria**

Death as Seducer, 70 x 100 cm, biro on paper, 2013

Untitled, 80 x 60 cm, biro on paper, 2012

\*

In 2013 Mohamed was nominated for the Parz Art Award and for the Walter Koschatzky Art Award.

**Goia Mujalli, Brasil/UK**

Collage, Acrylic and oil on Paper, 2014,

Residues, 20 x 25 cm

Lungs, 20 x 15 cm

Dark Heart, 15 x 20 cm

Bones, 23 x 23 cm

\*

**Maia Naveriani, Georgia/UK**

Broken Game, 2014, Watercolour and coloured pencil on Paper, 24 x 32 cm

\*

**Fabian Peake, UK**

From the series, The Burial, 1 & 2, 2014, charcoal on paper, 55.5 x 75.5 cm

Peake: "After reading a harrowing article about the death by starvation of a young boy, unreported by his mother for two years, I wrote a poem which tried to make sense of her state of mind. It suggests that in her disturbed state she was really burying herself, not her child. In a series of drawings, handwritten words from the poem are randomly scattered and overlaid, swamping the paper. They conjure the burial and mummification of the boy, lying in his cot under old blankets and detritus."

\*



**Harriet Poznansky, UK**

Drawing, paint on paper, 2014

\*

**Lukas Pusch, Austria**

Truckdriver's Grave, Siberia, photograph with frame, 87 x 70 cm

**Petra Sterry, Austria**

From the series 'I Delimit Myself' (original painting from the film 'I Delimit Myself'), 2013, blood on paper, 70 x 97 cm unframed.

\*

Help me, 2014, acrylic on paper, 72.4 x 102.3 cm with frame

\*

**Nicola Streeten, UK**

Four original drawings for graphic novel Billy, You and Me, 2010, A5/A4

Winner of a British Medical Association award.

Copies of Billy, You and Me are available in the gallery and can be bought online at Amazon.de

\*

**Sophie Tiller, Austria**

Grave panels: Ferdinand, Frieda, Konrad, Maximilian

Four c-prints, 13 x 18 cm on Aluminium, edition 3+2 AP, 2007/2014

Tiller: "I feel the need to sustain the grave panels, to restore them, to bring them back to life, to breathe life into them by giving them my eyes. By giving them a part of my body I feel close to the deceased. I envision how life and death could look through the eyes of someone else.

'The finitude of the image ultimately reflects the fatal finitude of one's own life. Thus every picture that wants to conserve life and vanquish death, bears death.'

Roland Barthes."

\*

**Sonia Tuttiet, UK**

Weeping Willow Woman, 2014, textile, height 23 cm

Tuttiet: "Willow trees, especially weeping willows, are symbols of death. They are traditionally planted in graveyards. In the Middle Ages it was common to place a willow branch inside a coffin to ward off evil spirits. In Greek myth Persephone was associated with the willow. She ruled the underworld during winter, to then arise and rule the fertile spring."

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