

# TRAUMA

7 July - 4 September 2001

This exhibition explores some of the ways in which contemporary art addresses the idea of trauma, the impact of social and personal issues of consequence. Bringing together works by twelve artists, TRAUMA presents subjects that are simultaneously compelling and disturbing.

We are familiar with the idea of 'trauma' in both its original meaning of a physical wound or rupture as well as its now more common reference to psychological damage. A trauma is something inescapable, illogical, incomprehensible yet persistent and fascinating.

Works in the exhibition deal with a variety of concerns, from individual, personal trauma to the global, collective impact of extraordinary events. In this gallery, **Martin Boyce's** domestic shelving unit bears the signs of some aggressive incident, while international terrorism is explored in **Johan Grimmonprez's** remarkable video 'dial H-I-S-T-O-R-Y'. Like a number of other pieces in the exhibition, this work is as interested in how trauma is mediated via television news as it is in the direct experience of the event.

**Please be aware that the exhibition contains images that may be disturbing or unsuitable for young children.**

TRAUMA is a National Touring Exhibition organised by Dundee Contemporary Arts in collaboration with the Hayward Gallery for the Arts Council of England.

A fully-illustrated catalogue is available, price £ 9.95

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The experience of trauma on local and global scales has given rise to some of the most remarkable art of recent years. This exhibition explores some of the ways in which contemporary art addresses the idea of trauma. Bringing together works by twelve artists, TRAUMA presents subjects that are simultaneously compelling and disturbing.

The persistence of substantial trauma in our memories, despite efforts to forget, is explored by many of the works in the exhibition. Works by **Willie Doherty** and **Tracey Moffatt** share a sense of rupture, of the on-going resonance of significant moments.

Paper stack pieces by **Felix Gonzalez-Torres** and **Christopher Wool** engage our memories quite directly: you may take a piece of the work with you, like a souvenir, allowing it to stay with you long after leaving the gallery.

**Kendell Geers'** work also shows an interest in memory and recollection, rupture and fragmentation. In his 'Double Time' we see a figure clearly in distress repeating over and over that 'I'm gonna be fine', trying to suppress the possibility that he will not. The idea of psychological damage is also powerfully suggested in the creeping paranoia of the character presented in the film by **Ann-Sofi Sidén**.

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