



**Jillian McDonald (Ca)**  
***Undead in the Night***

Performance: 28, 29 & 30 May 9pm-01am.

Do you dare to enter the forest for a walk in the dark? Be very very quiet, you are not alone!

Out in the forest in the middle of the night the performance *Undead in the Night* came alive with 72 actors, 2 horses, 2 violin players, an opera singer, a boat and liters of blood. The observer becomes a visitor in a living horror movie. Starting at twilight a bus transfers the audience 8 people at a time to an undisclosed forest location. Following a path in the dark various scenes appeared along a 3 km long horror track.

The artist placed two undead creatures (hideous Zombies and stunning Vampires) in the same scenes with their victims, violating the codes and boundaries of the horror genre, and created an impossible scenario.

Jillian is interested in Zombies and Vampires as radically different yet universally recognizable archetypes of horror film monsters that rarely if ever appear together. They share the evil power to turn victims into monsters, and caught in the unknowable position between "alive" and "dead" they have the power to fascinate and terrorize.

Zombies and Vampires have their own iconographies and characterizations that are as different as night and day. Zombies moan as they stagger stiffly and unconsciously in packs towards their single goal – to catch and consume the flesh of the living. Gruesome and rotting, they are ordinary people reincarnated as characterless and soulless ghouls. Although they are brutish, vile, and almost unstoppable, they are neither resourceful nor clever, and are imminently expendable. Vampires slink and pose with agility as they move towards the forest's edge. Aristocratic, powerful, seductive, exotic, elegant, timeless, and mysterious, they have a rich immortal life and feed off human blood. Victims sometimes beg to be "turned" into these fascinating creatures.

**Jillian McDonald** is a Canadian artist with roots in Winnipeg and Newfoundland. She lives and works in New York. Her work in video, web art, and public intervention is often performative and relational. In her recent videos, she is interested in the American cult of celebrity, the fantasy that buoys extreme fandom, and the mechanisms of fear as entertainment at work in horror films. Her work examines the ways film genres affect their audiences, and the fan sub-cultures that fuel them. The presence of her image in this work serves not as a self-portrait, but as a projection of universal emotions such as desire or fear. *Screen Kiss* (2005) features romantic scenes from Hollywood films starring popular actors into which she inserts her image and manipulates the existing narrative in a soft critique of celebrity obsession. In *The Screaming* (2007), Jillian trespasses digitally into popular horror films such as *The Shining* and *Alien*, screaming at the monsters to scare them away or blow them to smithereens. In public works, she engages an audience comprised of a very general public that is not necessarily expecting art or gathered in established arts venues. *Zombies in Condoland* (2008 Nuit Blanche, Toronto) is a large-scale performance where passersby are invited to play a part in the spectacle of a low budget horror film shoot.

**Jillian McDonald** was born 1971 in Edmonton, Canada. Recent solo shows and projects include Moti Hasson Gallery in New York; La Sala Naranja in Valencia, Spain; YYZ in Toronto. Group exhibitions and festivals featuring her work include among others: The Edith Russ Haus for Media Art in Oldenburg, Germany, MMOCA in Wisconsin, The Whitney Museum's Artpart, 404 International Festival of Electronic Art in Argentina, The Sundance Online Film Festival in Utah, La Biennale de Montréal, ISEA in Estonia. McDonald received grants from The New York Foundation for the Arts, The Canada Council for the Arts, Turbulence, The Experimental Television Center, The Verizon Foundation, and Pace University among others.

Lilith Performance Studio is the first combined production studio and arena for visual art performance in Europe. The studio originates new large-scale performances by inviting visual artist to create exceptional performance pieces in a close collaboration with the Studio, from conceptualization to presentation.