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To whom it may concern,

In 1960 a three year old girl confronted the meaning of Death without understanding it, through her mother's eternal disappearance.

Since then, as a child, she has innocently wished to make contact with the mysterious death. The girl's interest is in a pond's dark depth and the body of a dead bird in the garden, little sparkles on a still urn containing mother's ashes under the light of day-time through the window and solemnity of her mother's funerary ritual; all were in her usual memory until 1987, when she found the way to be a friend of the dubious death through her art process.

There was the process of printing with a dead bird and a lifeless tree in mysterious landscapes from 1979-1990, to human dead bodies in video performances in 1997/8. After that, the dead bodies were seminar participants and students in two 2005 performances. Those were for her, not just for art, but were strategies against the overwhelming nature of mental illness.

All of this saved her from the coming point of suicide, which has been a kind of waiting for an occasion between two parts; art and death. Parallel to this has been the mutual care given to and received from stray dogs from 1996 up to now.

Her imaginative arrangements in her house as safeguards from her depression are: living with seventeen dogs; a narrow pool next to her bedroom in which she can float her cold body, a beautifully designed stove with charcoal in her writing room along with the five old and sick dogs' sleeping places, whom she plans to leave with her at the same time; shooting practice with the gun that she bought many years ago; a long rope with which she sometimes practices hanging from a beam in an open area, from which she would be able to see the sun and the moon in the last second of life.

Defusing and delaying committing suicide by doing challenge artworks, non-stop taking care of others' lives year by year, used to be a better way of controlling life' direction than now, due to the present world's many disturbing realities.

During artwork and life in the last five years she has seen herself as a consumer by using so many things and materials all the time, with both sense and nonsense. In life one cannot avoid consuming and using materials and things, which are now overflowing problems: junk, climate, lack of sympathy.

This brings her to the idea of '*one person's stopping consumption*'; the exchange of her life for peoples' realization of the world's disaster and their own human kindness through her assumed last project '*Necessity's Rhythm*'.

As one person, who is pained enough in her long life, now 62 years old, the woman feels too much to continue struggling against her mental sickness by still doing artworks, taking care of stray animals and trying to change the perspective of the living towards consumption. At this point through applying for euthanasia, is a final gamble towards achieving some realization in humans of their perverse living.

The euthanasia part, part 1, is parallel to part 2, what she calls the Jao-Jorn Donation (donation for stray animals) and part 3 is environmental realization (activities with reading, talking together). These three parts are in the art of life project '*Necessity's Rhythm*', for which the artist is now requesting that your organization support her application for euthanasia.

Sincerely yours,

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Please reply to this e-mail: lileya.jaojorn@gmail.com