

SELECTED RECENT WORKS by GRO SARAUW



**Blue Euphoria, 2019**

Gro Sarauw

Digital UV print on Silk Georgette, LEDs, Arduino Uno, wooden frame, electrical wiring (diptych). Each panel: 80 x 111,5 cm, installed: 80 x 227 cm

Photo: Kevin Malcolm. Courtesy of the artist and Surdez ApS, DK. Read about the work at > [www.grosarauw.org](http://www.grosarauw.org) - watch video clip watch video clip - please note the flashing LEDs are sensitive/difficult to document: <https://youtu.be/c8rbrkatHAg> - or request by email.

#### TRANSCALAR

“For this exhibition, Gro Sarauw specifically opted to implement the transcalar in a negotiation of the post-nostalgic vis-à-vis a time complex presenting itself in light of the resurgent techno-milieu in Copenhagen. Over the past year and a half, her investigation, participation and handling thereof resulted in this suite of work debuting at Surdez ApS. Her show is presented over two parts — a suite of image-sets that divides and straddles the temporal framework of the exhibition period. Image-material is sourced from photos taken and developed in the 1990s. The photographs were shot again by the artist, her compositions printed on silk and animated by a choreography of LEDs flashing at a frequency on par with current techno beats.

These image-sets present a cinemagraphic discography in-and-of itself — one that materialises in portrait-like dialogue with their depicted protagonists. A co-operative is thus effected throughout Sarauw's execution of the transcalar — as exemplified with this show, she invited Freja Sigsgaard-Hansen to contribute a supplementary text titled Transcalar Futurity; whilst Mio Nordentoft reads aloud from his poem, Hafnia Ekstase at both openings. It is the childhood photographs of these two figures that provide Sarauw with source imagery for the exhibited suite of work. Despite depictions of intimate familial settings, the legible personal narratives resonate distinctively on a collective level — as if overwritten by their culturally emblematic scenography.” excerpt — Surdez Aps, 2019



**The Coming North, 2019**  
Wood, paint, silk 69x83x20 inches

This wooden sculpture shows the Earth's present and future celestial north stars – at once diagram and a fictional astrological instrument — referencing overlapping celestial theories (conspiracies) regarding the Earth's precession after human intervention. A new north star will be visible in the future, due to an affected planetary precession that will have been impacted by human activity on the surface of the planet. This new north star could be seen as a new anthropocenic celestial north.  
By The Winter Office.



**Installation view**

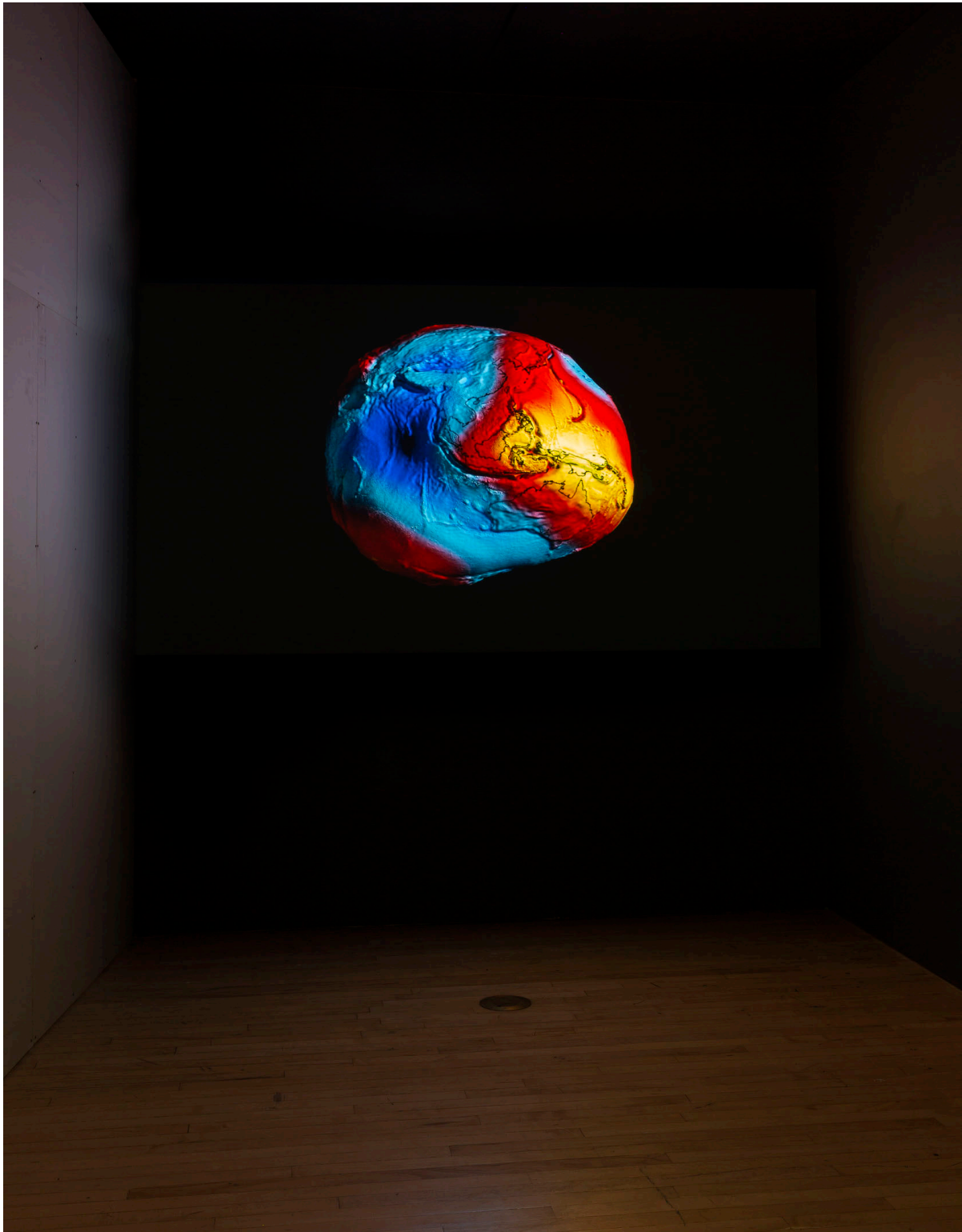
The Social Territories of a Warming World, table and broadcast studio. 'Flags' (28 flags. Silk-screen on rice paper Installation dimensions variable). Non-Perfect Dwelling exhibition by The Winter Office, the Armory Center for the Arts, 2019



