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# FALLING TOWARDS NOTHING

AESTHETIC EXPRESSIONS OF EXHAUSTION IN THE WORKS OF

GEORGIA SAGRI AND ANNE IMHOF\*

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CURATORIAL STUDIES – STATEMENTS

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ABSTRACT: Die hyperbolische Kehrseite des gegenwärtig auf Intensität, Variation und kontinuierliche Veränderung angelegten Lebens ist die Erschöpfung. Der Essay untersucht die kulturelle Verhandlung eines sich in ein Negativ verkehrt habenden Paradigmas und dessen ästhetische Erscheinungsformen in der zeitgenössischen Performance und in Bezug auf einen sozial- und kunsthistorischen Kontext. Im Zentrum stehen dabei *Polytechnic* (1999) der Künstlerin Georgia Sagri und *Sex* (2019) der Künstlerin Anne Imhof – in beiden tritt die Erschöpfung als reziproke Verbindung von Auflösung und Widerstand, Bewegung und Stillstand hervor.

**Keywords:** Erschöpfung – Intensität – Performance – Georgia Sagri – Anne Imhof

ABSTRACT: The hyperbolic reverse of the contemporary life driven by intensity, variation and perpetual change is exhaustion. This essay explores the cultural negotiation of a paradigm inverted into a negative and its aesthetic manifestations in contemporary performance and in relation to a social and art historical context. It focuses on *Polytechnic* (1999) by artist Georgia Sagri and *Sex* (2019) by artist Anne Imhof – in both exhaustion arises as a reciprocal connection between dissolution and resistance, movement and stasis.

**Keywords:** Exhaustion – Intensity – Performance – Georgia Sagri – Anne Imhof

“Bodies move, but they move nowhere; they move, haltingly, falteringly, to no end.”<sup>1</sup>  
The bodies that theatre and performance theorist Kelina Gotman speaks of are those of the participants in the ominous American dance marathons of the 1920s and 1930s. Bodies, subjected to endless contests of exhaustion and mental reflective capacity exposed to dissolution. In these competitions, which could go on for weeks or even months, the dancers only aim is to keep on going. Dancing, moving, being the last couple to stand at all costs – transcend the strength of the body, the power of the will, the self. Endurance is the premise for victory, the proof of strength, as much as it is revealed – in a consistent and inevitable approach to collapse – as radically ambivalent. Beyond the loss of strength and cognitive awareness, a different sense of willpower occurs: a form of *resistance*, almost a mechanism that drives the dancers to continue, even though they are exhausted. Exhaustion is the tendency towards nothing – but is also the moment *before* the fall, not yet the breakdown. Simultaneous reduction and extension, a progressing decrease of energy and rationality, repulsed by previously unknown forces. This entanglement immanent to exhaustion comes expressively to the fore in the dance marathons, which predate the current discourse on exhaustion by about 100 years.

This essay aims to investigate this state of counteracting forces in *contemporary* society through its cultural expressions. It takes the physical expression of exhaustion of

<sup>1</sup> Gotman 2019, p. 137.

the first decades of the last century as starting point, in order to critically examine today's desire for movement, development and change, and follows the aesthetic approaches of artists Georgia Sagri (\* 1979) and Anne Imhof (\* 1978). Both work with long-duration live performances and the variation of energetic levels. How does the experience of exhaustion materialise in the works and which motifs of today's societal moment – in comparison to historical tendencies and forms of expression – do they reflect?

Sagri, who pushes herself to physical limits in long-lasting performances of either ecstatic movement or striking stillness, works with exhaustion as a pathological relationship between the individual and society. Imhof's delegated performances, on the other hand, show exhaustion as a constant release of tension and a situation of never-ending, indifferent continuation. When the dancers in the marathons strive to suppress the visibility of an increasing fatigue, they are situated in a historical context in which capitalism is increasingly moving from industrial and Fordist forms of production to more profitable prospects of an industry based on entertainment. The dancers struggle against the same loss of energy as the workers in the context of machine labour in the early modern industries. To find technical or medical ways to overcome this fatigue has, at the interest of employers, been a central ambition of scientific work at that time.<sup>2</sup> Just as the dancers in the marathons, workers are forced to repress their tiredness. A breakdown would result in not being paid in the one case, and not winning in the other.

This impulse, this urge to not let movement stop or be interrupted under any circumstances has developed into a general aspiration of life today and concerns not only conditions of employment, but rather the understanding of oneself on an individual and personal level. It is no longer the effort to maintain the mechanical, repetitive movement of the workers, but the effort to generate a flow of perpetual metamorphosis. Alongside this quest for uniqueness, individuality and intensity, even exhaustion has moved to the heart of contemporary debates, as the french psychologist Alain Ehrenberg describes. While melancholia during the last century served as diagnosis for those suffering under the pressure to *fit in*, depression today is the reaction to the excessive demand to *stand out*.<sup>3</sup> The cultural meaning of movement, conflated with the idea of

<sup>2</sup> Crary 2013.

