

# GEORGIA SAGRI

## *Case\_L*

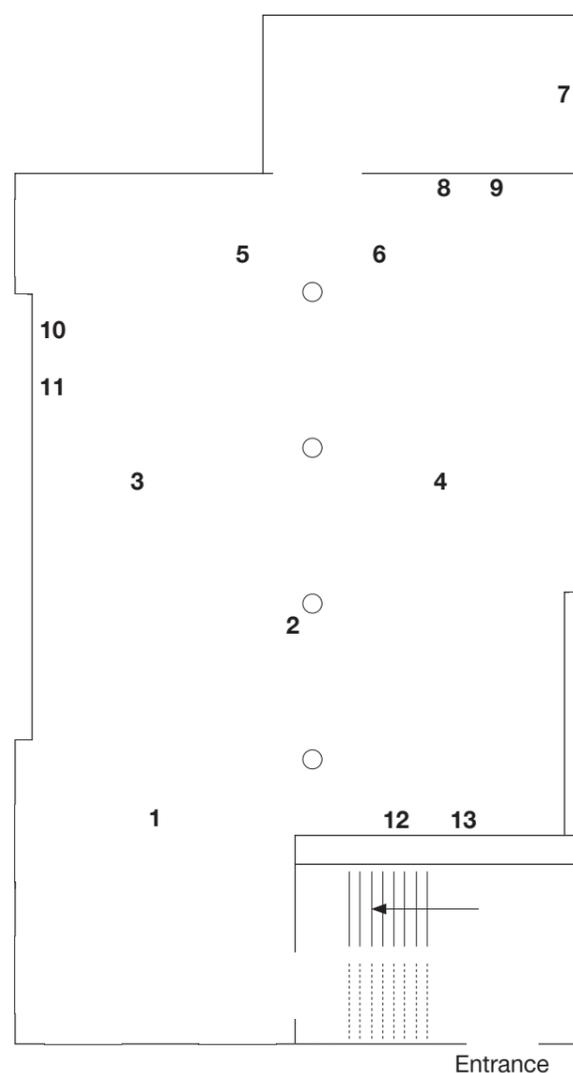
10 JUN – 31 JUL 2022

- 10 JUN, 18:00 Conversation with the artist, Mai-Thu Perret and Bea Schlingelhoff (EN)  
15–23 JUN *Shelter\_Refuge*, 2022, performance by Georgia Sagri  
(Also open Monday June 20 and Tuesday June 21)  
Performance time  
Mo–Fr 12:00–18:00  
Sa–Su 13:00–18:00  
25 JUN, 18:00 Conversation with the artist, Nicolas Brulhart and guest (EN)

# Ground floor

“Do we remember how to breathe? [...] The key to breathing is to remember that it is impossible to breathe alone: even if this is an automatic function of each individual body, breathing is also a social matter and a practice of attention to one’s environment. The diaphragm, situated between the thoracic cavity (lungs and heart) and the abdominal cavity (intestines, stomach, liver, etc.), is vital to the health of the human organism. People can also help each other to breathe, or prevent others from breathing – both physically and politically. Learning about breathing is learning about interdependence, not just of people but also of people and other living beings. As Sagri demonstrates again and again, at stake here and now is not only the human, the diaphragm, but also the horizon of an interdependent coexistence.”

Monika Szewczyk, “Diaphragm, or the horizon”, in Georgia Sagri, *Case\_L*, Kunsthalle Friart, p.11



- 1** *Food Disorder, Treatment, October 15th, 2020*  
2020  
Charcoal and coloured charcoal on paper, various metallic components  
150 × 100 cm
- 2** *Technique 5-1-5, 7-1-7, 12-1-12 with movement of the arms while focusing on the pain of the shoulder, hips and knees*  
2020  
Charcoal and coloured charcoal on paper, various metallic components  
200 × 150 cm
- 3** *Breathing 7-1-7 (rolling)*  
2020  
Charcoal and coloured charcoal on paper, various metallic components  
180 × 150 cm
- 4** *Breathing (5-1-5)*  
2020  
Charcoal and coloured charcoal on paper, various metallic components  
180 × 150 cm
- 5** *Treatment, (κρίση πανικού), 1 Ιουνίου, 2020*  
[*Treatment, panic attack, 1 June 2020*]  
2020  
Charcoal and coloured charcoal on paper, various metallic components  
150 × 90 cm
- 6** *Treatment (panic attack, pain on the chest), 25 May 2020*  
2020  
Charcoal and coloured charcoal on paper, various metallic components  
150 × 90 cm

