

Artist: JULIE SAS
Title: OK OK K.O
Dates: 02.07 – 03.09.2022

Address:
Treignac Projet
2 rue Ignace Dumergue
Treignac 19260
France

1 Installation: *United (Louise)*, 2022, wood, insulating mat, and *United, 2021*, crowbar, false nails

2 *United (Louise)*, 2022

3 *United, 2021*, crowbar, false nails

4 *United, 2021*, crowbar, false nails (detail)

5 Installation: *United (Louise)*, 2022, and *United (chant du cygne)*, 2022 ,hoodie, megaphone

6 *United (chant du cygne)*, 2022

7 Installation: *United (invoice / receipt)*, 2022, plexiglas, ink & pencil on paper, print on paper, metal, knuckle-duster

8 *United (invoice / receipt)*, 2022, plexiglas, ink & pencil on paper, print on paper, metal, knuckle-duster

9 *United (invoice)*, 2022

10 *United (receipt)*, 2022

11 *United (screwed)*, 2022, plexiglas, screws

12 *United (screwed)*, 2022 (detail)

13 Installation: *United (sonic morgue)*, 2022, aluminium mounted photograph and *United (invoice / receipt)*, 2022

14 Installation: *United (sonic morgue)*, 2022, aluminium mounted photograph, and *United (screwed)*, 2022

15 *United (sonic morgue)*, 2022

16 *United (shoot, shot, shot)*, 2022, polystyrene, plastics, Plexiglas, paper, ink on cardboard, carpet, metal, clay

17 *United (shoot, shot, shot)*, 2022 (detail)

18 *United (shoot, shot, shot)*, 2022 (detail)

19 *United (shoot, shot, shot)*, 2022 (detail)

20 *United (shoot, shot, shot)*, 2022 (detail)

21 *United (shoot, shot, shot)*, 2022 (detail)

22 *United (shoot, shot, shot)*, 2022 (detail)

23 *United (shoot, shot, shot)*, 2022 (detail)

24 *United (shoot, shot, shot)*, 2022 (detail)

25 *United (shoot, shot, shot)*, 2022 (detail)

Text:

OK OK K.O is part of an ongoing research on *rage rooms* as a symptom of neoliberalism's ever-renewed ability to capitalize on the crises it is responsible for, capitalizing on the feeling of anger and exhaustion, rendering the capacity to act impotent and expression meaningless. In a stripped down staging featuring a sum of composite objects whose properties are deactivated, the exhibition aims to pervert the normalized aesthetics of compulsive entertainment by confronting an anarchist iconography with forms of social or economic standardization.

Julie Sas is an artist, writer and member of *The Cheapest University*, an experimental platform of artists and writers. She lives and works in Paris. Her artistic practice arranges spaces and situations around games of meaning, norms, and identities that demonstrate a tension with certain linguistic or social data. Her works restage objects and bodies engaged in codified situations, notably in relation to the production of public discourse, forms of self-representation and the expression of affects. Through games of reversal and tilting of values, these engage processes of disembodiment, artificiality and (de)subjectivation that are part of a reflection on questions of identity and representation.