

19 SEPTEMBER – 29 NOVEMBER

DCA

THOMAS HIRSCHHORN

IT'S BURNING EVERYWHERE

GALLERY ONE: THE UNFORGETTABLE (SUBSTITUTION 2), 2007

Wood, card, tape, fabric, carpet, plastic, mannequins, clothing, paper, photocopies, electrical wire, acrylic paint, spray paint, plastic laminate, rope, furniture, printed matter, fluorescent lighting, shoes, shoe laces, iron numbers, rocks, chains, padlocks, artificial beards.

The Unforgettable (Substitution 2) was originally installed at the Stephen Friedman Gallery, London in 2007. It consists of two sculptural assemblages made from plywood, cardboard, packing tape and mannequins, as well as fragments of images and headlines torn from magazines or downloaded from the internet. Hirschhorn dissects these media reports by taking headlines or commentary out of their original context, appropriating them as “a kind of cruel poetry” – he wants to go “beyond the limits of information” and create new and surreal connections in their meaning. The mannequins are brutalised by the artist, punctured with industrial sized nails and subjected to primitive amputations, referring to the human cost of conflict. The sheer volume of imagery, text and raw material in Hirschhorn’s work creates a physical assault and bombardment of information that is confrontational and intense. *The Unforgettable* refers to the multiple layers of representation as mirrored in the media and in popular culture. The artist finds his reference in the life-sized cardboard cut outs that function as representations of public figures; such as politicians at public rallies, or film stars promoting their latest movie or body builders endorsing protein shakes. The recent sociological phenomenon of “Flat Daddies” exemplifies for Hirschhorn, the broad proliferation of identity transformed into image. In this experimental project, children of absent US soldiers have taken to surrogate cardboard parents, accompanying them to the playground or at the dinner table. Hirschhorn explains: “*The Unforgettable* is a three-dimensional collage where the pictures fight against today’s tendency of not touching what is non-positive. Art production is not only fun, not only glamorous and fashionable. The destroyed bodies are a testimony of the non-positive. I want to touch what can’t be touched, I want to invite people not to turn their eyes away from the non-positive. The world is only entire when it possesses all components. With *The Unforgettable*, I do not want to make the world more understandable but more complete.”

GALLERY TWO: IT'S BURNING EVERYWHERE, 2009

Wood, card, tape, fabric, perspex, mannequins, paper, photocopies, wooden objects, electrical wire, bulbs, acrylic paint, spray paint, plastic, fluorescent lighting, artificial hair, felt-tip pen.

It's Burning Everywhere is a new work installed for the first time at Dundee Contemporary Arts. The artist and DCA have collaborated closely to produce the work. The exhibition is an immersive installation created from the most basic everyday materials including mannequins, wedding dresses, strip lights, jerry cans, perspex, cardboard, parcel tape, photo-copies and masses of wooden objects. These sculptural environments have been described by the artist as “collages in the third dimension”; they include an overwhelming accumulation of objects and images that simultaneously blur the boundaries between western consumerism and violent world conflict and create endless and often contradictory associations. The vast fallen tree sculpture diagonally intersects and collides with the architecture. The artist provided the following pre-text for the work:

It's burning everywhere,
It's burning far away - it's burning in my neighbourhood,
It's burning in the 'conflict zone',
my house is burning, I am burning myself,
there is no escape from it,
because I am the 'conflict zone'.

On Saturday the 12th of September, during the installation of this exhibition, the front page headline of *The Guardian* newspaper read “I took some flesh home and called it my son”. The article written by Ghaith Abduk-Ahad continues “They picked their way through a heap of almost a hundred charred bodies and mangled limbs which were mixed with ash, mud and the melted plastic of jerry cans... “We didn’t recognise any of the dead when we arrived,” said Omar Khan, the turbaned village chief of Eissa Khail. “It was like a chemical bomb had gone off, everything was burned. The bodies were like this,” he brought his two hands together, his fingers curling like claws. “They were like burned tree logs, like charcoal.” In no way is the *It's Burning Everywhere* installation a specific retelling of this or any other war atrocity but it says something of the reality of the materials used in the exhibition. These incendiary and timely environments are not about moral relativism but express aspects of the human condition.