- 7** *Birthmark*  
2022  
Laser print on 3M vinyl sticker  
198 x 135 cm
- 8** *Humid night, passage, cold cave, organ (left side)*  
2022  
Egg tempera on wood  
60 x 60 x 2 cm
- 9** *Humid night, passage, cold cave, organ (right side)*  
2022  
Egg tempera on wood  
60 x 60 x 2 cm
- 10** *Noon, passage, cave, warm organ (right side)*  
2022  
Egg tempera on wood  
60 x 60 x 2 cm
- 11** *Noon, passage, cave, warm organ (left side)*  
2022  
Egg tempera on wood  
60 x 60 x 2 cm
- 12** *Early morning, cool passage, cave, organ (right side)*  
2022  
Egg tempera on wood  
60 x 60 x 2 cm
- 13** *Early morning, cool passage, cave, organ (left side)*  
2022  
Egg tempera on wood  
60 x 60 x 2 cm

“With IASI, Sagri has over the last decade carefully developed an open process for listening to and scoring the pathologies of bodies under the pressure of our current hyper-capitalist environment. The extension of her art through this integration of her recovery practice collapses the notion of performance in art and performance as imposed on bodies by today’s extractive economy.”

Nicolas Brulhart, “Recovery beyond recognition”, in Georgia Sagri, *Case\_L*, Kunsthalle Friart, p.3

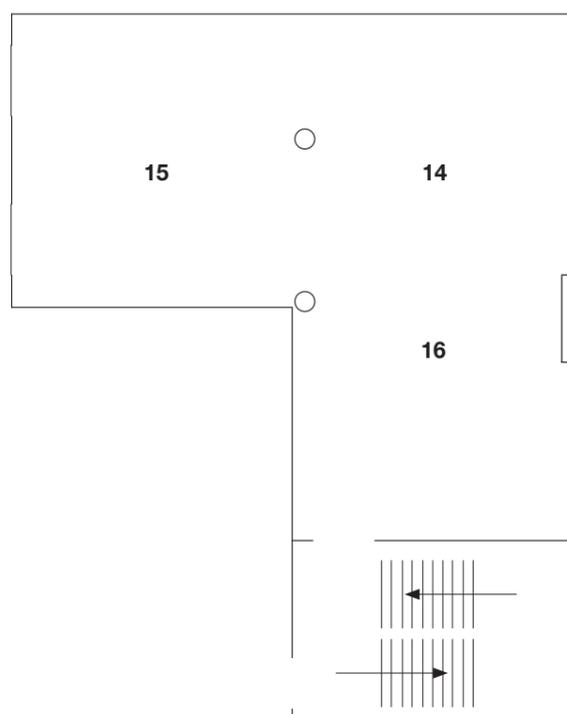
“When Georgia Sagri invokes a stage of recovery, we must consider the Greek word for recovery: *ίαση* (pronounced *ía’si*), a word which carries multiple implications. Recovery implies healing, but also reclaimed memory and political agency. The phrase ‘stage of recovery’ can be both medical and theatrical or performative in its implications. How, we might ask, are the two realms connected?”

Monika Szewczyk, “Diaphragm, or the horizon”, in Georgia Sagri, *Case\_L*, Kunsthalle Friart, p.9

# 1st floor

“What idea of world must one aspire to? Not a world populated with shelters, built so one may escape the world’s horrific violences (or escape the world-as-violence). Rather, one must aspire to a sheltering-world: hospitable, nurturing, communal, affirmative of singularities, non-exploitative. [...] I find the same aspiration – social and political, corporeal and sensual, aesthetic and philosophical, critical and clinical – in Sagri’s practice. Her desire to affirm ‘spiritual anarchism’ as an experimental dimension of existence requires the aspiration that the whole world become a sheltering-nest. [...] A dimension, a body, a life profoundly enfolded, courageously decisive, collectively breathing with the earth.”

André Lepecki, “Breath-nest”, in Georgia Sagri, *Case\_L*, Kunsthalle Friart, p.17

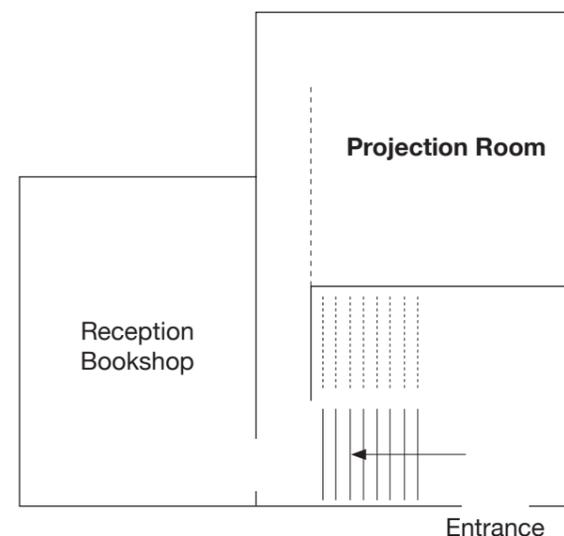


- 14 Shelter\_Refuge II**  
2022  
Aluminium frame, wire, palm leaves and water hyacinth  
220 × 150 × 110 cm
- 15 Shelter\_Refuge I**  
2022  
Aluminium frame, wire, palm leaves and water hyacinth  
220 × 150 × 110 cm
- 16 Shelter\_Refuge**, 2022, performance, 15-23 June 2022,  
during regular opening hours, *Case\_L*, Kunsthalle Friart  
  
