

**The Centre For Dying On Stage** is a research body and performance project that generates new artistic undertakings, anchored to notions around death and the stage. Since 2013 the Centre archives, collects and collates instances of unexpected deaths that have occurred during moments of performance in the public domain. The Centre also comes to life through various real life iterations. Throughout 2016 the Centre is operating in collaboration with Cow House Studios, Rathnure, Co Wexford as part of the year-long curatorial residency of Kate Strain, kindly supported by the Arts Council.

The 2016 residents of the Centre For Dying On Stage residency at Cow House Studios are Jessica Foley, Marjorie Potiron & Lisa Hoffmann, Steven Randall, and The Artist and Himself at 29 (TAH29).

**Jessica Foley** is a Dublin based artist and researcher, often working through writing and collaboration. Through her practice she actively engages collaboratively with people, material and stories to support dialogic situations and enactments. Since 2010 Foley has been working with engineering researchers at CONNECT, Trinity College Dublin. Throughout her PhD research she has been developing an open-ended choreographic process to support thinking, imagination, and creative experimentation within techno-scientific research contexts. She also works closely with words as material, generating short stories, essays, experimental fiction, and texts for performance and film.

**Marjorie Potiron & Lisa Hoffmann** are a collaborative duo from France and Germany, working together since meeting in 2013. They find mutual ground through a shared consideration of philosophy, politics and poetry, inducing interrogative forms that align with existentialist and situationist thought. Questioning the every-day and observing society, they highlight anomalies through elements as diverse as exaggeration, the supernatural, détournement, the absurd... Their practice integrates mediums such as performance and installation, resembling a kind of film, as they become ever more persistent in their obsessive commitment to incorporating elements of reality in their work. Recent projects have been hosted by: The Artist Ambassador Convention (UK), EXPO Milano 2015 (IT), le BBB centre d'art (FR), Kunstfest Weimar (DE), Museum of Odessa Modern Art (UA)

**Steven Randall** is an interdisciplinary artist, based in the United States. He works with sculpture, photography and installation to examine the relationship between consumer, commodity, and transformation. Within a culture of feverish consumption and retinal impatience, he often employs a meticulously manufactured realism to recreate "fast" objects by the slowest means possible. Randall's work has been included in various exhibitions around the United States. He is also the recipient of numerous awards including the Toby Devin Lewis Fellowship Award, a Sculpture Fellowship through the Virginia Commission for the Arts and a Visiting Artist Grant through the Institute for Electronic Arts.

**The Artist and Himself at 29 (TAH29)** is a transhistorical genome and hyper-object which operates and co-activates humour and retroactive-irony as a way to approach the site of change and agency in the present. The artist, Alex Mirutziu is part of this collective alongside his twenty-nine-year-old-self. TAH29 is informed by the museological activity of the artist as the most unartistic of anything in existence. The artist is continually standing in for and filling some other body; an observation which only Keats could have made in a letter to Richard Woodhouse. The collective's gravitational pull comes from phenomenology of presence and from the notion of a reality without presence developed by Graham Harman.