

Biografie

Andrea Éva Györi (1985, Hongarije) voltooide haar Master in 2010 aan Magyar Képzőművészeti Egyetem University in Boedapest. Daarna vervolgde ze haar weg aan de Kunstakademie Stuttgart, waar ze onder begeleiding van Christian Jankowski studeerde. In 2012 kreeg Györi de DAADPrize for Outstanding Achievements toegewezen en ontving een beurs van de Baden-Württemberg Stiftung in 2014. Momenteel verblijft zij als artist-in-residence aan de Van Eyck Academie in Maastricht. Haar werk wordt momenteel getoond in Haus der Kunst, München. Eerdere tentoonstellingen waarin Györi's werk te zien was: Manifesta 11, Zürich; SeMA NaNJI Seoul Museum of Art, Seoul; Kuandu Museum of Fine Arts, Taipei; Bundeskunsthalle Bonn, Staatliche Kunsthalle Baden-Baden, en meer.

Pers

Voor persverzoeken gelieve contact op te nemen met Vleeshal via office@vleeshal.nl of telefonisch +31 (0) 118 652200.

Publicatie

Andrea Éva Györi's nieuwste publicatie 'Vibration Highway' (2018), uitgegeven door Edition Taube, is voor €40 verkrijgbaar bij de balie.

Educatie

Voor kinderen is er een speurtocht verkrijgbaar bij de balie. Van 21 mei t/m 1 juni 2018 vinden er workshops voor scholen plaats, die ingaan op de thema's van deze tentoonstelling. Neem contact op met educatie@vleeshal.nl voor meer informatie.

Team Vleeshal

Roos Gortzak (Directeur), Geeske Pluijmers (Manager financiën en administratie), Noor Kloosterman (Curatorial assistant), Kees Wijker (Hoofd techniek), Annemiek Wolse (Educatie), Rosa de Nooijer (Stagiaire); Leendert Buth, Eva Langerak, Nora Westgeest, Nicole Bianchet, Joris van Doorn, Meerten Zegers, Laura Laman, Naomi de Vries, Rosalie de Kloe, Ruurd Oosterhof (Hosts); Denz de Kroon, Nanda Runge, Eric van de Berge (Externe technische assistenten).

Grafische vormgeving: Dorothee Dähler, Werkplaats Typografie, Arnhem.
Met dank aan: Lex ter Braak, Huib Haye van der Werf, Ughy Zsuzsanna, Istvan Hollos, Ranti Tjan, Pierluigi Pompei, Christiane Kiel, Brendan Anton Jaks, Hadrien Gerenton, Tommy van der Loo, Anthony Sgard en De Zeeuwse Cateraar.

Biography

Andrea Éva Györi (1985, Hungary) completed her Master studies in 2010 at the Magyar Képzőművészeti Egyetem University in Budapest. She then went on to the Kunstakademie Stuttgart, where she studied in the class of Christian Jankowski. 2012 Györi was awarded the DAADPrize for Outstanding Achievements, and furthermore received a scholarship from the Baden-Württemberg Foundation in 2014. She is currently an artist-in-residence at the Van Eyck Multiforum Institute for Fine Art, Design and Reflection in Maastricht. Her work is currently on show at the Haus der Kunst, Munich. Former exhibitions include: Manifesta 11, Zürich; SeMA NaNJI Seoul Museum of Art, Seoul; Kuandu Museum of Fine Arts, Taipei; Bundeskunsthalle Bonn, Staatliche Kunsthalle Baden-Baden, among others.

Press

For press requests, please send an email to office@vleeshal.nl or call +31 (0) 118 652200.

Publication

Andrea Éva Györi's latest publication 'Vibration Highway' (2018), published by Edition Taube, is available at our desk for €40.

Education

For children there is a treasure hunt available at the desk. Workshops for school children, which take up the exhibition's themes, will be organised from May 21–June 1, 2018. For more information, please contact educatie@vleeshal.nl.