With contributions from  
17 June – Delphine Chapuis Schmitz  
18 June – Martina Buzzi  
19 June – Lara Dâmaso  
22 June – Arianna Sforzini

“I am moving away from the term ‘nature’ in search of the practice of recovery. No conclusions then, the work is transitional. If performance is everywhere, then we live on a constant demanding stage of behaviours, announcements, categories. Therefore my practice cannot be but a meticulous observation, an endless curiosity, where performance turns into a medium of inhabitation of all those performances with the promise of their ways of being digested, exorcised and treated. A breaking-apart of labour time and the untouched available body. The practice weaves a regime of associations between reality, bodily familiarity and the new culture of image-making, what I call the contemporary pathologies, which are literally the suffocation of flatness, and the experience of one-dimensionality.”

Georgia Sagri, “Performance Pathologies”, in Georgia Sagri, *Case\_L*, Kunsthalle Friart, pp.19-20

# Screening



The works were selected in collaboration with writer, editor and critique Marina Vishmidt. They highlight the historical trajectories of care and its social impact within contemporary artistic practices.

In screening order

**Leticia Parente**  
*In*, 1975  
Video, black and white, sound, digital copy, 1 min 18 secs  
Courtesy Galeria Jaqueline Martins, São Paulo

**Anna Halprin and Seth Hill**  
*Right On (Ceremony of Us)*, 1969  
Video, black and white, sound, digital copy, 30 mins  
Courtesy University of California, Berkeley Art Museum Pacific Film Archive and Jim Newman

**Leticia Parente**  
*Nordeste*, 1981  
Video, colour, sound, digital copy, 1 min 54 secs  
Courtesy Galeria Jaqueline Martins, São Paulo

**Lygia Clark**  
*Memória do Corpo (Memory of the Body)*, 1984  
Video, colour, sound, digital copy, 30 mins  
Directed by Mario Carneiro  
Produced by Solance Padilha  
Videography by Waltercio Caldas  
Courtesy ‘The World of Lygia Clark’ Cultural Association

**Leticia Parente**  
*Tarefa I*, 1982  
Video, colour, sound, digital copy, 1 min 56 secs  
Courtesy Galeria Jaqueline Martins, São Paulo

“There is much mythology about birthmarks and some of it is quite accurate. Scientific papers trace the birthmark to a significant event taking place during pregnancy. A birthmark may reveal an accident, a harm that happened to the carrier of the baby while the baby was still in the womb. If the incident was violent enough to threaten the life of the baby, even to prevent the birth from happening, the birthmark is still more prominent on the skin. In this case, by luck or otherwise, the pregnancy continued, and the baby was born; nevertheless the mark remains. Every birthmark can tell us the story of what happened to cause it.

But what if a mark remains also on the interior organs? What if it is carried as an invisible mark? How could an interior mark be revealed, if there is another, already profoundly visible, on the surface of the skin? It may seem confusing but somehow it makes sense: we are used to looking only at the surface of things. If there is sensitivity in the lungs then the birthmark is just the proof that there is something there, hidden.

The birthmark is the proof, but it is not the only way to understand what has happened.”

Georgia Sagri, “Performance Pathologies”, in Georgia Sagri, *Case\_L*, Kunsthalle Friart, p.23

**Case\_L** is the deployment, in the form of an exhibition, of artist Georgia Sagri's practice of self-recovery and her ongoing research on the physiological and pathological conditions of the body in hyper-capitalist society.

A series of techniques (breathing, movement, voice) named IASI (recovery in greek) are used for the preparation of and self-recovery from demanding performance pieces and shared to help others in one-to-one sessions that follow a protocol of confidentiality.

*Case\_L* is the study of a recurring case that emerged through IASI sessions, namely that of panic attack. The exhibition unfolds in Friart as a spatial, metaphysical, felt and ideological structure. Its steps include the manifestation, expression, treatment and recovery in a path favoring transversality and connectivity over the segregation of knowledge and perception.

Through attention to the *diaphragm* — metaphorically suggested by the artist as *horizon* — the exhibition opens up the possibility of recovery from the mechanisms of aggression and fragmentation in which the body is considered an extractable resource.

