

DANIELLE GEORGIU

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*#hashtag*



WOMEN & THEIR WORK

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AUSTIN, TEXAS

## DANIELLE GEORGIU: *#hashtag*

The instantaneous communication made possible by electronic media continually reconfigures popular culture. As an interlinking phenomenon, it generates countless permutations of ideas, images, and messages. These in turn spawn responses that themselves undergo constant mediation and rapid replication. Experience in the physical world in “real time” becomes just a part of a completely different, digital experience. Perhaps Hinduism’s understanding of vastly differing scales of time in which occur various cyclical cosmological events—the universe re-creating itself every three seconds, for example—could be thought of as foreshadowing the continual flux of content and associations within the context of electronic media.

Marshall McLuhan describes this replication and transformation of ideas as an “extension of our central nervous system,” as well as the creation of the “environment of medium as another form of awareness.” The busyness of the electronic media is amplified by the overlay of responses with which any emission is

shortly covered: likes, dislikes, hashtags, retweets, et cetera. This veneer of movement over a seemingly stable base might be likened to the random patterns created by immense flocks of birds as they fly over a “static” landscape.

Danielle Georgiou’s work focuses on social and cultural inconsistencies and inequalities that she perceives in a variety of mass media outlets. Her video tableaux show the artist enacting situations that allude to the lyrics of hit songs; internet celebrities and their mediated (or unmediated, as it were) activities going viral; her own experiences; and the process of gauging and monitoring the “personal” tastes of electronic media users who, in part by registering their likes and dislikes, create alternate identities that are accessible to millions of other users. These and other phenomena associated with the mass media, especially the electronic media, resemble artistic works in progress in their constant evolution. In Georgiou’s work, the artwork and the electronic media that host it mutate and merge, becoming indistinguishable. This continual mutation and interconnectivity are the inspiration for Georgiou’s presentation of



*#iwokeuphkeithis*, Day 43,  
photograph, edition 1/1, 2014.

her concepts in the format of video tableaux. By interacting with viewers via electronic media including video and the internet, she configures contextually mediated images into the linear progression of narratives, visually building her observations and perceptions as she anticipates the response of viewers, who may, based on the titles of the works, expect to see something very different than what ultimately appears on the screen. In this way the videos take their cues from online solicitations, which show one image but, once clicked, link to something entirely unrelated.

This aspect of the tableaux prompts both anticipated and unanticipated responses. Using herself as a conduit, and by enacting (or possibly reenacting) situations, she becomes perpetrator, interpreter, voyeur, mediator, pollster, and confidante, thus creating a simulacrum of intimacy in an ethereal “space” where no “real” (read: physical) intimacy is possible. Unlikely juxtapositions of human frailties, foibles, and vanities, including candid insights into the artist’s own experiences, offer an uncompromising but often humorous glimpse into how “reality” can be reconstructed to form a new version of the truth. Questioning perception and obsession, Georgiou’s work confronts the objectification of women head-on. Her humorous and honest studies of the



Installation view of *#datass* (left), a series of 12 printed calendars and  
*#iwokeuphkeithis* (right), a multi-channel video installation, 2014.

female form expose the subject of beauty and its stereotypes. “Woman” is often broken down into a series of visual cues that objectify and define her. Georgiou is interested in distorting those classifications, promoting and celebrating them, to reframe them as beautiful objects. She finds that simultaneously distorting these cues and celebrating them relies, in part, on the conspiratorial nature of the interaction between the implied viewers and the artist.

It is interesting to note that before Marshall McLuhan penned his observations on the media in the 1960s, a former resident of Sisterdale, Texas (a small community seventy-eight miles northwest of Austin) addressed similar subjects in the mid nineteenth century. In his book *Grundlinien: Einer Philosophie der Technik*, Ernst Kapp (1808–1896) formulated a philosophy of technology in which he identified tools and weapons as forms of organic projections. Kapp further analyzed language and the state as extensions of mental life.