<sup>3</sup> For a description of exhaustion and depression and the historical emergence of the terms, see Ehrenberg 2010.

growth, self-fulfillment and individual freedom, accomplished in neoliberal capitalism has today advanced into a fractious expectation.<sup>4</sup>

While, as the French economist Eve Chiapello and the French sociologist Luc Boltanski thoroughly outline, *performance* has become the epitome of a successful (working) life, the performative arts are concerned with the *labour* on which it is based.<sup>5</sup> Seen from this background, timeliness and duration, movement and standstill, intensity and dissolution, as well as interaction and isolation become central motifs in the following investigation of expressions of exhaustion in the realm of aesthetics.

### **The untenable standstill**

In her performative practice, Georgia Sagri negotiates the body, her own body, as site of intersection between the personal and its embeddedness in – as well as imprint on – a sociopolitical context. As curator Christina Lehnert describes, for Sagri the body is a hybrid form, “a negotiating surface, a historical and cultural projection, a carrier of power and oppression, but also the possibility of rebellion”.<sup>6</sup> The body as a tool that can move with or against the flow. It is a (constituent) part of public space, in whose continuity, habituality and normativity it potentially can intervene.

*Polytechnic* (1999) (Fig. 1) is an early work by the artist in which the relationship between the public and the private is negotiated alongside the parameters of time and the demarcation of space. It can be understood literally as a counter-movement or at least an interruption of a stream: for six hours Sagri stands, barely clothed and motionless, in a glass vitrine, which is located on one of the main roads leading to the Athens Polytechnio. Here, in 1973, student protests led to the fall of the military dictatorship. Taking place on the commemoration day of this event, 17 November, the performance is embedded in the hustle and bustle of the celebratory marches. Art critic Daniel Amirati describes the scene as follows:

<sup>4</sup> For a thorough investigation of intensity and its role in past and contemporary society, see Garcia 2017.

<sup>5</sup> Kunst 2015.

<sup>6</sup> Lehnert 2020.



Fig. 1: Georgia Sagri, *Polytechnic 1999*, Performance, November 17, 1999, in front of the Polytechnic University on Patission Street, Athens

“Her confinement, with her near-naked body on display, served as a potent reminder of the risk one takes in political action. Yet, even as it affirmed the protest, it stood outside them, posing a query to those chanting and marching with flags held high; seeming to assert that there is something human, rooted in the corporeal, that lies beyond ideology, and in a sense beyond historical time, embodied by Sagri’s stillness while the protests roiled around her.”<sup>7</sup>

The confrontation of a voluntary or arbitrary audience with a living body has by now a long tradition in the history of performance art. While its early protagonists in Dada, Surrealism or the Bauhaus experiments in the beginning of the 20<sup>th</sup> century aimed at the expansion of the traditional idea of an artwork as object towards a process, performance was in the following decades appropriated by female artists in particular. In order to undermine the asymmetry of a male-dominated regime of the gaze, *body art* proposed to understand “interpretation as exchange”.<sup>8</sup> In 1979, RoseLee Goldberg made an early attempt to demarcate performance as an artistic medium on precisely this ground of direct interaction. She highlights the presence of the audience, the momentariness and the concomitant potential for provocation as shared characteristics of performative practices.<sup>9</sup> Prominently even Amelia Jones describes how women artists in the 1960s and 1970s, including Carolee Schneemann or Yayoi Kusama, stage the body as a multi-layered element in an immediate, social and psychological context as a critique on the modern ideal of an autonomous, objective and disinterested engagement with art.<sup>10</sup> As one important strategy, Jones considers the *particularisation* of the body, whose specific characteristics as “sexual, racial and other”<sup>11</sup> are immediately evident in the works, without being processed into a modernist abstraction.

Regarding the aspect of presentness, even physical pain plays an important role in many works. This is not only to break down the fiction of the perfect, untouchable body, but in some cases even to evoke a transformational, almost religious experience. The influential artist Marina Abramovic has spoken of a “kind of empty, pure state”<sup>12</sup> that she produces through the exaggeration of sometimes mundane activities. In some of her most telling works she screams until she loses her voice, repeatedly hits a wall until she falls or slaps her face over and over again. She forces and disciplines the body, until any sense of pain is eliminated.

<sup>7</sup> Ammirati 2019.

<sup>8</sup> Jones 1998.

<sup>9</sup> Goldberg 1998.

<sup>10</sup> Wood 2018, but even: Fischer-Lichte 2014.

<sup>11</sup> Jones 1998, p. 5.

