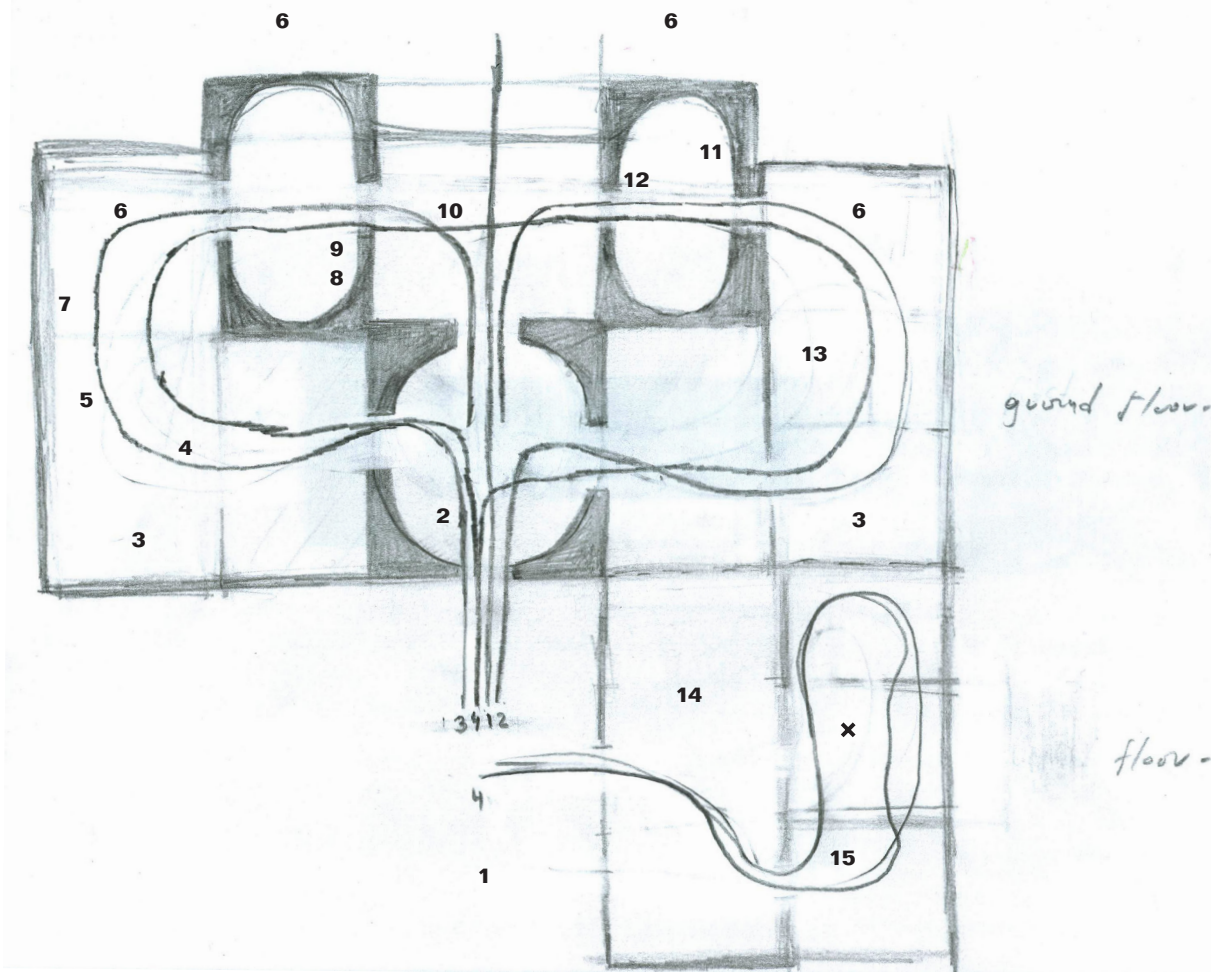


# GEORGIA SAGRI GEORGIA SAGRI

02.12.2017 – 12.02.2018



The exhibition GEORGIA SAGRI GEORGIA SAGRI goes beyond a display of the artist's works (b. 1979, Athens, Greece). The sculptures exist for the duration of the exhibition as guests, independent units within the building, without simply adjusting to the space. The exhibition consists of seven large sculptures from the last eight years of Georgia Sagri's multidisciplinary practice. Some are manifested or announced with the dispersed looking like outdoor signs, destabilizing the sense of reading not only as knowledge, but also as declaration.