ANCILLARY SPACE: «UR-COLLAGE», 2008

Also presented are works from Hirschhorn’s «*Ur-Collage*» series. The artist explains: “An «*Ur-Collage*» is a simple, primitive, prehistoric collage. I want to give form to the origin (ur-spring) of a collage. They are called «*Ur-Collage*» because they are original collages; I would not like to be able to make any simpler collage. The obvious feature of an «*Ur-Collage*» consists in its creating a new world from only two elements of the existing world. These two elements or images are printed matter, and it is that which associates the two images, namely, that they are printed matter. One of the elements of printed matter is a double-page advertisement, and the other element is an image printed out on a home printer. I don’t say that this latter image, the picture of a dead, destroyed person, comes from the internet as if it came from another world, because this image is also of this world. The one image is not accused and the other is not accusing; rather, I want to connect the two images with one another, to bring them together; I want to glue them together into a new worldview. What connects the two elements before I have glued them together is that they are both images of the existing world surrounding me. They are elements, images of our undivided world, of our only world. I live in this complex, chaotic, cruel, beautiful and wonderful world. I want to be happy in it and I want my work to reflect that. The «*Ur-Collage*» is a basis for this. I affirm the world in which negativity is also shown and in which the hard core of reality, of negativity is not bracketed off. I want to show also this hard core. I do not want to be a cynic or a cunning devil. I do not want to look away; I do not want to turn away and I do not want to be overly sensitive. I want to be attentive and I want to create a new world alongside and in the existing world. I want to do this with «*Ur-Collage*». It shows that; it asserts that; and it defends that. The «*Ur-Collage*» is the form of this newly created world. To make an «*Ur-Collage*» means to be in agreement with the world. To be in agreement means to look. To be in agreement means to not turn away, To be in agreement means to resist, to resist the facts. An «*Ur-Collage*» is not information, not journalism, not commentary. An «*Ur-Collage*» creates a truth and I am concerned with giving a form to this truth.”

ABOUT THE ARTIST

Thomas Hirschhorn is an artist whose commitment and energy makes him an inspiration to fellow artists and he is also respected outside of the art community. Born in Bern, Switzerland in 1957, Thomas Hirschhorn is one of the foremost artists of his generation and has exhibited widely around the world. Recent solo exhibitions include: *The Bijlmer Spinoza Festival*, Amsterdam, (2009); *Poor Tuning*, Kurimanzutto, Mexico City, (2008); *Jumbo Spoons and Big Cake*, Musée d'art contemporain de Montréal, Montreal (2007); *24H Foucault*, Palais de Tokyo, Paris (2004); and *Cavemanman*, Barbara Gladstone Gallery, New York (2002). Group exhibitions include *Walking in My Mind*, Hayward Gallery, London (2009); *Unmomental*, New Museum, New York (2008); *How To Live Together*, 27th Fundação Bienal de São Paulo, Brazil (2006); *Documenta 11*, Kassel, Germany (2002) and *The Venice Biennale* (1999). He has received numerous awards for his work including the *Prix Marcel Duchamp*, 2000 and the *Joseph Beuys Prize* in 2004.

FURTHER READING

For *It's Burning Everywhere*, Thomas Hirschhorn supplied the following booklist - a list of books he read or re-read whilst preparing the exhibition. A selection of these titles and previous exhibition catalogues of the work of Thomas Hirschhorn are available to study in our Information Space.

