



02/09/11—01/10/11

## ***Here's the Tender Coming (WHOOPEE) We're all Going to Die***

Brian Dillon (IE/GB), Gardar Eide Einarsson (NO/US), Martin Healy (IE),  
Kate Murphy (AU), Kiron Robinson (AU), Lee Welch (IE/US)

**Preview 7pm – 9pm Friday 2nd September 2011**

'Relegated to the secret, private space of the home or the anonymity of the hospital, death no longer makes any sign' – Philippe Ariès, *The Hour of Our Death*

**Seen as an event of human life, death can be regarded from an ontological outlook – as at the very core of being – rather than as a metaphysical deferred reality. *Here's the Tender Coming (WHOOPEE) We're all Going to Die* plays out a dialogue concerning the reclamation of death within the condition of life, a space where finitude is integral, death is never far from the mind of the artist, and present on the surface, just underneath, or within the text of their work.**

**The exhibition aims to interrupt the disjunction of life and death in contemporary Western society, operating via narrative, anecdotal, philosophical, symbolic, phenomenological, performative and intertextual means; it features video works – Kiron Robinson's *On Photography and Death* and Kate Murphy's *Cry me a Future*; a Gardar Eide Einarsson 'flag' work; a text piece by writer and critic Brian Dillon; a temporal performance/installation by Lee Welch; and a new work by Martin Healy.**

Hegel, writing in the late 1700s does not equate Death with an absolute negation – and hence termination – of life, but sees it as possessing a dialectical energy that spurs life onward, increasing its possibility. Life and death he maintains, share an intimate relationship as two reciprocal forces; they are dialectically polarized rather than diametrically opposed. While Heidegger goes further, suggesting in *Being and Time* that Death is the determining factor of selfhood. Be it through the hope in the rewards of an afterlife, or through losing oneself in everyday affairs of productivity and accumulation, to live in denial of the presence of a certain and immanent death, he posits, is to give ourselves over to a state of ontological concealment.

This present disembodiment from our mortality has been accelerated by the degree of technologization and bureaucratization associated with death, which has occurred within a relatively brief period of human history. As Philippe Ariès points out, 'Death was always public. Hence the profound significance of Pascal's remark that one dies alone, for at that time one was never physically alone at the moment of death. Today his statement has lost its impact, for one has a very good chance of literally dying alone, in a hospital room'.

Ariès' five historical models of death illustrates the transition from the "public death of the past" to the "hidden death of the future" where death is attributed to disease rather than fundamental to the human condition. He cites Tolstoy's *The death of Ivan Ilyich* (1886), as heralding in the age of medicalized death. Dying is presented as an ugly and indecent act where the public are denied access. Our present day 'death system' is then, according to Sean Ireton, both depersonalised and desocialised: 'Whether we realize it or not, we are alienated from our dying more than ever before, and it is the task of writers, philosophers, and general thanatologists to alert us to this fact and help restore us to our humanity.'

Kate Murphy's self-portrait *Cry me a future (Dublin)*, pays homage to festive periods spent alone reminiscing about the past and wondering what the future holds. Murphy's recording of a visit to a psychic alludes to our desire to search for answers of what awaits us in the future while exploring societal anxiety about relationships, money, grief and loss. Recorded, filmed and edited in Dublin, this is the first showing of the work here, or outside of Australia.



Lee Welch's work *Guest Host or Around & About*, exists in obverse states within, and outside of, the gallery space, reaches out to us, upon us presently, and into our future. A text *Feeling as a Metaphor* precedes the exhibition, during the course of the exhibition a platform provides space for a video installation, the platform in turn serving as a locus for a future performance by the artist.

Gardar Eide Einarsson's *Black Flag With Hole* acts in the first instance as an ominous, unknowable, act or sign. Beneath the surface facts permeate its fabric, the changing state of a nation and the lives of millions of its inhabitants, via its previous outing as a working flag – evidenced by the remnants of rust on its seam – and into the gallery space. Based on the Romanian revolutionary flag of 1989, for which the traditional coat of arms was removed creating a symbolic coup d'etat that announced the removal of the state (Romanian Socialist Republic) from the nation (Romania), the work was previously exhibited at the Sydney Biennale.

Kiron Robinson's video installation *On Photography and Death* is a filmed conversation with fellow artist Sanja Pahoki in which she discusses the possibility of seeing her grandmother for the last time and her attempts to create and retain the memory of this meeting through the photographic even as it unfolded before her.

Brian Dillon presents us with a fragment of a narrative, a young nameless woman searches for her missing–*presumed dead*–lover among the ruins of a modernist building, permeated with the ghosts of dead words... while Martin Healy presents new work for the exhibition – a black and white photographic print and a small bronze cast.

**Curator's note:** Each exhibition at Pallas Projects is forwarded by an artwork element, or text, by or about the artist. In this instance we are presenting a PDF artwork by Lee Welch.

#### Artists' biographies:

**Brian Dillon** is a writer and critic based in Canterbury. He is UK editor of Cabinet magazine and Tutor in Critical Writing at the Royal College of Art. His novella, *Sanctuary*, was published by Sternberg Press in May 2011, and an edited anthology, *Ruins*, by Whitechapel Gallery/MIT Press in September 2011. He is author of *Tormented Hope: Nine Hypochondriac Lives* (Penguin, 2009), which was shortlisted for the Wellcome Trust Book Prize, and *In the Dark Room* (Penguin, 2005), which won the Irish Book Award for non-fiction. He writes regularly for such publications as *frieze*, the Guardian, the London Review of Books, Art Review and Artforum. A collection of his essays, *Culture & Curiosity*, will be published in 2012.

