



Stop all the clocks, cut off the telephone,  
Prevent the dog from barking with a juicy bone,  
Silence the pianos and with muffled drum  
Bring out the coffin, let the mourners come.

Let aeroplanes circle moaning overhead  
Scribbling on the sky the message He Is Dead,  
Put crepe bows round the white necks of the public doves,  
Let the traffic policemen wear black cotton gloves.

He was my North, my South, my East and West,  
My working week and my Sunday rest,  
My noon, my midnight, my talk, my song;  
I thought that love would last for ever: I was wrong.

The stars are not wanted now: put out every one;  
Pack up the moon and dismantle the sun;  
Pour away the ocean and sweep up the wood;  
For nothing now can ever come to any good.

WH Auden, *Stop all the clocks*, Age of Anxiety . 1936

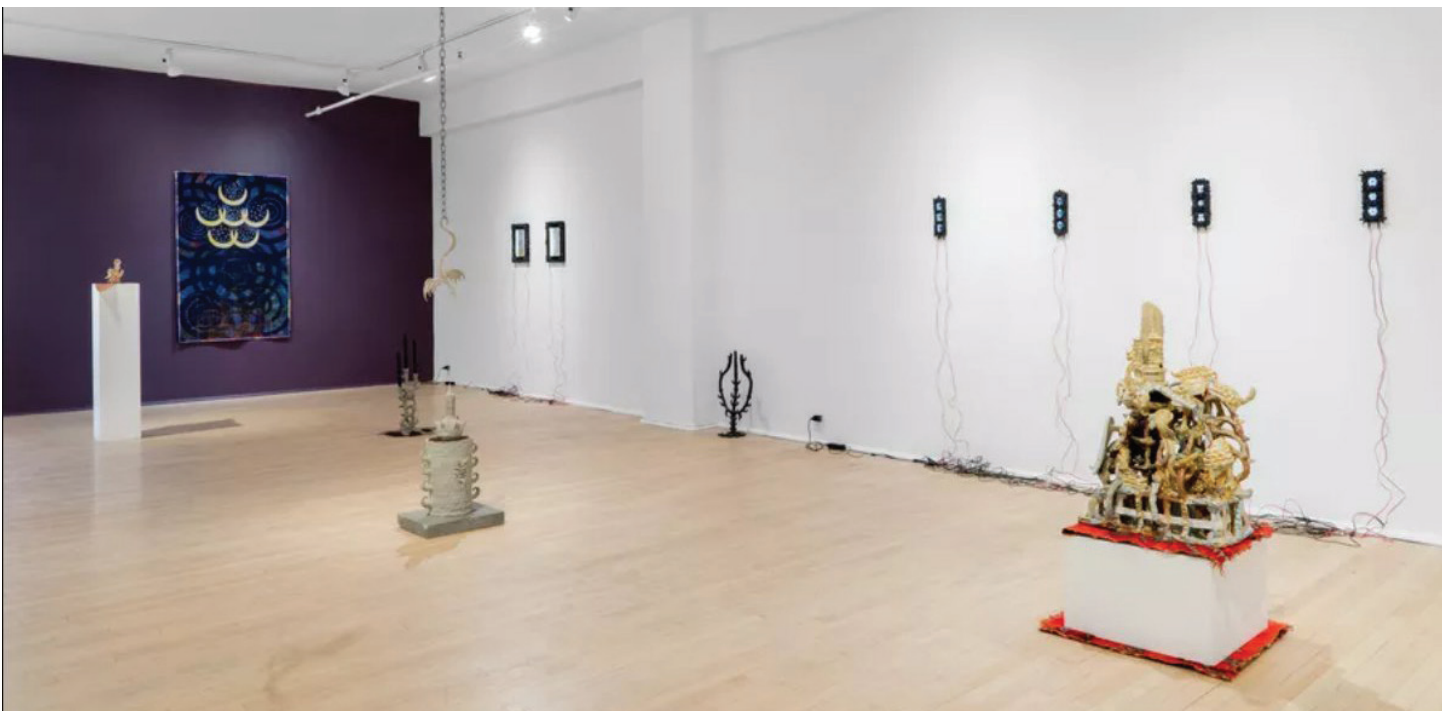
## *Annihilation*

....Galerie Joncas Laroche's show this spring, *Annihilation*....  
*Annihilation* features Artists: Dante Guthrie, Cleo Sjolander, Andrew Rutherford, Lindsay Lion Lord and William Mora.



he meaning of the word annihilation implies the complete obliteration of our world. Destruction precedes our experience of the exhibition. Enter the exhibit, and annihilation continues to follow.

The Poem *Stop all the clocks* was written by WH Auden who termed the period after the war as the “*Age of Anxiety*”. The brutality of industrialization as well as the growing threat of warfare changed the citizens’ state of mind to fearful and preoccupied. 2023, is a *Neo*-age of anxiety, where our state of mind has gone beyond fear and preoccupation. We are forced into an acceptance of annihilation. The lack of honesty pushes the limits- making freedom seem simultaneously within our reach and inconceivable. The gap between disillusionment and delusion is shrinking, sending us into a disordered but tranquil state of mind, much like the state of annihilation.



installation view, credit photo: Laroche Joncas



The art pieces communicate as a collection of artifacts. First, we are met with Cleo Sjolander’s gothic ceramic sculptures on our left, warding off danger. William Mora’s anachronistic ceramic sculptures are on our right, inviting us to investigate further. As we walk through the space, Dante Guthrie’s bronze casted sculptures appear on plinths, challenging our ideas of creation, object, and art piece. On the far wall we are presented with Lindsay Lion Lord’s Textile work, a large mystic quilt, communicating with us. Andrew Rutherfordale’s laser engraved SCOPY, and insects with aluminum frames, propose us a new alternative to the object - something which could include both the living and the dead.