Francis Naumann: *AFFECTIONATELY, MARCEL: THE SELECTED CORRESPONDENCE OF MARCEL DUCHAMP*

Bernard Marcadé: *MARCEL DUCHAMP (BIOGRAPHY)*

T.J. Demos: *THE EXILES OF MARCEL DUCHAMP*

Raymond Carver: *WHERE I'M CALLING FROM*

Raymond Cousse / Jean-Luc Bitton: *EMMANUEL BOVE: LA VIE COMME UNE OMBRE (BIOGRAPHY)*

Jacques Rancière: *IST KUNST WIDERSTÄNDIG?*

Jacques Rancière: *THE IGNORANT SCHOOLMASTER*

Thomas Bernhard: *MEINE PREISE*

Carl Seelig: *WANDERUNGEN MIT ROBERT WALSER*

Harald Szeeman: *MUSEUM DER OBSESSIONEN*

Sebastian Egenhofer: *ABSTRAKTION – KAPITALISMUS – SUBJEKTIVITÄT*

Antonio Negri: *THE PORCELAIN WORKSHOP (FOR A NEW GRAMMAR OF POLITICS)*

Marcus Steinweg: *BEHAUPTUNGSPHILOSOPHIE*

Marcus Steinweg: *SUBJEKTSINGULARITÄTEN*

Marcus Steinweg / Rosemarie Trockel: *DURAS*

Hélio Oiticica: *THE BODY OF COLOUR (CATALOG)*

Yve-Alain Bois: *PAINTING AS MODEL*

Gilles Deleuze: *DIFFERENCE AND REPETITION*

Gilles Deleuze: *EXPRESSIONISM IN PHILOSOPHY: SPINOZA*

Manuel Joseph: *AMILKA AIME PESSOA*

Jacques Derrida: *VOYOUS*

Martin Heidegger: *HOLZWEGE*

Philippe Lacoue-Labarthe: *LE COURAGE DE LA POÉSIE*

Alain Badiou: *EST-IL EXACT QUE TOUTE PENSÉE ÉMET UN COUP DE DÉS*

Alain Badiou: *BEING AND EVENT*

Alain Badiou: *CASSER EN DEUX L'HISTOIRE DU MONDE*

NOTES ON IT'S BURNING EVERYWHERE

Thomas Hirschhorn's work resonates with powerful events in the world throughout history and also with works of philosophy, literature and art. Below are a selection of quotations relevant to Thomas Hirschhorn's work for DCA:

"I really don't know if it is possible to watch a fire without some enjoyment"

FYODOR DOSTOYEVSKY, *THE POSSESSED*

"Mutually-antagonistic visions of humanness. On the one hand, I see, I desire a humanity that is relatively happy... presentable, a species that is well-defined, neat, limpid, community - oriented (but presentable to whom, for whom, for what Eye). On the other hand, what emerges from me, when I write, and constructs itself infinitely thereafter, is a human organization of an unspecified species - grimy-black. as filthy-black as possible, thus already bright, indeed gilded in its bright blackness, racked above all by the cruelty of man against man... by war, hunger, torture, massacre, prostitution."

PIERRE GUYOTAT, *LIVRE*

"When the rich wage war, it's the poor who die"

JEAN PAUL SARTRE, *THE DEVIL AND THE GOOD LORD*

"The bombing of Hamburg where, amidst the din, the stench, and the chaos, the frenzy of abjection turns into sinister beauty"

JULIA KRISTEVA, *THE POWERS OF HORROR*

"To represent war in words or in pictures requires a keen, unflinching detachment. When Leonardo da Vinci gives instructions for a battle painting, he insists that artists have the courage and the imagination to show war in all its ghastliness."

SUSAN SONTAG, *REGARDING THE PAIN OF OTHERS*

"That a gory battlescape could be beautiful - in the sublime or awesome or tragic register of the beautiful - is a commonplace about images of war made by artists. The idea does not sit well when applied to images taken by cameras: to find beauty in war photographs seems heartless. But the landscape of devastation is still a landscape. There is beauty in ruins."

IBID

"The television war has meant the end of the dichotomy between civilian and military. The public is now participant in every phase of the war."

MARSHALL McLuhan, *WAR AND PEACE IN THE GLOBAL VILLAGE*

"It seems that the desire to see is stronger than horror or disgust"

GEORGES BATAILLE, CITED IN *FORMLESS* BY YVE ALAIN BOIS AND ROSALIND KRAUSS

"A Fire of intense and incredible fury was threshing the parapets of the trench."