Thus, the installation draws on the movements posited in the floor plan of the 1808 neoclassical Villa Salve Hospes: the structure of the characteristically Palladian architectural spaces allows for unobstructed sight lines. Upon entering the building, the visitor is afforded a view of the garden and the side wings; the rotunda suggests circular movement; and the lines of sight emphasize the proportional symmetry of the building's left and right wings. This harmoniously designed spatial structure is put into question in Sagri's sculptures, which appear doubled. Some of the works are placed along the vertical axis (*Working the No Work*, 2012), while others are positioned directly across from each other (*Documentary of Behavioural Currencies*, 2016). A few are placed on the interior and exterior (*Dynamis*, 2017), continuing the consistency of Sagri's work, that contemplates strategies regarding blurring dichotomies.

Sagri also describes her sculptures as "modules". For her "module" conveys the idea of the conceived possibilities of an object's multiple meanings in space and space's impact on an object. In rejecting the singular, she as well rejects the hierarchies between objects and their spatial determinations. The sculptures themselves become sites, allowing visitors

to consider them, their perception, and their existence. In response to the question of what constitutes the attributes of and relations between things and spaces, Sagri uses sculptural material, its inherent information, and sculptural form to create a quasi-materialized thought experiment. Thought experiments are a means of grappling with propositions, arguing in favor of or against them. Georgia Sagri thus approaches the question of privacy and publicness, for example, as a matter of interiority and exteriority by reflecting these situations in the sculptural form of a wall and its spaces in between (*Snout is Wall and Wall is Snout*, 2014).

Sagri's ongoing engagement with the medium of performance allows mimesis, i.e., how the body of one approaches another different to it, by the act of doubling rather than using language. The sculptures displayed at the Kunstverein Braunschweig may also claim performance as a medium through allowing multiple perceptions of viewership. While retaining their freedom to exist autonomously, they invite the viewers' movements and decisions of how the sculptures could be viewed. The sculptures are their own interior and exterior spaces creating complete situations through their materiality and form. The idea determines the organization that Georgia Sagri's sculptures always require for the works to become self-sustained material and formal coding.

The Logo (*Loquimini*, 2017) emerged as the exhibition's communication device. It appears on the building's exterior, on street advertisements, and in the press. It consists of suggested movements, collaged from strips of a Greek daily newspaper's report on the September 2017 German elections. Time—contemporaneity—and movement come together as four dimensions, suggested in the strips of newspaper and reflected in the dynamics of the works at the Villa Salve Hospes.

Georgia Sagri (b. 1979, Athens, Greece) lives and works in Athens. She studied at the Athens School of Fine Arts in Athens and Columbia University in New York. Her works have been shown in numerous international exhibitions, such as: documenta 14, Kassel and Athens (2017); Manifesta 11, Zürich (2016); at the Sculpture Center, New York (2015); at KW Institute for Contemporary Art, Berlin (2015); at the Museum for Modern Art, Warsaw (2014 and 2015), at Kunsthalle Basel (2014), as well as the 14th Istanbul Biennale (2015), the Lyon Biennale (2013), and the Whitney Biennale, New York (2012). In 2014 she founded the Audio-Magazine FORTÉ as well as the curatorial project SALOON, and initiated the project space YΛH[matter]HYLE in Athens.

#### GUEST ROOM: THANOS STATHOPOULOS

Invited by Georgia Sagri, the Greek poet Thanos Stathopoulos (b. 1963, Athens, GR) presents poems of his not yet published volume of poetry *The Hour*. The guest room becomes a platform for the presentation of the so far internationally unknown oeuvre.

#### GROUND FLOOR

**1** *STAGED*, 2015/2017, light box, metal components, inkjet print on transparent paper, 101 × 136 × 19 cm

**2** *Snout is Wall and Wall is Snout*, 2014, photo wallpaper on plaster wall, wall paint, metal, 450 × 900 cm  
*Copypaste*, 2014, Overall (print on fabric), coat hooks, 150 × 90 cm

The wall facing the arriving visitors is covered with wallpaper imitating a brickwork. It is dividing the exhibition space into an interior and an exterior: It illustrates that dualism, but also shows a possible merging of those two. The print on fabric is copying the character that was depicted on posters and pasted on the city walls as well as the subject of a performance piece that used the wall as background and its depiction of casual clothing printed on fabric as a clothing.

**3** *Documentary of Behavioural Currencies*, 2016, video (10'32"), painted wood, wall paint on plastic sheet, sand, painting, photographic prints on paper, 320 × 180 × 230 cm

With the banker Josephin Varnholt, Georgia Sagri developed the meeting of two women that engage in finding a common language. The movement routines are based on "no effort" developed by the choreographer Rudolf von Laban. The encounter of the artist and the banker took place at a meeting room of the Julius Bär bank in Zurich. The architectural modules for the two similar sculptures serve as a stable design and support ground for two women who will never meet an agreement.

