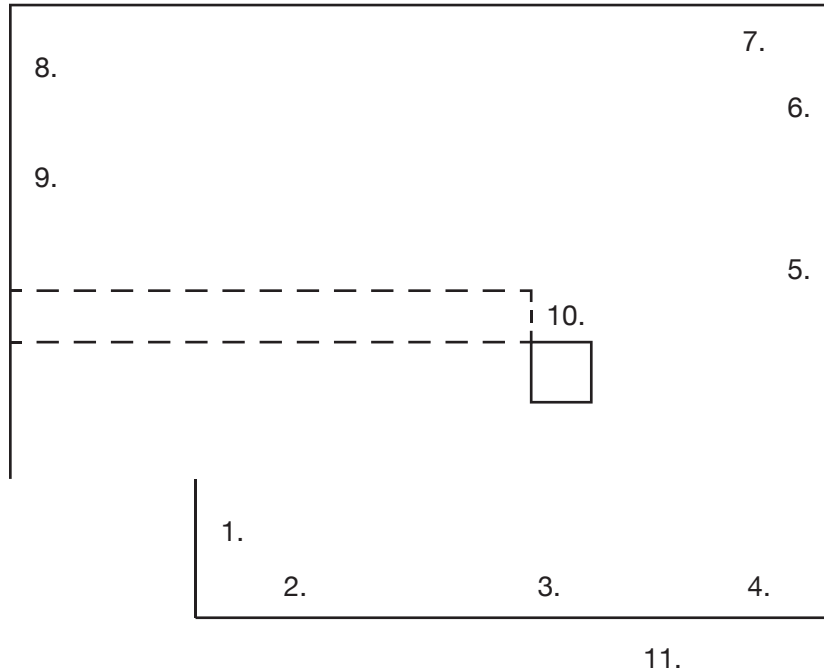


Night Friends
 Georgina Hill with Anastasia Perahia
 6 June - August 1, 2024



1. True connection, 2024
 120 x 40 cm
 Screen print on paper

2. Shade, 2024
 60 x 80 cm
 Screen print on paper

3. French exits and Irish goodbyes
 28 x 35 cm (framed)
 Inkjet pigment print

4. Last supper, 2024
 120 x 80 cm
 Screen print on paper

5. Disco ball
 50 x 25.5 x 25.5 cm
 Stained glass, stainless steel, solder, resin,
 electronics

6. Progress and excess
 28 x 35 cm (framed)
 Inkjet pigment print

7. Treble Clef
 30 x 120 cm
 Screen print on paper

8. Uptight
 28 x 35 cm (framed)
 Inkjet pigment print

9. Glass city, 2024
 60 x 80 cm
 Screen print on paper

10. Actant/Actor
 28 x 35 cm (framed)
 Inkjet pigment print

11. Jutta and friends
 28 x 35 cm (framed)
 Inkjet pigment print

madameleniou.com

Object of a shadow

What does a shadow become when asked to account for an event? An object lesson?

Georgina Hill is familiar with what it means to ask an artwork to reveal how it came into existence. In the making of her objects, Hill foregrounds the necessary exchange of skills and expertise between herself and her collaborating craftspeople who impart their embodied knowledge, most notably to date, in her work with stained glass and woodwork made with family members.

For her latest exhibition, *Night Friends*, in April this year, Hill and Anastasia Perahia set up an ad hoc bar in madame leniou's gallery space, located in the centre of Athens. This illusory mise-en-scene consisted of a group of cardboard cut out figures, flanked by a table laid with bottles, glasses, and ashtrays. The tableaux was documented through photography by Perahia, with the images capturing the shadows cast by these forms, produced in turn by ambient light coming into the space from the street. Fittingly, just as the work travels between material states, the images first captured in Athens, were brought to London, where Hill transferred these images into screen prints on paper, which have been brought back to Athens.

Can a shadow possess performativity? Can it locate a conversation in a time and place? It's no coincidence that Hill has decided to alight on the subject of the shadow in a gallery space set to be turned into an Airbnb. Can a shadow perform a lament for what was?, while skewering the notion of urban 'development', here an echo can be heard, the building's past plainly audible. To experience this show is to inhabit two time frames in one place, perhaps three if we consider its future. Either way, a residence, yet only for a certain time.

In the two-minute Super-8 film, *Shadow-play* (1970), Vito Acconci recorded himself in an antagonistic boxing duet with his shadow. In direct correspondence with his own body as a conceptual object. Hill's own shadow play, albeit casting impressions of cardboard objects, advances Acconci's idea of how a shadow can speak to something both of and beyond the body. The shadow for Hill is a reverberating presence.

Also on display are a series of the photographs taken by Perahia during the install in April, alongside this, a disco ball made by Hill and constructed in one of her favoured materials, stained glass, slowly rotates, no doubt casting new shadows.

An evocation of an event, or a presence most deeply felt in its absence, this exhibition reveals the materiality of actual space. Yet key here is the focus on the transition between material states, which ultimately proves cyclical.

Hill's presentation in Athens asks what it means to think of a shadow as temporal yet perpetual. As it goes, shadows are bound to leave a mark on the place of their making.

Robert Spragg