HENRI BARBUSSE, *UNDER FIRE*

"There is a shower of shrapnel above us. Meteorites flash and scatter in fearful flight in the heart of the yellow clouds. Revolving missiles rush through the heavens to break and burn upon the hill, to ransack it and exhume the old bones of men; and the thundering flames multiply themselves along an even line. It is the barrage fire beginning again."

IBID

"The artist is a mirror to the world. The world is falling apart."

STEVEN PARRINO, *THE NO TEXTS*

INTERVIEW



DCA: *It's Burning Everywhere* is an incendiary title for an exhibition... foreboding, cathartic... It chimes with the world-state. It creates wide-ranging social and political associations. Can you say more about the title?

THOMAS HIRSCHHORN: First of all; it's just a title - it's just for giving a name to the work. I never want to illustrate - with the work - a title. The title is the title, the work is the work. *It's Burning Everywhere* wants - once more - to assert that there is only one world, only one unique world: The world we are living in. Our world. It's not burning in the neighbour's house and not in my house. His house is also my house. It's burning in my house too.

DCA: Your use and transformation of discarded materials is very specific. Can you say more about these decisions?

TH: I think as an artist it's important to love the material you are working with. But to love does not mean to be in love with one's material or to lose oneself in it. Rather, to love one's material means to place it above everything else, to work with it in awareness, and it means to be insistent with it. I love the material because I decided in favour of it - therefore I do not want to replace it. Since I decided in favour of it - and love it - I cannot and do not want to change it. The decision about the material is an extremely important one. That is the Political. And because I made that decision, I cannot yield to wishes and demands for 'something else' or 'something new'.

DCA: In your recent talk for the Hayward Gallery, you mentioned the term 'subjecters' to describe the role of mannequins in your work. As both *The Unforgettable (Substitution 2)* and *It's Burning Everywhere* have numerous mannequins it would be useful for you to describe their function.

TH: *The Subjecters* is the title of an exhibition in Spain in October but also the global-term for all the works I have made with mannequins or part of mannequins so far - so also for *It's Burning Everywhere*. I call the mannequins which are in those works "Subjecters", the Mannequin (or the part of mannequins) is not the Subject - its a Subjecter, the Subjecter is an invention of mine - it stands for what I cannot give a name but for what I can give form (and must give form - as the artist) and I worked it out with the form of mannequins which is not new in the history of art - but which is a form to express "the closest - far-away of myself", that's why the mannequins, in Spain, I wanted to do a work which owns this title "Subjecter" for its own, not as a global-term but as a title - "Subjecter" will be the only work with this title, thats why "Subjecter" is written without "The" and in singular, it will be one of "The Subjecters".

DCA: The «*Ur-Collage*» series contains shocking images that you have found and juxtaposed with images from the fashion press. When coupled with the wedding dresses with fire imagery attached to them (that are a component within *It's Burning Everywhere*), your work has a capacity to jolt an audience. We think this is very important, that artists hold up a mirror to society. Can you comment on these works?

TH: I do not agree with the term "shocking images" - I do not know what that means, I do not know does it make sense - today - to use terms as this. So I cannot comment on a word I never use, but I can explain the work «*Ur-Collage*». This work is so called because they are original collages. I would not like to be able to make any simpler collage. The obvious feature of an «*Ur-Collage*» consists in its creating a new world from only two elements of the existing world.

These two elements or images are printed matter, and it is that which associates the two images, namely, that they are printed matter. One of the elements of printed matter is a double-page advertisement, and the other element is an image printed out on a home printer. I don't say that this latter image, the picture of a dead, destroyed person, comes from the internet as if it came from another world, because this image is also of this world. The one image is not accused, and the other is not accusing; rather, I want to connect the two images with one another, to bring them together; I want to glue them together into a new worldview. What connects the two elements before I have glued them together is that they are both images of the existing world surrounding me. They are elements, images of our undivided world, of our only world. I affirm the world in which I live and I want to affirm also the negative side of this world. I affirm the world in which negativity is also shown and in which the hard core of reality, of negativity is not bracketed off.

