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Review: DaDaFest 2009 - Resistance by Liz Crow

DAO

25 November 2009

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By Susan Bennett

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Susan Bennett

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Urban Centre, Liverpool. On

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now, until

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is a splendid

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bottom end of Greenland Street in Liverpool but it's not easy to find, even for a local. There is a series of inexplicable spiked metal fences around three of its sides. This means you are powerless to either exit or enter the area easily - which subliminally prepares you for the production.

It is little known outside the disabled community that Hitler organised something called Aktion-T4, a programme of mass murder which targeted disabled people and became the blueprint for the Final Solution to wipe out Jews, gay people, gypsies and other social groups.

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Liz Crow, in film and voice-overs projected on two screens and a wall



Resistance, installation view. Photo courtesy Roaring Girl Productions



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canvas, brings
to life the stark
fear on the
faces of
disabled
people at
selection time.



Still from Resistance. Photo courtesy Roaring Girl
Productions

We see relief,
then survivor's
guilt at not
being chosen

that day and the agonies of being herded forcibly onto a blacked-out bus,
destination unknown but final.

While those left behind lie eight to a dormitory whispering and wondering
about what happened to their friends, you see a drinks party held by the
good doctor in charge of the establishment.

They are celebrating their noble duty to give nature a helping hand
following their 1,000th dispatch, Benedict. He is mocked as being as
useless in life as he was useful in death – he had plenty of gold fillings.

Shocking is too inadequate a word; brutal comes somewhere nearer. But
before we put up our mental shutters, we're rescued by a white line drawn
in the leaves. It's the signal to move to another part of the exhibition and a
chance to draw breath.

I was hungry, but it felt indecent to eat. I was gashed, humbled, wondered
where I would have come in the order of selection.

I was angry at the thought of someone deciding I had to die because I
didn't fit, confused about what I should do about it, worried I'd be capable
of something similar, wondering if I was so intolerant, and unwittingly
promoting the cult of normal by doing nothing to challenge it.

If great art is defined as stopping people in their tracks and making them
think, this production is up there with the best.

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Find out about the work of Liz Crow on her website.

**Read more about the show, and the venue, on the Contemporary
Urban Centre's website**

Comments

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Friendly URL: http://www.disabilityartsonline.org/Resistance_Liz_Crow

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