**Table First Version, 2019**

Wood, metal, recording equipment 89x35x29inches

This table and sound recording equipment function as a public speaking and listening environment where urgent paradigms for dwelling and housing can be imagined in conversation. A series of public conversations on non-ideal theories of art, collaborative design, and spatial justice in the 21st century city, collectively entitled *The Social Territories of a Warming World*, was produced and launched as a podcast series. The program was produced and moderated by TWO, supported by The Armory Center for the Arts and 18th Street Arts Center, where a twin-satellite version of the table was installed in August, 2019. By The Winter Office.



**G.R.A.C.E., 2019**  
Single-channel video, color, sound; 8:16 min.  
Installation view, video still.

G.R.A.C.E. satellites mapped the gravitational fields of earth and generated source images that have provided scientists with data about Earth's magnetic fields and ecosphere. In this video work a fictional 'algorithm,' now sentient, ponders the visualization of Earth from the data and questions us as inhabitants of the planet, wondering how our existence works rather than what it means. Lysa Flores provides the voice of the algorithm.  
By The Winter Office.



**Re-wilding holographic weeds, 2019**

Lithographic print. 25 9/16 x 18 1/4 inches

This lithographic print engages a near-future reality, where memories of nature are made by mass-produced holograms driven by our technological relationship to the loss of 'organic nature.' More precisely, and without science fiction, how will we use technology in the future to respond to the mass extinction of flora and fauna? We are told not to use climate models as crystal balls to get a glimpse of our future, because they are based on an old dream of humanity, and that natural scientists can't predict the future of climate, because it depends on human action. However, this simulated and non-ideal hologram of the lithograph knows no borders. It can rewild the Sahara, the landscape architecture of theme parks, or areas where the decimation of our soils and subsoils prevents the growth of these weeds — we have technology as an option to console our memory of nature in 'light' of its loss.

By The Winter Office.