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29.04.–17.06.2018



Andrea Éva Györi
Traumatized Lemon

Publieksprogramma
'Traumatized Lemon'
06.05.2018, 12:00
Gratis rondleiding
12.05.2018, 17:00
Publieksprogramma
'Traumatized Lemon'
03.06.2018, 12:00
Gratis rondleiding

Public program
'Traumatized Lemon'
06.05.2018, 12:00
Free guided tour
12.05.2018, 17:00
Public program
'Traumatized Lemon'
03.06.2018, 12:00
Free guided tour

Traumatized Lemon



ervaringen met masturbatie te delen. Door thema's aan te raken die vaak onaangeraakt blijven, pleit Győri voor het doorbreken van taboes en het oprekken van de onzichtbare grenzen tussen publiek en privé. Onderwerpen als welzijn, gezondheid, mentale en fysieke aandoeningen lopen als rode draad door haar kunstpraktijk. Fobieën voor virussen en kanker vormden het vertrekpunt voor een reeks werken in 2013: 'Boob Job Nike: A Monument to the Heroes of Warsaw' en 'Fear of the Breast 1-18 Analysis'. In het eerste werk gaf Győri het standbeeld van Nike in Warschau een borstvergroting, als symbool van succes, maar implementeerde eveneens een ziekte in de borsten – als signaal dat mensen in onze maatschappij aan beide lijden. Het tweede werk is een reeks tekeningen van borsten, besmet met gelige en kleverige celklontering. Deze werken maakte zij reeds enkele jaren voordat bij haar borstkanker werd geconstateerd in 2017. Voor haar tentoonstelling in Vleeshal Markt heeft Győri een nieuwe reeks tekeningen, sculpturen en video's ontwikkeld, die een openhartige blik op haar omgang met kanker bieden. In een van de video's zien we hoe ze zichzelf op de avond voorafgaand aan de dubbele mastectomie voorbereidt op deze operatie. In een ritueel met haar moeder traint ze haar geest in een poging haar lichaam te accepteren en op een nieuwe toekomst voor te bereiden. Een toekomst waarin vrouwelijke borsten compleet nieuwe vormen kunnen aannemen en vrouwelijkheid zal bloeien.

[ENG] The solo exhibition 'Traumatized Lemon' by Andrea Éva Győri (1985, Hungary) takes place at Vleeshal Markt from April 29 to June 17, 2018. The opening was postponed from April 14 to April 28, 2018 – due to the artist's unexpected hospitalization. It is the first institutional solo presentation of Győri's work in the Netherlands. Győri's practice is marked by an in-depth examination into the human body and mind. What do we know about our bodies? What do we share? In 2012, the artist started a shower tour, asking people for a possibility to shower in their place as she didn't have a shower in her own flat. As a reward, the shower host could document her showering. For the last Manifesta in 2016, she teamed up with a sex therapist, with whom she explored the female orgasm. "I am especially interested in the female orgasm", the artist writes in her recent publication 'Vibration Highway', "because I think this is a means to get deeper into the question of how the mind affects the body and our behaviour". After having set up an intimate atmosphere of honesty, trust and fun, Andrea Éva Győri made drawings of

masturbating women, who came to her space to share their sexual fantasies and experiences with masturbation. Touching upon themes that are often left untouched, Győri pleads for a breaking down of taboos and a pushing of the invisible boundaries between public and private. Topics like well-being, health, mental and physical diseases run through her practice. Phobia of viruses and cancer formed the departing point for a series of works in 2013: 'Boob Job Nike: A Monument to the Heroes of Warsaw' and 'Fear of the Breast 1-18 Analysis'. In the first, Győri gave a statue of Nike in Warsaw a breast enlargement as a symbol of success and advantage, but also implanted a breast illness – implying that people in our societies suffer from both. The second is a series of drawings of breasts contaminated by yellowish and sticky body bulbs. These works were made long before she was diagnosed with breast cancer in 2017. For her exhibition at Vleeshal, Győri has developed a new series of drawings, sculptures and videos that offer an openhearted insight into how she handles cancer. In one of the new videos, we see how she prepares herself the night before the double mastectomy, training her mind in a ritual with her mother, to accept and direct the body to a new future. A future in which female chests can take on totally new forms and femininity can flourish.