I want to show also this hard core. I want to turn toward the negative; I do not want to be a cynic or a cunning devil. I do not want to look away; I do not want to turn away and I do not want to be overly sensitive. I want to be attentive and I want to create a new world alongside and in the existing world. I want to do this with «*Ur-Collage*». It shows that; it asserts that; and it defends that. The «*Ur-Collage*» is the form of this newly created world. To make an «*Ur-Collage*» means to be in agreement with the world. To be in agreement does not mean to approve. To be in agreement means to look. To be in agreement means to not turn away. To be in agreement means to resist, to resist the facts. An «*Ur-Collage*» is not information, not journalism, not commentary. An «*Ur-Collage*» creates a truth and I am concerned with giving a form to this truth. The «*Ur-Collage*» wants to create a new truth. It is something fundamental for me, something essential.

DCA: You are very committed about non-exclusive audiences gaining access to your work and you do this by regularly presenting work outwith of a gallery. This and through your choice of everyday materials; tell us about your endeavour to make work that is non elitist and intended to be accessible to all.

TH: Because I do not want to make a work "accessible to all" or "non-elitist" I invented the definition "Non-exclusive-Audience" or "Non-exclusive Public - it's an important definition for me. I will join you a diagram (**see opposite**) which wants to explain it precisely. I want to work for the "Non-exclusive Public" or the other. Working for the other means - first of all - to work for the other within myself. It also means working for a non-exclusive public. The other can be my neighbour or can be a stranger, someone who frightens me, whom I don't know and don't understand. The other is someone I did not think of and did not expect. The non-exclusive public is not just 'all' or 'the mass' or 'the majority', the non-exclusive public consists of the others, the sometimes more and sometimes less numerous 'others'. Through and in my work I want to work for a non-exclusive public. I want to do everything in order to never exclude the other from my work and I want to include the other, always and without conditions. I want to include the other through the form of my work. The other is also the reason why I make no distinction between works in public space, in a commercial gallery, in an art fair, in a museum, in an Art Centre or in an alternative art space. That is the Political. To work for the other enables me to position myself as an artist on the outside of the spectrum of evaluation.

I want, always, to build a platform with my work. In the gallery, in the museum, in the alternative exhibition space and in the public space. Creating a platform enables others to come in contact with the work. I want all of my works to be understood as a surface or a field. This field or surface is the upper surface that enables access or contact with art. The impact or friction takes place on this upper surface, and through a contact, the other can be implicated. This surface – my work – must be a locus for dialogue or for confrontation. I think that art has the power and capacity – because it is art – to create the conditions for a dialogue or a confrontation, directly, one-to-one, without communication, without mediation, without moderation. As an artist I want to consider my work as a platform, a platform which is a clear opening toward the other. I always want to ask myself: Does my work possess the dynamic for a breakthrough? And I ask myself: is there an opening, is there a path into my work? Does my work resist the tendency toward the hermetic? My work must create an opening; it must be a door, a window or even just a hole, a hole carved into today's reality. I want to make my artwork with the will to create a breakthrough.

DCA: You have a very strong work ethic. You talk about your interest in "doing too much, giving too much, putting too much of an effort into something". Where does this come from and why do you view wastefulness as a tool or weapon?

TH: To me Art is the Tool or the Weapon not wastefulness or any other "guideline". I understand art as a tool to encounter the world. I understand art as a tool to confront reality. And I understand art as a tool to live within the time in which I am living. I always ask myself: Does my work have the ability to generate an event? Can I encounter someone with my work? Am I – through my work – trying to touch something? Can something – through my work – be touched? Doing art politically means considering the work that I am doing today – in my milieu, in my history – as a work which aims to reach out of my milieu – beyond my history. I want – in and through my life – to address and confront universal concerns. Therefore I must work with what surrounds me, with what I know and with what affects me. I must not give in to the temptation of the particular – but on the contrary – try to touch universality. The particular – which always excludes – must be resisted. For me this means that I want to do my work, the work that I am doing here and now, as a universal work. That is the Political.

DCA: I don't think DCA has ever had so much material installed in an exhibition before... tell us about the "more is more" approach.

