



Kira Perov, Bill Viola
(Photo: Bill Viola Studio)

Bill and I are most honored that four video works will be installed in St. Moritz church in the city of Augsburg as part of the church's 1000 year anniversary celebrations.

The works have been integrated into the spiritual environment of the church that John Pawson has created with his austere but at the same time harmonious reworking of a sacred space. The memories of this space are represented by the artifacts that contain the essence of the church, the presence of humanity in its layers of continuous use: of weddings, baptisms, funerals and prayers from generation to generation.

Austerity, however, can also mean clarity and it is with an open mind that we experience the resonances created between the church and the video works. The interpretation of the videos changes depending on the placement of the work and the inner state of the viewer. In this church which has been a place of worship for one thousand years, we can reflect, with the aid of the videos, on the passage of time, the acceptance of our mortality, receive comfort in our grief, and be part of a cleansing ritual for transformation, a reaffirmation of life. Water Martyr, Three Women, Observance, and Ablutions can guide us in these meditations and give us the space of time for these reflections. We are grateful for this opportunity to be part of the future memory of St. Moritz church.

Kira Perov, Bill Viola

Long Beach, California,
February 22, 2019

www.billviola.com

**Katholische
Pfarrkirchenstiftung St. Moritz
Cityseelsorge**

der katholischen Kirche
in Augsburg
Pfarrei St. Moritz
Moritzplatz 5
86150 Augsburg

Telefon 08 21 / 25 92 53-0
Telefax 0 821 / 25 92 53-19
mail@moritzkirche.de

www.moritzkirche.de



Die Kirche St. Moritz ist
mit einer induktiven
Höranlage ausgestattet.

All photographs with the kind
permission of Bill Viola.

Cover: Bill Viola, Water Martyr, 2014

Performer: John Hay.

Photo: Kira Perov

Text translation: Wendy Schröfl

Design: Uwe Schlenz

**1019 - 2019
tausend jahre
moritzkirche
augsburg**



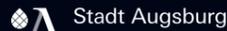
ein jahr **tausend**

We would like to thank all friends and sponsors of Moritz Church for their support whether it be financial, active, personal or otherwise. Without their contribution our work here, present and future, would not have been and will not be possible. A special thank you to all companies, firms and organisations that have supported us financially and encouraged us with ideas during our jubilee year preparations in 2018/19.

Moritz Church is open daily from 8.30 a.m. till 6.45 p.m.
Please note the times of our church services.

Admission to the Bill Viola video exhibition is free.
Donations would be appreciated.

gefördert von:



Verein Ausstellungshaus für christliche Kunst e.V.



BILL VIOLA

INFINITE JOURNEY

09.03. - 01.09.2019



**1000 JAHRE
MORITZKIRCHE
AUGSBURG**

BILL VIOLA INFINITE JOURNEY

Bill Viola in Moritz Church

Four Video works
for the 1000 year Jubilee.

9th March till 1st September 2019

As part of the "1000 Year Jubilee" celebrating its foundation, Moritzkirche Augsburg has invited Bill Viola to present four of his most important video works in the sacred space of the church. Bill Viola, a true pioneer of video art, captured the interest of a broad international audience with masterpieces in this field. He reached further acclaim with his great success at the Biennale in Venice in 1995. His works continue to fascinate the public. In this special jubilee year, 2019, it is a great honour for us at Moritzkirche to be able to display these exhibits in four specially designated places within the church.

Michael Grau, curator

About Bill Viola

Bill Viola was born in New York in 1951 and graduated from Syracuse University in 1973. A seminal figure in the field of video art, he has been creating installations, films, sound environments, flat panel video pieces and works for concerts, opera and sacred spaces for over four decades. Viola represented the US at the Venice Biennale in 1995. Other key solo exhibitions include: **Bill Viola: A 25-Year Survey**, The Whitney Museum of American Art (1997);

Exhibition Opening
9th March 2019, at 8 p.m.

Discussions on art
Sunday 24th March at 3 p.m.
Tuesday 21st Mai at 7.30 p.m.
Friday 26th July 6.30 p.m.

The Passions, J. Paul Getty Museum (2003); **Bill Viola – Visions**, ARoS, Aarhus (2005); **Hatsuyume (First Dream)**, Mori Art Museum, Tokyo (2006); **Bill Viola, visioni interiori**, Palazzo delle Esposizioni (2008); **Bill Viola**, Grand Palais, Paris (2014); **Bill Viola. Electronic Renaissance**, Palazzo Strozzi, Florence; **Bill Viola. Installations**, Deichtorhallen, Hamburg; **Bill Viola. Retrospective**, Guggenheim Bilbao (all 2017)); **Bill Viola: Visions of Time**, SESC (Social Service of Commerce), São Paulo, Brazil (2018); **Bill Viola / Michelangelo: Life, Death, Rebirth** at the Royal Academy of Arts, London (2019).