The organic projections that Kapp identified in his treatise over one hundred and fifty years ago find a parallel at present in the phenomenon of a video going viral on the internet. This often happens without any indication



Installation view of single-channel videos, *#hewouldonlyfuckmeintheshower* (foreground) and *#bible* (background), 2014.

of the video’s authorship, and without any apparent reason why millions of internet users respond to it with their own comments, likes, and dislikes. Case in point: on December 19, 2013, Georgiou begins posting daily “bed head” photos of herself online. Although it is unlikely that it directly caused millions of (initially female) internet users to post makeup-free “selfies,” which were then used as a tool to raise millions of dollars to fight cancer, a trend that the British and American news media reported on as an “electronic grass roots” movement, this example indicates the power and vast demographic of Georgiou’s chosen medium. It also suggests the electronic media’s ability to successfully mediate user responses and perceptions as far-reaching projections in what might be considered a collective psyche.

There is an underlying edge in Georgiou’s work that might require several viewings to fully assimilate. Considering the interconnectivity of her work with her audience as an aspect of collective unconsciousness, or as Kapp postulated, an organic extension of human beings, there is also an undeniable element of individual alienation that occurs despite the ever-increasing speed, capacity, and resolution of digital technology. The technology increasingly requires individual users to make more and more commands and select more and more preferences to get what he or she wants. Concerns about sensitive financial information becoming accessible and subsequently the target of online predators, even resisting the desire of social media platforms for increasing amounts of personal information creates an emotional drain. The “organic extensions” Kapp had envisioned seem to be becoming less organic, and more malevolent than benign. For example, the objectification of women is arguably more prevalent in Georgiou’s chosen medium



*#datass*, detail of calendar with 12 photographs, edition of 12, 2014.

than all others combined. This is in part the source of the underlying tension in her work, an unease that takes several viewings to pinpoint. Also evident in Georgiou’s art is a sense of her attempting to provide emotional fulfillment by initiating a dialogue with her viewers, contrary to, and in direct proportion with, an individuals’ online activity. Because this is a solitary pursuit, it gives credence to the claim that a flat screen is a poor substitute for human companionship.

Georgiou pushes this dichotomy by using a medium that is perceived to convey the news in a formal, sometimes graphic context one moment, while seeking to create intimacy with viewers for commercial sponsors during the next moment. Networks maintain the guise of taking a higher ground, creating a validity of “responsible,” news reporting; advertisers aim to break through the formality of the media, by attempting to drastically reduce the distance between “the product” and viewers by any means possible. The constantly changing boundaries between these two divergent purposes within the same medium—formal reportage and creating a simulacra of intimacy with viewers—is the contentious ground that Georgiou courageously redefines with her work.

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## DANIELLE GEORGIU

b. 1984, Dallas, TX

Lives and works in Dallas, TX

### EDUCATION

- In progress PhD, University of Texas at Dallas, Richardson, TX  
2008 MA, University of Texas at Arlington, Arlington, TX  
2006 BBA (Honors), University of Texas at Arlington, Arlington, TX

### SOLO/SMALL GROUP EXHIBITIONS

- 2014 *#hashtag, Women & Their Work*, Austin, TX  
*Dirty Filthy Diamonds*, Margo Jones Theatre, Dallas, TX  
(performance installation)  
2013 *L'Homme Dérangé*, Eugene Binder Gallery, Marfa, TX  
2012 *I'm Looking Through You*, Horton Gallery, New York, NY

### CURATORIAL EXPERIENCE

- 2012 *HARAKIRI: To Die For Performances*, CentralTrak:  
University of Texas at Dallas Artist Residency, Dallas, TX  
*FLEX-US 2*, Ro2 Art Downtown, Dallas, TX  
(in cooperation with MUSCLE NATION)  
*A Fraudulent Desire to Exist*, Steve Paul Gallery, Dallas, TX  
2011 *HELLO at 1331 Dragon* (now Red Arrow Art Gallery),  
Dallas, TX (in cooperation with MUSCLE NATION)