TH: "More is more - less is less" as "energy: yes! quality: no!" are "guidelines" for me to do my work. I want to invent myself guidelines, I do not want to depend to definitions of others as: "political correctness" as "community art" as "aesthetic relational art" as "participatory art" as "trash art" as "installation art" etc., etc. I want to invent my own definitions as "Presence and Production" and I want to invent my own "guidelines" as "more is more, less is less". It means inventing one's own guidelines or appropriating them. My guidelines are: acting in headlessness; "Energy = Yes! Quality = No!"; being weak – but wanting to make a strong work; not economising oneself; self-expenditure; "Panic is the solution!"; being both precise and exaggerating; undermining oneself; being cruel vis-à-vis one's own work, being tenacious, "Less is less! More is more!"; "Never won, but never completely lost!"; having the ambition to coin a new concept with my work; assuming responsibility for everything concerning my work; accepting to look dumb in front of my own work; "Better is always less good!"; refusing all hierarchies; believing in the friendship between Art and Philosophy; being ready – because the first – to pay the price for one's work.

DCA: Having studied Graphic Arts, what advantages and disadvantages do you think this gives you over artists?

TH: My personal experience is unique and beyond advantage or disadvantage.

DCA: The viewer is an important part of the work? You are never concerned about being confrontational. What kind of reaction are you hoping to provoke?

TH: I want to do what I think I have to do, what I think it is necessary to do. To think - as an artist - that reactions are to provoke is stupid and reactionary. Like it's stupid and reactionary of the audience to feel "provoked" by an artwork. Art can do more. Art can give more.

DCA: There are some very interesting art historical references in your installations and approach to collage. I'm thinking here of references to Kurt Schwitters' *Merzbau* or the political collages of John Heartfield? How important are these art historical precedents to your work?

TH: The references are not important as reference. They are important as commitments and affirmations. I do completely assume that I am not the first artist working with mannequins - for example. Because there is the existence of the history (of art); I am not fighting against it - I love artists and a lot of artist's work in the past. And - as them - I am fighting for something.