By Roos Gortzak

Notes on Works



Gravity is not only a physical force, it is also an emotional state. Each is informed by the other. The weight of the bodies that we carry with us seems often dependent on how we feel. We seem lighter when inspired or experiencing pleasure. Heavier when sad or discouraged. The weight of each of our body's parts is conjoined in this, and each part separately holds its own emotional and physical force. All in a constant state of change. A woman's breasts carry a great weight. Heavier from being objectified. Heavier by the measure of femininity. The measure of maternity. Heavier from the threat of being invaded by a powerful force from within. When this invasion is infirm, this weight must be removed. What seems rigorous, becomes a beautiful new kind of body, with a new relationship to gravity. And the ability to sore again. Together with others, in order to collectively experience and learn to trust their new state of being. Without threat. With seemingly endless bounds. In the flames she learns to understand her new gravity. Her new balance. Her new body. The connection to a specific femininity – a natural maternal capacity – is transformed through the loss of her breasts. In turn, within a natural adjustment of balance, her genitals enhanced in strength and intensity. Those visible on the outside a bright marker of her burning renewal.

Those on the inside exhilarated with new found authority. She is standing in her fire. The omnipotent eye drives the hands, which have eyes as well on the fingers. The eyes are drifting everywhere. Like little radars, squeezing the lemon. The main eye steers the hands and the scanning eyes. The eyes are the connections between the mind and the body. They see and tell what happens in the body. Through the squeezing of the lemon, the eyes help to build an image about the body in the space of imagination. Help understand the relationship between active and passive, tension and release. The lemon has personality and feelings, emotions. The body wants to understand these, in order to better understand itself. Shaking the apple, breaking the apple, hitting the apple, pushing into the apple, pushing the finger into the apple. The apple is passive. The apple is sweet and big. It has personality and emotions, yet it is not clever like the lemon. The eyes are still the connections between the mind and the body. Their connection to the hands is determinant. And the hands do not like the apple. The hands drive themselves and their fingers to shake the apple, break the apple, hit the apple, push into the apple. We see the whole act. All its active and passive parts. We see everyone participating. A fold or a turn inside-out. The unknown body. The eyes are still the connection between body and mind. Now they are driven by the small figure. Together they cause this inversion. This cuffing. The small figure does not like the unknown body and wants to smash it. But the unknown body is without personality, without emotions. This violence brings the entire act closer to us. So close that we no longer see the whole act, or the whole forms of its participants. Biting and chewing awakens the face. Each muscle inherently joined to another to determine expression, affect, pleasure and pain. Our face is a constant emotional language. Exercises in biting and chewing could lead to a different language. The chewing gum the interlocutor. Understanding our face and its expressions is better understanding the relationship between passivity and activity, aggression and understanding. Better understanding our body's language and the capacity for that language to evolve. Sharing a piece of gum. The closing of one's eyes can mean panic for some. The closing of one's eyes can feel like the loss of control because the imagination then seems endless. This ominous infinity becomes the starting point for a rush of fear. The body itself can reclaim control. The body is the balance between this fear and reclamation. And it marks its existence in this through little gestures. An itchy nose. An itchy nose will

bring dizziness, will bring sweat, convulsions, legs and arms shaking. Collapse. An altered state of mind. The seeming end. Yet the end brings finiteness. The panic having reached its bounds. The body and mind refreshed. The participant goes on an imaginary expedition into their body, into their sex drive. They shrink and crawl inside where all small parts are discovered. They have to imagine what is inside, what would the eye on their finger see. Then they could put down on paper what they have seen. This task is to make contact with their body, and if they can do this in their imagination, it is much more important than to actually do it manually. After she has to draw a map about what she discovered. The picture becomes more and more complex and developed the more she discovers. The more she discovers the closer she gets to her body. The brain learns and changes fastest if one incorporates the whole body: feeling one's hands, rocking one's pelvis. Letting our fingers discover ourselves. What we have. What we had. What we are now. What we imagine ourselves and our bodies to be. There are active jaws which engage. They are tensed. There are passive jaws which are relaxed. They experience with their tongues the reaction of the unknown body. It is going to be bitten. The jaws are in communication with each other during the act. And their teeth have eyes. Always focussed on the most tense parts. They register this exchange. They send it on to their further bodies and brain. One body is unknown. It has no personality but it is able to react to what the jaws incite. It can creep away, sweat and flush.

By Andrea Éva Győri and Huib Haye van der Werf