In Friart, Georgia Sagri continues her unique approach of the exhibition as a multi-faceted assemblage of mediums and relationships, including a week-long performance piece entitled *Shelter\_Refuge* along with her works, drawings and writings.

The exhibition is curated by Nicolas Brulhart  
Assistant curator: Eleni Riga

**Georgia Sagri** (b. 1979, Athens) is an artist. She is the tenured professor of Performance at the Athens School of Fine Arts. At the center of her practice lies an exploration of performance as an ever-evolving field within social and visual life. Much of her work is influenced by her ongoing engagement in political movements and struggles, regarding issues of autonomy, empowerment and self-organisation. She has exhibited internationally in various solo and group exhibitions: de Appel, Amsterdam, Netherlands (2021); Mimosas House, London, England (2020); TAVROS, Athens, Greece (2020); Portikus, Frankfurt/ Main, Germany (2018); Kunstverein Braunschweig, Germany (2017, 2018); Cycladic Museum, Athens Greece (2017); Museum of Modern Art, Warsaw, Poland (2016); Sculpture Center, New York, USA (2016); KW Institute for Contemporary Art, Berlin, Germany (2016, 2015); Forde, Geneva, Switzerland (2015); Kunsthalle Basel, Switzerland (2014); MoMA PS1, New York, USA (2013); Museum of Modern Art, Warsaw, Poland (2013); Guggenheim Bilbao, Spain (2011); MoMA, New York, USA (2011); Macedonian Museum, Thessaloniki, Greece (2011); The Dakis Joannou Collection, DESTE Foundation, Athens, Greece (2006). Sagri has also participated in documenta 14 (2017), Manifesta 11 (2016), Istanbul; Biennial (2015), Lyon Biennial (2013), Whitney Biennial (2012), Thessaloniki Biennial (2011), and Athens Biennial (2007). Her first monograph catalogue was published by Sternberg Press, following her solo exhibitions *Georgia Sagri Georgia Sagri* at Kunstverein Braunschweig, and *Georgia Sagri and I* at Portikus. Her book *Stage of Recovery* was published by Divided Publishing in May 2021.

## Events

8 JUL, 18:00, Guided tour with the Friends of Friart (FR-DE)  
30 JUL, 19:00-23:00, End of season Friart

## Commented tours, mediation and school visits

Registration and request for information by e-mail to [mediation@friart.ch](mailto:mediation@friart.ch) or by phone 026 323 23 51  
Program developed by Fanny Delarze (Kollektiv Ortie)

## Kunsthalle Friart Fribourg

Nicolas Brulhart, Estelle Negro, Sacha Rappo, Pauline Mayor, Nicolas Horvath, Julie Folly, Pierrick Brégeon/Eurostandard, Chi-Binh Trieu, Fabian Stücheli, Boris Siradovic, Marie-Laure Baron, Jörg Bosshard, Stephan Weber, René Zosso, Bernhard Zitz, Anja Delz, Jack Sims, Atelier 48, Clémence de Weck, Friends of Friart, Conceição Silva Carvalho, Teresa de Sousa Celestino-Cardoso

## The artist would like to thank

Nicolas Brulhart, the team of Kunsthalle Friart and Eleni Riga for everything. Nicolas Brulhart, André Lepecki and Monika Szewczyk for their contributions to the catalogue. Martina Buzzi, Delphine Chapuis Schmitz, Lara Dâmaso and Arianna Sforzini for their invaluable creative and intellectual contribution to the performance *Shelter\_Refuge*. Marina Vishmidt for her essential role in the film selection and Ana Janevski for her kind advice. 'The World of Lygia Clark' Cultural Association, Daria Halprin, the Berkeley Art Museum and Pacific Film Archive and Jim Newman, Leticia Parente's family and Galeria Jaqueline Martins for trusting us with the works of these essential artists. Mai-Thu Perret and Bea Schlingelhoff for sharing their thoughts and connecting their art practices with *Case\_L*. Freddy Gizas for his essential help and technical expertise and Alegia Papageorgiou for introducing us. Stathis Mamalakis for his incredible work on photographing the exhibition and his friendship. Stefania Stouri for her continuous studio assistance. The Breeder Gallery (Stathis Panagoulis, George Vamvakidis, Nadia Gerazouni, Alkistis Tsampouraki and Eleni Lozou), Diego Singh and Central Fine, Miami for their sustaining support. And the 'Atelier des peintres amateurs'.

Kunsthalle Friart is supported by



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OPENING HOURS

Mon-Tue On appointment  
Wed-Thu-Fri 12-18:00  
Sa-Di 13-18:00

PERFORMANCE TIME  
15-23 JUN

Lu-Ma 12:00-18:00  
Me-Ve 12:00-18:00  
Sa-Di 13:00-18:00