SPECTRE OF EVALUATION

- INSTITUTION-DIRECTOR
- ART CRITIC
- CURATOR
- GALLERIST
- ART HISTORIAN
- COLLECTOR
- ART-PROFESSOR

THE OTHER

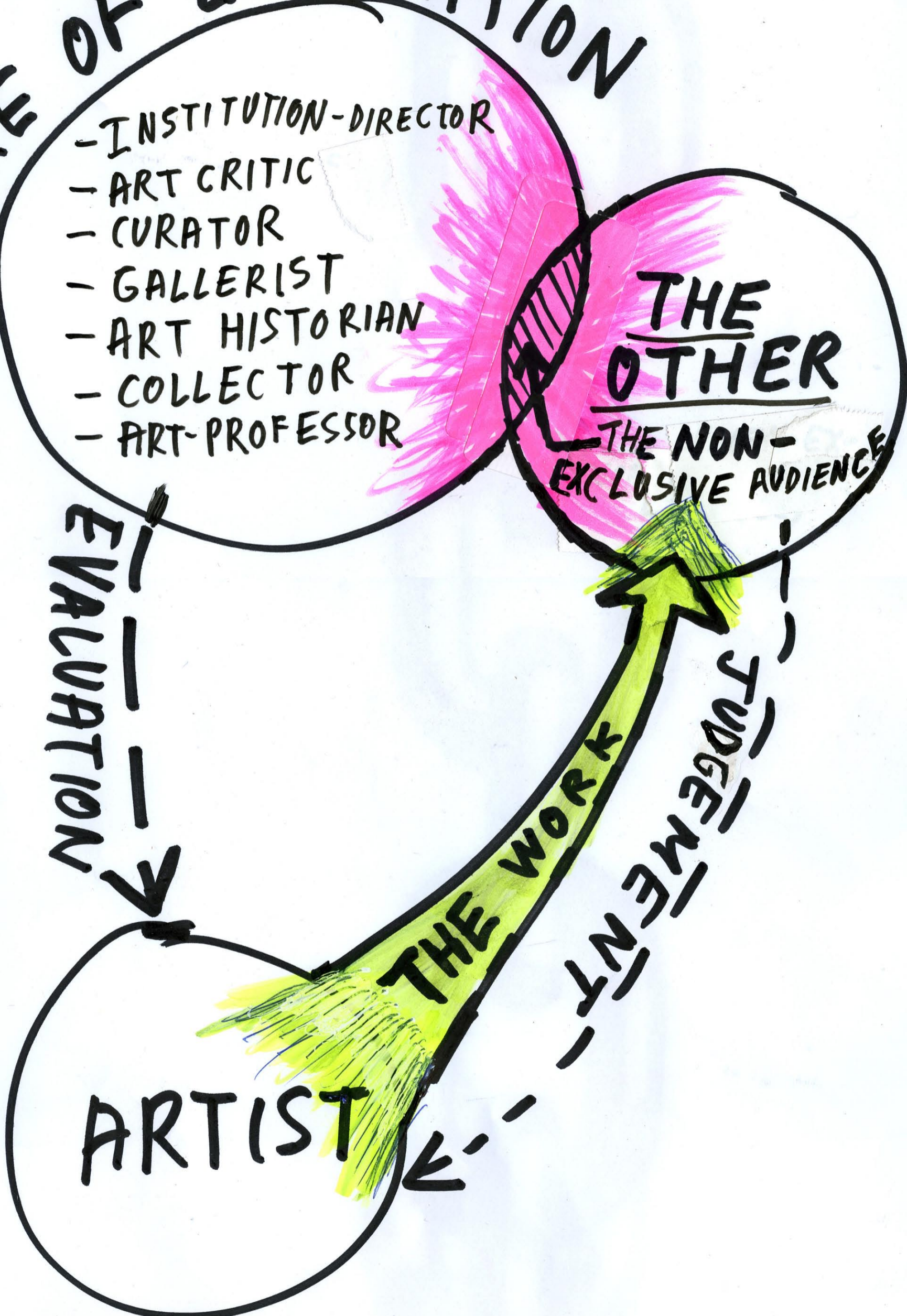
THE NON-EXCLUSIVE AUDIENCE

EVALUATION

ARTIST

THE WORK

JUDGEMENT



TALKS, TOURS AND EDUCATION

Please reserve a place through the DCA box office on 01382 909 900.

THOMAS HIRSCHHORN LECTURE

Thursday 17 September, 11am, DCA Cinema

A rare opportunity to hear the inspirational artist talk about his practice. Thomas's lecture will concentrate on *The Bijlmer Spinoza Festival* which he presented in a district of Amsterdam earlier this year. He will also discuss the presentation of his new work *It's Burning Everywhere*. The lecture is presented in association with Duncan of Jordanstone College of Art and Design. Booking is advisable.

ANGELA DIMITRAKAKI: WHAT IS TO BE KNOWN? THINKING ABOUT CONFLICT AND LABOUR IN CONTEMPORARY ART

Thursday 8 October, 7pm, Centrespace, Visual Research Centre, DCA

Angela Dimitrakaki is Lecturer in Contemporary Art at the University of Edinburgh. Her work on contemporary art and politics has appeared in *Third Text*, the *Oxford Art Journal* and edited collections, and she is currently working on several projects exploring the impact of globalisation on art since the 1990s.

PROFESSOR JAMES WILLIAMS: NECESSARILY POLITICAL, ABSOLUTELY REAL, PERVERSELY ENTHUSED

Thursday 29 October, 7pm, Meeting Room, Level 5, DCA

Professor James Williams lectures on Philosophy at the University of Dundee. As a writer and lecturer, Williams has a specific interest in 20th Century French Philosophy (Deleuze, Lyotard, Foucault, Kristeva, Derrida, Badiou) Postmodernism, Poststructuralism, Aesthetics and Political Philosophy. The many books and articles authored by Williams include Gilles Deleuze's *Logic of Sense* (Edinburgh University Press, 2008), *Understanding Poststructuralism* (Acumen, 2005) and *Lyotard and the Political* (Routledge, 2000). He is currently working on the philosophy of time.