**Gardar Eide Einarsson** was born 1976, Oslo, and lives and works in New York. Einarsson is known for works whose apparent directness belies a complex and circuitous web of meanings. In his (usually black and white) works he employs the visual language and slogans used by rebels and revolutionaries, as well as authoritarian and political institutions. He has exhibited in the Biennale of Sydney 2010; Whitney Biennial 2008; and PS1, New York. Solo exhibitions include recent shows at Team Gallery, New York; Nils Stærk, Copenhagen; and Standard (Oslo).

**Martin Healy** was born in London in 1967. He was awarded the International Studio Programme residency at PS1, New York in 2000/01 and took part in the Artists' Residency Programme at the Irish Museum of Modern Art in 2007. In 2008 he was awarded a residency at the Centre Culturel Irlandais in Paris and he was the recipient of the Temple Bar Gallery & Studios and HIAP-International Residency Exchange award in 2010. Solo exhibitions include *Facsimile* at Rubicon Gallery, Dublin (2009), *Skywatcher* at Roscommon Arts Centre (2008), and *I want to believe* at the Royal Hibernian Academy, Dublin (2007).

**Kate Murphy** lives and Works in Sydney. Her video practice examines the interplay between portraiture and the various forms and traditions of documentary including film and TV documentary, reality TV and the home video. Her first solo exhibition, *Britney Love* was held in 2000 at Canberra Contemporary Art Space, following a residency there. Other solo exhibitions include *The note*, BREENSPACE, Sydney (2010); and *Cry me a future*, National Portrait Gallery, Canberra (2009).

Murphy has exhibited internationally including Art Gallery of New South Wales; Museum of Contemporary Art, Sydney; Museum of Contemporary Art, San Diego; Green on Red Gallery, Dublin; and Amelie A Wallace Gallery, New York.

**Kiron Robison** uses a range of mediums including neon, video, photography and installation to investigate the idea of doubt and failure as constructive devices. He graduated from the Victorian College of the Arts in 2004, where he currently works as a lecturer in the Photography department. Robison has exhibited nationally and internationally, including: *Immanent Landscape*, Kurumuya Museum, Japan (2011); *If I take the time will I get it back*, Sarah Scout, Melbourne (2010); *Unseen Forces*, Institute of Contemporary Art, Sydney (2010); *And the Difference Is*, NUS, Singapore (2008); *17th of December 1987*, West Space, Melbourne (2008); *Octopus 8*, *Softness in the Rock*, *Hope in Disappointing Times*, Gertrude Contemporary, Melbourne (2008). From 2005 – 2007 Robison was a Gertrude Contemporary Studio resident.

**Lee Welch** was born in Louisville, KY in 1975. He is currently undertaking an MFA at Piet Zwart Institute, Rotterdam. His work has been exhibited widely, including the solo exhibitions: *At the still point of the turning world*, Galway Arts Centre, Galway (2009); *Never Odd or Even and other pieces*, The LAB, Dublin (2008); *falling somewhere in-between*, Queen Street Studios Gallery, Belfast (2006). He has contributed to publications such as the CCA's *2HB* Volume 6, a quarterly publication dedicated to creative writing, *Shifter 16: Pluripotential*, a multi-disciplinary magazine that was launched in Printed Matter and Options with Nostrils edited by Alexis Vaillant. He received the Banff Residency at The Banff Centre, Canada (2010). Welch was Founder and Director of *Four*, an exhibition space in Dublin and has recently formed *One Thousand and One Nights* a project which appears through a myriad of guises and forms that frame a dialogue between being and becoming, the past and the present.

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**Pallas Projects/Studios** is a not-for-profit initiative run by artists Mark Cullen and Gavin Murphy, active for fifteen years in Dublin's city centre. Pallas Projects continues to collaborate with leading peers to engage and develop current Irish contemporary art, through a continued commitment to solo projects by Irish and international artists, alongside occasional thematic group exhibitions, and initiated exchanges with artists' groups around Ireland and abroad.

#### Further reading:

Sean Ireton, *An Ontological Study of Death*. Duquesne University Press, 2007

Philippe Ariès, *The Hour of Our Death*, translated from the French by Helen Weaver. Vintage, New York, 1981

Martin Heidegger, *Being and Time*, translated by John Macquarrie and Edward Robinson, Blackwell Publishing Ltd. London, 1962

Jean Baudrillard, *Symbolic Exchange and Death*, translated by Iain Hamilton Grant, London, Sage 1993

#### Special thanks:

Signe Havsteen and Caroline Bøge at Nils Stærk; Eivind Furnesvik at STANDARD (OSLO); Gunnel Wåhlstrand; Ciléne Andréhn at Andrehn-Schiptjenko; Feargal and Miranda at The Joinery

#### Finnisage:

Lee Welch will give a short performance to invited guests in which he speaks through the words, images and actions of others. This ventriloquist position adopted by Welch is clearly situated in the present but composed completely from fragments and voices from the past, yet it is not historicizing. His sources become letters, signs and symbols in a new language which traverses or shortcuts multiple histories.

#### Listings Information:

Preview: 7pm – 9pm Friday 2nd September 2011

Dates: 2nd September – 1st October 2011

Venue: Pallas Projects – 23 Lower Dominick Street, Dublin 1

Days: Thursday – Saturday, 12 – 6pm

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