

## **GERY GEORGIEVA**

Born 1986

### **About the Artist:**

Gery Georgieva (b. Varna, Bulgaria 1986) lives and works in London. Her work encompasses performance, multimedia installations and musical collaborations . Using the immediacy of her own body as material in her performances and videos, she examines how cultural identity is configured. Her work is rooted in pop music, showbiz and traditional folk heritage. Georgieva repeatedly stages herself as a culturally migrational diva, often filtered through multifarious layers of digital appropriation.

She received their formal education at Goldsmiths College London, earning a Bachelor of Arts in Fine Art & History of Art from 2006 to 2009. Subsequently, she completed a Post Graduate Diploma in Fine Art at the Royal Academy Schools in London from 2013 to 2016.

Throughout her career, Gery Georgieva has held solo exhibitions at notable venues such as Cubitt in London, where she presented "UWU Channel Radiance" in 2020. She also participated in a two-person exhibition, "Mending a Broken World," at the Sormlands Museum in Nyköping in 2019, alongside Lenke Rothman.

In addition to solo exhibitions, Gery Georgieva has been involved in numerous group exhibitions and performances in cities including Sofia, Paris, Berlin, and London. Her work has been featured in screenings and broadcasts at international venues and platforms.

Gery Georgieva has received recognition for her contribution to the arts, including the Gaudenz B. Ruf Award in 2017. She have been awarded residencies at Swimming Pool Projects in Sofia, Back Lane West in Cornwall, Singapore, and Salford.

Beyond her artistic practice, Gery Georgieva has given talks and screenings at venues such as Watershed Cinema in Bristol, RADA, and Schirn Kunsthalle in Frankfurt.

**GERY GEORGIEVA**

***Rodopska Beyonce (Autoethnography II)***

2013

performance video HD

3 min 20 sec

**Edition:** 1/4 +2 AP

**Ownership history:** The Artist



**GERY GEORGIEVA, *Rhodopska Beyonce (Autoethnography II)*, 2013**

**About the work:**

In her 2008 anthem *Single Ladies (Put a Ring on It)*, Beyoncé talks back to a former lover who failed to commit at the right time. But beyond the tune's catchiness, it's the straightforward, ingenious choreography which made Beyoncé's least expensive video go viral. In 2015, Gery Georgieva's work *Rhodopska Beyonce (Autoethnography II)* (2013) also went viral. The artist appropriated Beyoncé's choreography but gave it a Balkan twist: Instead of a studio location, she chose the mountains of Bulgaria in winter, and instead of a leotard, a local folk dress.

The video is missing the audio but it is possible to easily spot Beyoncé's signature moves. Georgieva's strategy of displacement gives this choreography an unexpected political connotation. Her work revolves around the notion of user generated content, taking back and owning the means of expression.

Georgieva believes that "local cultures do not need to be discovered and that they can take charge and generate their own image" (see Gery Georgieva in the *Calvert Journal*, 2016). Georgieva's work asks the question: What is global and what is local? By appropriating the diva's choreography, Georgieva complicates the relationship between the mainstream and the exotic, the global and local, the colonizing and the colonized.

By Xandra Popescu, Berlin 2016

Fitting into the global phenomenon of the participatory internet and taking up the aesthetic of youtube, the Bulgarian artist reproduces the choreography, but with staging choices radically opposed to those of Beyoncé. Filmed in the Rodhopes, the Balkan mountain range, Georgieva dances without the soundtrack: we hear only the wind, her breath, the screeching of her footsteps in the snow and the rattling of the metal ornaments of the traditional Bulgarian dress she wears. This one, historically very important in maintaining the national spirit during periods of Ottoman domination, covers it entirely and removes any reference to the hypersexualisation of the three dancers in the *Single Ladies* clip.

By introducing Balkan ingredients, Georgieva transforms this planetary choreography into folk dance, making *Rhodopska Beyoncé (Autoethnography II)* a work with political connotations.

Georgieva emphasises the complex relationship between local cultures and globalisation, between dominant and dominated peoples and cultures.

By Emmanuele Hamon

**GERY GEORGIEVA, *Rodopska Beyonce (Autoethnography II)*, 2013**

**Exhibition history**

2019 Je suis né étranger, programme des Abattoirs en région Occitanie FRAC

2018 Mademoiselle, CRAC Occitanie (pictured)

Music For the Eyes, Santa Maria Della Scala, Siena

2016 Night of Museums & Galleries, Plovdiv

2015 Continental Love II, WARM, São Paulo

2015 Svarta Hålet, Under Bron, Stockholm

**Screenings**

2018 D'EST O' Mystical East screening program, District, Berlin

2017 The Conch: South London Gallery

Searching for Souvenirs, Cultural Identity in the Digital  
Realm, Royal Academy of Arts, London

2018 Double Feature, Schirn Kunsthalle, Frankfurt