About Kira Perov

Kira Perov is Executive Director of Bill Viola Studio. She has worked closely with Bill Viola since 1979, managing, creatively guiding and assisting with the production of his video works and installations. She edits all Bill Viola publications and organizes and coordinates exhibitions of the work worldwide. Kira Perov earned her BA (Honors) in languages and literature from Melbourne University, Australia in 1973.



Water Martyr, 2014

Water Martyr is one of four works that are derived from the permanent large-scale video installation Martyrs (Earth, Air, Fire, Water), unveiled at St Paul's Cathedral, London in May of 2014. As the work opens, an individual is shown on the ground in stasis, a pause from his suffering. Gradually there is movement as an element of nature begins to disturb his stillness. As he is raised by his ankles, water starts to cascade from above. The stronger the water rages, the more the martyr's resolve remains unchanged. In its most violent assault, the water represents the darkest hour of the martyr's passage through death into the light. The Greek word for martyr originally meant "witness." In today's world, the mass media turns us all into witnesses to the suffering of others. The martyrs' past lives of action can help illuminate our modern lives of inaction. They also exemplify the human capacity to bear pain, hardship, and even death in order to remain faithful to their values, beliefs, and principles. This piece represents ideas of action, fortitude, perseverance, endurance, and sacrifice.

Color high-definition video on flat panel display mounted vertically on wall 42 3/8 x 24 1/2 x 2 5/8 in. (107.6 x 62.1 x 6.8 cm) 7:10 minutes Executive producer: Kira Perov; Performer: John Hay



Kreuzkapelle



Observance, 2002

A steady stream of people slowly moves forward toward us. One by one they pause at the head of the line, overcome with emotion. Their gazes are fixed on an unknown object just out of sight below the edge of the frame. An air of solemnity and sorrow pervades the scene. Individuals sometimes touch each other gently or exchange brief glances as they pass. Couples comfort one another in their shared grief. All are unified by their common desire to reach the front of the line and make contact with what is there. Once their solitary moment is fulfilled, they move to the back of the line to make way for the others.

Color high-definition video on flat panel display mounted vertically on wall 47 1/2 x 28 1/2 x 4 in. (120.7 x 72.4 x 10.2 cm) 10:14 minutes Performers: Alan Abelew, Sheryl Arenson, Frank Bruynbroek, Carol Cetrone, Cathy Chang, Ernie Charles, Alan Clark, JD Cullum, Michael Irby, Tanya Little, Susan Matus, Kate Noonan, Paul O'Connor, Valerie Spencer, Louis Stark, Richard Stobie, Michael Eric Strickland, Ellis Williams

Südliches Seitenschiff (Marienkapelle)

Three Women, 2008

Three Women is part of the Transfigurations series, a group of works that reflect on the passage of time and the process by which a person's inner being is transformed. The Sufi mystic Ibn al' Arabi described life as an endless journey when he said, "The Self is an ocean without a shore. Gazing upon it has no beginning or end, in this world and the next." Three Women expresses this profound vision of the eternal nature of human life. In the dim, ghostly gray of a darkened space, a mother and her two daughters slowly approach an invisible boundary. They pass through a wall of water at the threshold between life and death, and move into the light, transforming into living beings of flesh and blood. Soon the mother recognizes that it is time for her to return, and eventually her children slowly follow, each tempted to have one more look at the world of light before disappearing into the shimmering, gray mists of time.

Color high-definition video on flat panel display mounted vertically on wall 61 1/4 x 36 3/8 x 5 in. (155.5 x 92.5 x 12.7 cm) 9:06 minutes Performers: Anika, Cornelia, Helena Ballent

Südliches Seitenschiff (Sakristei)



Ablutions, 2005

The cleansing of hands is an important function of all ceremonies and purification is the goal. The slowed down action of a woman and a man washing their hands under a stream of glistening water becomes a mesmerizing preparation for meditation.

Color video diptych on two flat panel displays mounted vertically on wall 40 1/4 x 48 x 4 1/4 in. (102 x 122 x 10.8 cm) 7:01 minutes Performers: Lisa Rhoden, Jeff Mills

Taufkapelle