**4** *Different Faces*, 2009/2012, scratch ink on cardboard, 69,5 × 50 cm

The portraits are sketched on scratch ink that was applied on found political posters calling for demonstration against racism.

**5** *Working the No Work (Deadlines)*, 2012/2017, inkjet print on vinyl sticker, wood, 320 × 180 × 230 cm

The sticker was made in 2010 to accompany the installation and performance series titled *Working the No Work*. The sticker was produced again out of a jpg file and it is placed on a free standing and new made wooden platform divided into two parts in the two exact sized rooms of the Villa.

**6** *Dynamis*, 2017, aluminium, paint, metal poles, ca. 400 × 260 cm

Seven merged organs, repeated four times, in flux create 28 sculptures displayed in the inside and the outside of Villa Salve Hospes. While you are close to the organs in the interior you can also see them from another perspective again when you look out from the window.

**7** *Diana Very Dog*, 2013, framed C-prints, 62 × 83 × 5 cm  
*DOG*, 2013, video (30'35")

**8** *Sick Building*, 2014/2017, inkjet print, wood, 77 × 34 × 5 cm  
*Greetings from the Mouth*, 2012/2017, inkjet print, wood, 125 × 50 cm  
*Documentary of Behavioural Currencies / Agreement*, 2016, inkjet print, metal elements, wood, 44 × 59 × 2 cm

**9** <http://exhibita.ch> (*World*), 2015, laser print on transparent photographic paper mounted on bamboo, fabric

**10** *Do Jaguar*, 2009/2017, vinyl floor, lacquer paint, power point presentation, performance  
*If Approaching Pain Gives You Recovering The Memory Of Flesh Then Go Elsewhere*, 2009/2017, lacquer paint on vinyl, 471 × 366 cm  
*Do Jaguar (full frame shot)*, 2009, inkjet print on fabric, 76,2 × 76,2 cm

In 2009 in New York, for one month, for eight hours per day, the sequence of a 25 mins power point presentation was activated continuously during the gallery's working hours. The power point presentation on the wall narrates the sets of actions that are taking

place. Important here is that the painted circle is perceived as if it is rotating. The female body becomes a focus point to look at the movements of labour from the ford era, the gestures of reproductive labour and the over promotion of a fantasy of immaterial labour depicted on apple advertisements in 2009 with the sound as a captivated jaguar. The traces of labour become later the painting which then returns to situate the score for the variation of the same act that took place only for one day but continues to be present as an installation at Kunstverein Braunschweig.

**11** *Georgia Sagri as Georgia Sagri (still without being paid as an actress)*, 2016, HD video (11'26")

The video depicts an actual negotiation meeting of the artist with the production team of Manifesta. Issues of copyright, the role of the artist and her responsibilities regarding her work are the issues that are discussed.

**12** *Mycorial Theatre*, 2013/2017, inkjet print on paper, wood, 120 × 44 × 5 cm

**13** *Working the No Work (Numbness Pain)*, 2012/2017, inkjet print on vinyl sticker, wood, projected video, subtitles, projected slides, 320×180×230 cm

#### TOP FLOOR

**14** *my first science fiction book, Religion*, 2015, 3D-Video (47'12"), 3D glasses, sound, vinyl floor, wall paint, LED lights, plaster, painted wood

Each one of the musicians comes from different religions and they play together their individual and one prayer on repeat for a gathering of eight hours. Simultaneously, fragments of religious movements that were gathered prior to the making of the piece, are embodied as a unified sound, as how they are perceived from the rest of the galaxy. Similarly the film is edited in 3D to maintain the here and now of that moment created of the coming together of those agents, as well as its editing continues the character of a lost and found record of that encounter.

**15** <http://exhibita.ch>, 2015, bamboo, fabric, rope, C-/laser print on transparent photographic paper

As one of the oldest materials to build architectures with, the bamboo is a materialization of the design of a web site in the physical space. The photos supported by the structure visualize the process of the making of a new language that could be also described on how to translate words that couldn't be translated from one language to another.

#### GUEST ROOM

✕ Thanos Stathopoulos, *THE HOUR*, HD video (6'12")

01.12.2017, 7 PM, OPENING

02.12.2017, 11 AM–5 PM, DO JAGUAR, PERFORMANCE, 2009/2017

03.12.2017, 2 PM, READING THANOS STATHOPOULOS

**Curator:** Christina Lehnert

**Curatorial Assistant:** Miriam Bettin

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