

## **Descriptive text Yorgos Sapountzis, “*Sculptures cannot eat*”, 2017**

Yorgos Sapountzis is participating in the 57th Venice Biennale *Viva Arte Viva*, curated by Christine Macel, with the installation «Sculptures cannot eat», presented in the Arsenale building. The installation, comprising of a video, sculptures and montypes, is an open system, displaying the way Yorgos Sapountzis approaches his subject.

History is written with words. But it is bodies and their manifold encounters that history is made of in the first place. In this sense, the body – as an expression of reified history – finds its way into Yorgos Sapountzi's oeuvre. In "Sculptures Cannot Eat", it is figurative sculptures from parks of former East Germany, a country, which does not exist any more. While the naked bodies of the sculptures capture past moments of history in steady postures, it is the fragile materials and constructions the artist confronts us with in the present. His immediate environment, his studio as well as his guests, constitutes the reference level of the installation. On the basis of such a human standard, the future and the past of commonness unfold in a hectic dance of encounter, pose, coming closer, acceleration, and exhaustion. Form is constantly evolving. It is searched, destroyed and recast. In his monotype printed fabrics, the artist formally takes up the volatile characteristics of the shared time depicted in the film. Like a snapshot of a history that is in constant movement, the crease appears on the fabric as a trace of a temporarily showing form. The installation grows from food jars. Although they are sealed with plaster, it is still food that is meant to be digested by human beings. The body that needs to eat will never be able to exist beyond history like the sculptures in the parks of East Berlin. Rather it is an allegory of the ability to process, to transform history. A Theater. A waterfall of feelings.

Katja Schroeder