### GROUP EXHIBITIONS

- 2013 *Texas Biennial*, Blue Star Contemporary, San Antonio, TX  
*Amarillo Entropy*, Power Station, Dallas, TX  
*Collective Bargaining*, UT Dallas, Richardson, TX  
(in cooperation with MUSCLE NATION)  
*Available Spaces/Post Communiqué*, Dallas Museum of  
Art, Dallas, TX (invited artist, in cooperation with  
HOMECOMING! Committee)  
*Temporary Occupants*, Eastfield College, Mesquite, TX  
*Rogue Fringe Festival*, Fresno, CA (invited artist)  
*EXPO 2013*, 500X Gallery, Dallas, TX  
*Barefoot Brigade Modern Dance Festival*,  
Bath House Cultural Center, Dallas, TX (DGDG)  
2012 *Fast*, Eastfield College, Mesquite, TX  
*Bedding*, AURORA, Dallas Arts District, Dallas, TX  
(in cooperation with MUSCLE NATION)  
*Iterations*, Dallas VideoFest, Dallas Museum of Art,  
Dallas, TX (performance installation and screening)  
*Feed Bag*, Ro2 West Village, Dallas, TX  
(in cooperation with MUSCLE NATION)  
*'N Sink*, Goodyear Retread Plant, Dallas, TX  
(in cooperation with MUSCLE NATION)  
*Go West Fest*, The Nest, Dallas, TX  
(in cooperation with Slik Stockings)

*BRIDGED*, 500 Singleton Blvd, Dallas, TX

(in cooperation with Slik Stockings)

- 2011 *South Dallas Dance Festival*,  
South Dallas Cultural Center, Dallas, TX (DGDG)  
*EXCHANGE Dance Festival*, Tulsa, OK  
*EXPO 2011*, 500X Gallery, Dallas, TX  
*Love and Vices*, Teatro Dallas, Dallas, TX (DGDG)  
*Dallas VideoFest*, Dallas, TX  
2010 *Chick Flicks Film Festival*, Women in Film Dallas,  
Studio Movie Grill, Dallas, TX  
*Dallas VideoFest*, Dallas, TX  
*New York City International Film Festival*, New York, NY

### PANELS

- 2014 *Next Topic: The State of Dance*, moderator and panelist  
Arts and Culture from the Artists' Perspective, for  
Refining the City (D Magazine), panelist  
2012 *What the #\$\$%& do you do with an art degree?*, panelist  
*1.2 Million Stories: State of the Emerging Arts*, panelist

### RESIDENCIES & COLLECTIVES

- 2011-Present DGDG: The Danielle Georgiou Dance Group, Dallas, TX  
2012-Present Slik Stockings, Performance Art Duo, Dallas, TX  
2011-2013 CentralTrak, University of Texas at Dallas Artist  
Residency, Dallas, TX  
2011-2014 IN COOPERATION WITH MUSCLE NATION.  
A Collective, Dallas, TX

### TEACHING EXPERIENCE

- 2011-Present Eastfield College, Mesquite, TX  
2007-Present University of Texas at Arlington, Arlington, TX



Installation view of *#iwokeuplikethis*, multi-channel video loop,  
sound remix of Beyoncé's *Flawless*, edition of 3, 2014



Installation view of the series, *#iwokeuplikethis*, photographs, editions 1/1, 2014.

Cover Panel: *#iwokeuplikethis*, Day 59, photograph, edition 1/1, 2014.



*#iwokeuplikethis*, Day 125, photograph, edition 1/1, 2014.

## Women & Their Work

### BOARD OF DIRECTORS

<b>Betsy Clements</b>	<b>Karen Hawkins</b>
<b>Quincy Adams Erickson</b>	<b>Elisa Sumner</b>
<b>Virginia Fleck</b>	<b>Emily Walker</b>
<b>Lindsey Hanna</b>	<b>Liz Young</b>

### STAFF

<b>Chris Cowden</b> , Executive Director
<b>Rachel Koper</b> , Program Director
<b>Liberty Lloyd</b> , Gallery Director
<b>Debe Bentley</b> , Gallery Shop Manager

Known for its pioneering spirit, embrace of artistic innovation, and commitment to Texas audiences and artists, Women & Their Work is now celebrating its 36th anniversary. Presenting over 50 events a year in visual art, dance, theater, music, literature, and film, the gallery features on-going exhibitions of Texas women artists and brings artists of national stature to Texas audiences. Since its founding, Women & Their Work has presented 1,877 artists in 289 visual art exhibitions, 121 music, dance and theater events, 15 film festivals, 24 literary readings and 515 workshops in programming that reflects the broad diversity of this region. Nationally recognized, Women & Their Work has been featured in Art in America, the New York Times, ArtForum and on National Public Radio and was the first organization in Texas to receive a grant in visual art from

the National Endowment for the Arts. Women & Their Work reaches over 950 school children and teachers each year through gallery tours, gallery talks with exhibiting artists, participatory workshops, in-school performances, dance master classes, and teacher workshops.



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