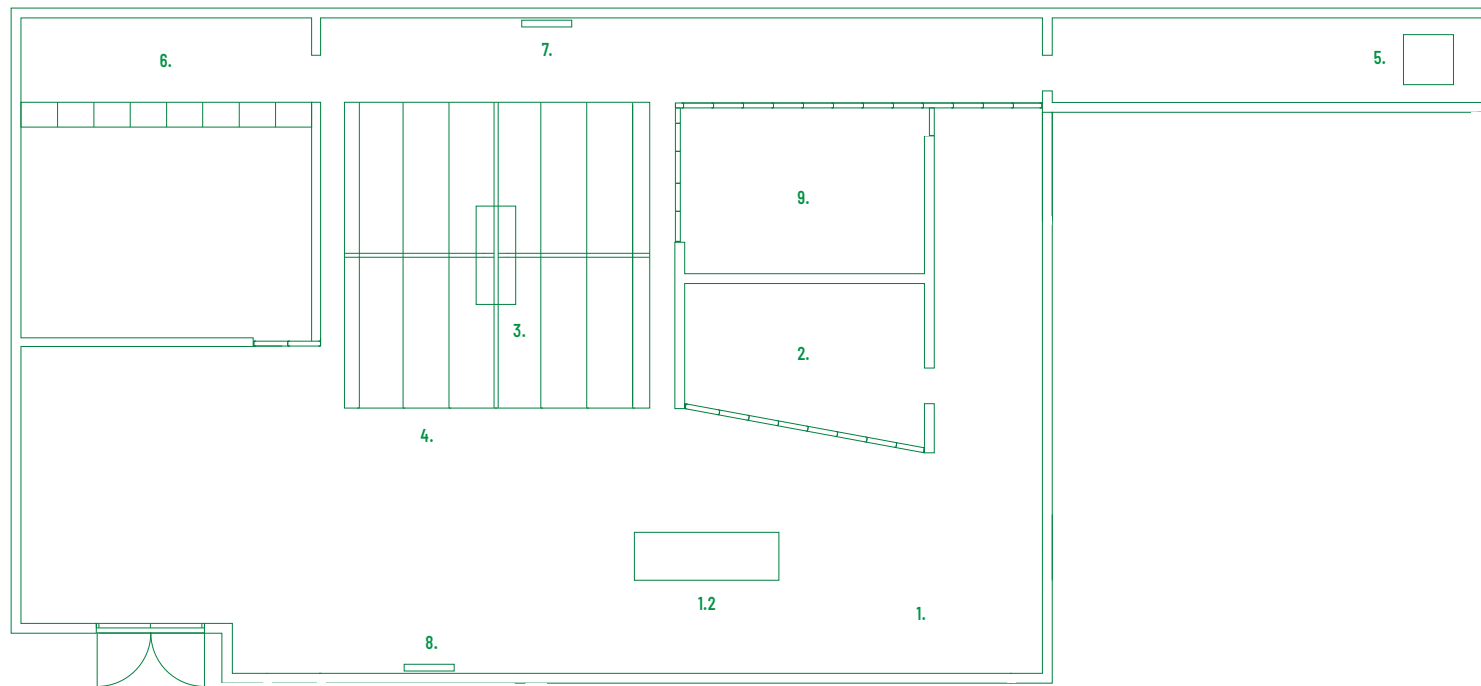
**Bizarro recites passages from *The Wretched of the Earth* by Frantz Fanon, 2019**  
Single-channel video, color, sound; 3 min., 25 sec.

Actor Gonzalo Bouza plays the comic book character Bizarro from the D.C. Comics Superman Universe and delivers spoken word-like readings from Franz Fanon's classic on the oppressed. Against the background of the sculpture *The Coming North* (see 1.2) the character and speech of the unalienated anti-hero (sometimes portrayed as supervillain) are defined in opposition to or as a distorted mirror image of Superman. In this video, Bizarro viscerally conveys in his best (worst) way possible why the *Wretched of the Earth* are not citizens; and in the process argues his humanity in the dystopian world he sees before him.  
By The Winter Office.



**SIDE B (Climate Crisis Book Shop), 2019**

Responding to the retail end of the knowledge economy in the city of Los Angeles, this bookstore inaugurates a non-ideal concept for a new bookstore in the urban fabric that is designed around crisis. Suggesting an architecture for the knowledge deficits we have in our cities, the selection of books offered in this store is part of the most recent research on climate change, dating back to 2003. Where Side A (see 5 on map) is a collection of dead things, Side B is a collection on books concerning life within the climate crisis. Together, the two set up a timeline in the exhibition that addresses the relationship between planning and action. The books include a number of donated titles from various (academic or independent) publishers. By The Winter Office.



### **'Non-Perfect Dwelling' Exhibition Architecture: The Non-ideal as Refused Space**

For this exhibition our group purposely refused selected galleries from the Armory's exhibition floor to bring attention to space issues in the way we plan our homes, exhibits, and urban spaces in general, but also to produce interference into discourses behind the impulse to develop or create for all available space. Exposed and unfinished drywalls in the galleries are a way for TWO to reason why 'to refute' built space — and trace the non-perfect use of space — through an ethics of resources, management and expenditure, while advocating for similar considerations in future generations. These artworks that refuse space or are the space refused are more than just a provocation and TWO hopes these spatial interferences are the beginning of a transformative conversation. In this sense, that space refusal or unattended areas in the city render a message for how to approach spatial justice in the 21st century, and as such, how to achieve it amid successive crises.



**The Small Bang - Sådan Sang De til Mig i Dødens Dal, 2019**

Gro Sarauw

Digital UV print on Silk Georgette, LEDs, Arduino Uno, wooden frame, electrical wiring. 115 x 148 cm

Photo: Kevin Malcolm. Courtesy of the artist and Surdez ApS, DK. Read about the work at > [www.grosarauw.org](http://www.grosarauw.org) - watch video clip - please note the flashing LEDs are sensitive/difficult to document:

<https://www.youtube.com/watch?v=kMSaWYzsW30&feature=youtu.be/> or request by email.