REGULAR GALLERY TOURS

Thursday 24 September, 7pm, Saturday 3 October, 1pm, Wednesday 4 November, 5pm and Tuesday 17 November, 1pm

Join one of the DCA Gallery Assistants for an insightful tour of Thomas Hirschhorn's powerful exhibition. Our Gallery Assistants are knowledgeable arts graduates and can offer a keen insight into how the artist developed the exhibition for DCA. Questions are encouraged.

CRITICAL ACTION GROUP

Wednesday evenings, 6pm, from 30 September to 4 November

The Critical Action Group is a project set up to share debate around DCA's exhibitions and support the voicing of various perspectives. Led by artist Andrea Sayers, participants will critically engage with Thomas Hirschhorn's artworks and will develop additional interpretation material to support *It's Burning Everywhere*; offering visitors to the exhibition an alternative perspective. Email community.education@dca.org.uk for more information.

RELATED FILM SCREENINGS

We enjoy asking the artists exhibiting in the gallery what films they would like to have screened in our cinema to coincide with their exhibition. The selections are sometimes surprising but also consistently illuminating of their practice. For *It's Burning Everywhere*, artist Thomas Hirschhorn proposed a series of Vietnam War films.

PLATOON

Tuesday 22 September 8.45pm

Oliver Stone / USA / 1986 / 120 minutes / 15

Written and directed by Vietnam veteran Oliver Stone (*JFK*, *Natural Born Killers* and *Wall Street*) with a brilliant cast including Willem Dafoe, Tom Berenger, Charlie Sheen and Forest Whitaker. *Platoon* is a brutal vision of war and won Stone both Best Picture and Best Director Academy Awards. Based on Stone's own experiences of Vietnam, *Platoon* reveals the horrors of war through the eyes of a young soldier.

APOCALYPSE NOW (REDUX)

Tuesday 29 September 7pm

Francis Ford Coppola / USA / 1979/2001 / 202 minutes / 15

An unforgettable, truly epic vision of the disasters of war. Coppola (*The Godfather Trilogy*) set out to take audiences "through an unprecedented experience of war and have them react as much as those who had gone through the war." Inspired by Conrad's 1899 story *Heart of Darkness*, Coppola's film sees Captain Willard (Martin Sheen) sent up river on a mission to kill Colonel Kurtz (Marlon Brando).

FULL METAL JACKET

Tuesday 6 October 8.45pm

Stanley Kubrick / UK/USA / 1987 / 116 minutes / 15

"You write 'Born to Kill' on your helmet and you wear a peace button. What's that supposed to be? Some kind of sick joke?" Director Stanley Kubrick felt *Full Metal Jacket* "was neither antiwar or pro-war". Shooting in the urban jungle of the yet to be developed Docklands of London makes this Vietnam a very different proposition to Coppola's or Stone's. Matthew Modine, R. Lee Ermey and Vincent D'Onofrio provide indelible performances.

THE DEER HUNTER

Tuesday 20 October 7.45pm

Michael Cimino / USA / 1978 / 182 minutes / 15

Michael Cimino's multi Oscar winner reveals the tight bonds but also traumatic effects of the Vietnam War on a group of blue-collar steel workers in Pennsylvania. Robert de Niro, Christopher Walken, John Cazale (in his last role) and Meryl Streep are the friends whose lives are profoundly changed by the war. The intensity of the scenes involving Russian Roulette are a shattering experience to watch. Michael Cimino trained as a painter at Yale before going to Hollywood to initially write scripts (including *Magnum Force* and *Silent Running*) before he became a filmmaker. *The Deer Hunter* was only his second film.

Keep up to date with the very latest news and information from DCA by visiting our website www.dca.org.uk or by subscribing to us on twitter <http://twitter.com/DCADundee>.

152 Nethergate
Dundee DD1 4DY
01382 909900
www.dca.org.uk

Scottish Charity no. SCO26631

Exhibition presented in association with Stephen Friedman Gallery, London
Private view supported by the Consulate General of Switzerland in Edinburgh

Exhibition open: Tue-Sat 10.30am-5.30pm, Sun 12 noon-5.30pm, open late Thu until 8.30pm Admission free

Dundee Contemporary Arts is supported by


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Arts Council

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