The idea of our world no longer existing looms through the exhibit. A protective atmosphere, a desire to overcome the bad. Sjolander's Gargoyles could be warding off our own *Gargouille*. Is our current gargouille like the *gargouille* of the WH Auden's Age of Anxiety? The threat of a nuclear Armageddon?

*Annihilation* could be a response to our moment. However, our moment goes further than a nuclear Armageddon. In the past, we had the chance to hope that destruction could not reach us. In 2023, we are acutely aware that we will inevitably perish along with the enemy, with destruction, and with any ruination we face.

We've been designated a new condition. A condition defined by the urgency of capitalism. The current matter of owning nothing yet being content. The creation of a new, second nature, that we have the capability to manipulate and control. Accepting the consequences of these changes, while attempting to preserve our humanist values, autonomy and freedom

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Cleo Sjolander's pieces render this condition by presenting us sculptures that imply the existence of something frightening. *Flesh Renewal*, 2023 is a sharp ceramic frame, with a flesh-like material stretched out and caught into the sharp hooks. Sjolander's Piece plays with the skin as a metonym for the human. The piece of human is contained and hung within the frame.

Restricted from its own body and world.



Flesh renewal II, 2023, Terre cuite, latex  
22.9 - 15.2 - 3.8 cm, Cleo Sjolander  
credit photo: Laroche Joncas

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William Mora's *Guards* and *La Cucha Mé Dice 'No Hay Nada De Imposible, Solamente Hombres Incapables'*, 2023 touch into the gothic psyche and the entanglement of despair. The sculptures are relic-like, haunting us. They haunt while at the same time tormenting us of what our future brings and, reminding us of the state of the world. Fragmentation, ruin and dissolution. The myth of the relics creates an ambiguous tone, while implying the possibility of transcending one's own existence. The desperation to transcend one's own existence. *Annihilation*.

*Guards*, 2022, Stoneware et argile local, glasure  
61 - 45,7 - 33, cm William Mora  
credit photo: Laroche Joncas



Lindsay Lion Lord's *Gifts From The Past*, 2023, is a quilt with moon symbols sewn into the fabric. Offering us a blended path of time. The quilt is reminiscent of cave drawings, and figurations, sharing a story or message. The quilt has the atmosphere of Eden, a place where we would be safe. A gift given to us in order to heal from the past, to mend our histories. *Gifts from the Past* is the treatment we saved up for the future.



*Gifts From The Past*, 2023,  
Quilting cotton, cotton batting, thread,  
fibre reactive dyes, embroidery floss  
160 - 101,6 cm Lindsay Lion Lord  
credit photo: Laroche Joncas



x02, 2022, Bronze  
 20.3 - 15.2 - 0.8 cm Dante Guthrie  
 credit photo: Laroche Joncas



Dante Guthrie's *Quartered Procession*, and *Px01*, *Px02*, 2023 are bronze casts with thermal and textural alterations applied onto the metal. Revered objects, to be nourished through time. The use of bronze presupposes the permanence of the sculpture, the sculpture's strength and resilience. The casts come from Warhammer40k, a miniature war game. Warhammer takes inspiration from the medieval and renaissance period. It is set in the future, where a fictional human race is lost in a ongoing battle. The specificity of the sculpture's visual context suggest a direct relationship with the anxiety of second nature, manipulation, artificial intelligence, and warfare used to enforce power. Since the objects are also delicate and detailed they imply a force that lies within us; the endurance of our being, our capacity to create expansive worlds, stories, objects, and our desire for nurture.



Andrew Rutherfordale's *Reason's Nightmare* and *Insect Reliquary*, 2023 display natural organisms. The acrylic laser cut SCOBY, plays with the idea of our ability to control an organism. The SCOBY has been forced into a shape - while the bugs are propped in the frame and displayed with LEDs. There is a feeling of separation and containment. The exploration of the complexity of life and death. The existence of the soul, and how the technology of power over the body mediates the body and soul. The SCOBY being forced into a form creates an interaction between technological power and the SCOBY, resulting in the SCOBY acquiring its own subjectivity, consciousness and even personality. "*He who makes a beast out of himself, gets rid of the pain of being a man*" are the words that the SCOBY forms, expressing the melancholia of its own containment and the lack of freedom to exist.



Reason's Nightmare, 2023.  
 SCOBY gravé au laser sur panneau acrylique, encadrement aluminium lumieres LEDs  
 40.6 - 30.5 - 2 cm, Andrew Rutherfordale  
 credit photo: Laroche Joncas

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*Annihilation* acts as a ritualistic archive that seeks to transform our moment and propose a version of freedom. The exhibit engages with the gothic and shows us the positive power of the repressed. *Annihilation* questions the transcendent desire to live beyond death by leaving a form of matter behind, despite our annihilation. Together, the artists in *Annihilation* propose what would happen if the end of history came today. The exhibit contemplates whether freedom is attainable and whether the only way to reach it is through *Annihilation*. The power of ambiguity and the lack of truth; how the only way to win the game is to not play the game.