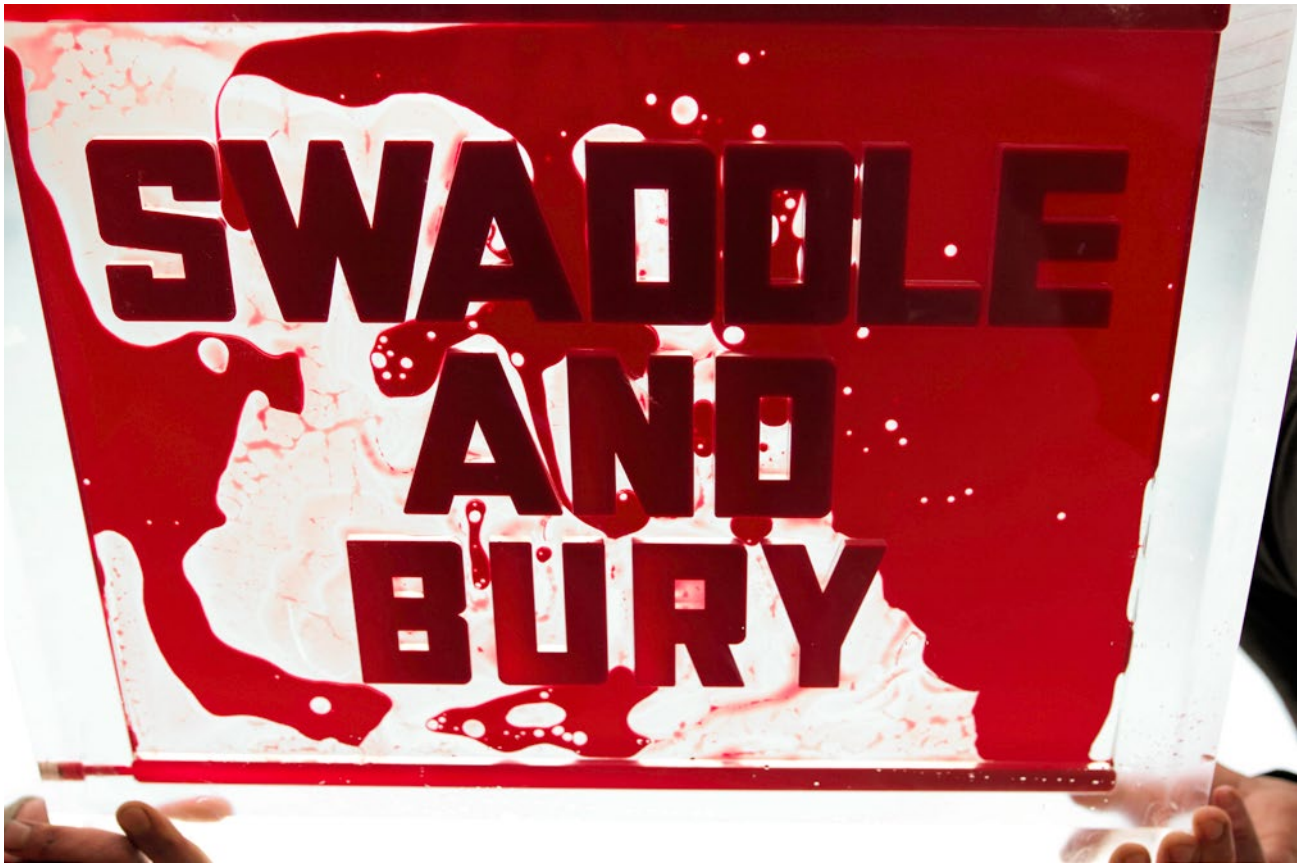
BLOODLINE ANDREI MOLODKIN
RUA RED, DUBLIN, 14.02.2020 - 27.03.2020



Bloodline, a five-week intervention, brings Andrei Molodkin's studio, The Foundry, near Lourdes in south-west France, to Rua Red. The gallery becomes an experimental laboratory tasked with researching the repressive language of power, censorship and exclusion. Cutting between Russian court decrees, media headlines and reports on institutional abuse in Ireland, texts are weighed, parsed, recombined and pumped into form through collective human blood, the last line of resistance. Molodkin's intervention is an urgent attempt to provoke, articulate and counter the language of separation and marginalisation. Molodkin comments:

> You are in a research laboratory. Nothing final is proposed. It's an uncertain process of attempting to respond to the language of social order. We struggle and we try. There's nothing absolute. Here utopia and dystopia sit together.
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> With the collapse of communism I saw the breaking of the social bond and this means you can do anything with the poor, the working class and the disenfranchised. But we must resist and also try to understand how this use of language acts to also make us censor ourselves. The language of power is always the same, it pushes people into the margins, and if they make you marginal, they can do anything with you. The work resists attempts to say you don't belong, that you are not part of this society.
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> We are all artists when we bleed. Your blood makes a gesture; it creates a signature. When I was in the army, a close friend shot himself in the heart with a high calibre gun. He was a very creative person and the army hated this. They kept trying to break his resistance. When his body was carried away it left a 300 meter long line of blood on the road. He left a mark, a line. A line we would not cross on the road. Our bloodline is his resistance.

In Russia we had the underground and self publication. We were not allowed to read many books or see many things, but people self-published at home and some even rewrote books. People could go to prison if these publications were discovered. If it is not from the underground, it is not real.

This work addresses the censorship of the cultural object, the official reasons given for why an art object must be closed or shutdown, so that you can be removed. I deploy the same absurd and formal language as the courts – “this piece of art encourages the violent change of the constitutional order”, “this piece of art represents the abuse of the state emblem and flag”, “this piece of art encourages the attack upon the life of the state official V. V. Putin for the purposes of termination of his state and political activities”, “you provoke hate speech”. You are framed as an anarchist, fascist, communist and these descriptions are employed and repeated by the media over and over again. In France, many people go to prison for just reposting material on Twitter or Instagram.

For commercial reasons everyone censors sensitive material. The large media companies do not like to show some of my work such as the blood passports. They censor themselves in the capitalist world because they rely on commercial support. The use of human blood is required to overthrow the system.

I want the people in Tallaght to engage with this work. I think they understand how power uses language to displace, separate and marginalise people and community. I want to promote engagement, through your blood and body, to know you have a voice.

The marginalised community in Tallaght will become complicit in the statements they are reading. By doing so they will forcibly engage with the objective statements of marginalisation.

Throughout the five-week intervention, the work in the Rua Red gallery will shift and change, introducing new dimensions to his ongoing enquiry.

Bloodline marks the completion of Rua Red’s two-year partnership with a/political and a programme that has brought artists including Franko B, kennardphillips, Kendell Geers and Democracia to Tallaght to produce new artworks that respond to the people and place of South Dublin County. These works highlighted and created critical discussion around some of the area’s most pressing socio-political concerns.

RUA RED
Ionad Ealaíne Átha Cliath Theas
South Dublin Arts Centre

a/political