<sup>12</sup> Westcott 2009, p. 98.

Georgia Sagri, on the contrary, entirely refuses such an intensity. She creates a different form of immediacy; the situation in which she positions her body is neither sexually or painfully charged, nor provided with individual elements. She enacts herself neither as a subject nor as an object. Rather than confrontation, she foregrounds the *process of endurance* itself, less a gesture of provocation than a subtle reduction to the conditions of the individual and isolated body within a mass. Even though the spatial and temporal embeddedness of the work in the protest march marks a concrete connection to a political event, the performance itself resists the making of a substantive statement.

This stillness within the trouble, however, directs the reception of the work towards its temporal dimension. Grasping the work as whole would require a lot of the passing protestants, who really only coincidentally turned into a public: namely the observation of a very slow process. The barely perceptible change of the artist standing still has the potential to evoke a specific relationship between the body of the spectator and the body of the performer. In a hitherto stand-alone position, theatre and performance scholar Lara Shalson attempts to grasp extreme and/or long-duration performances as a formal-aesthetic method. As one of the fundamental elements of *endurance performance* she describes the willful elimination of personal characteristics of the performing artist, with the goal to establish an anamorphic connection to the audience. Distance is not eliminated in favour of interpretation as direct exchange, as in body art. The enduring body is, on the contrary, instrumentalised to create an alienating effect: the experience of the other as a non-interacting, self-contained object. The nexus of endurance and relationality manifests only as negative and throw back the spectator only towards himself.<sup>13</sup>

The distance and alienation in *Polytechnic* is further intensified by the scenography of the glass box, which is effectively in the way of the passing demonstrators. On the one hand, the glass can be read as a protection, and on the other, it suggests the opposite. In its transparency, the box resembles a showcase that harshly puts objects on display. Sagri is exposed here without protection to passerbys from all sides. A frayed rose next to her feet inside the glass box reinforces the impression of the performance as an ambivalent gesture of fragility and respect, of intimacy and exposure, of recognition and disregard. The fragile intervention in public events carries the risk of being crushed

<sup>13</sup> Shalson 2018.

and exhaustion is something inherent to the act of resistance, carried out here as standstill. Hence, the work does not represent the “immediate shock of the real”<sup>14</sup>, it is not intense or excessive – but merely stages an existence that changes, albeit barely noticeably, in the time span of six hours.

Most provocative in the work is, perhaps, the disappointment of any expectation for change that comes with the very duration of the work. Yet another historical tendency of performance focused critique precisely towards the commodification of the event. Contrary to the immediacy of reception in *body art* as well as the alienation of the performer in *endurance art*, artists attempted to escape the event as commodity through performances of extreme and for the individual viewer incomprehensible duration. The focus of critique, as writer and curator Adrian Heathfield notes in connection with the one-year performances of artist Tehching Hsieh, shifts to the event-character of performative practices itself.<sup>15</sup> While Hsieh captures the change of the body over time, within in one photo a day, as documentation for a public yet to come, Sagri applies to the enduring capacity of the involuntary public on site: unlike the change of weight or the growth of hair, which Hsieh uses as a visual measure for the passing of time, *Polytechnic* opens up a perspective on the change of the body *during* the limited duration of hours. What becomes visible then is not gradual ageing of the body, but a variation in energy levels – and ultimately the horizon of its own limitation: its exhaustion. Alongside performances that have critically dealt with objecthood, unequal regimes of the gaze and the commercialisation of the event, *Polytechnic* can be read as pointing out an additional, a new dimension of contemporary performance art that specifically draws attention to a *contingent of energy*, its *variation* and *potential finitude*.

Even in the work of Anne Imhof, standstill is an important leitmotif – although its relation to movement and the prospect of its limit is different. While Sagri approaches the standstill from the perspective of energy – a wilful gesture that is dependent on the strength of the body and mind in regard of exposure, Imhof’s work plays out in a state, where standstill is no longer possible.

<sup>14</sup> Goldberg 1998, p. 99.

<sup>15</sup> Heathfield 2009.





Fig. 2: Nomi Ruiz, Frances Chiaverini, Mickey Mahar, Enad Marouf, Josh Johnson, Eliza Douglas, Maoro Bultheel, Billy Bultheel in: Anne Imhof, *Sex*, 2019, Tate Modern, London; Photography: Nadine Fraczkowski

### **The diffusion of movement**

In the performance *Sex*, which premiered at the Tate Modern in London in 2019, a group of performers moves, over the course of several hours, through a bleak landscape in the institution's former underground oil tanks (Fig. 2). In addition to the enormous spatial proportions, the location is characterised by the rough materiality of concrete, for *Sex* offset by temporary glass walls, wooden walkways, diving boards and dirty mattresses, which turn into sites for pausing and posing in equal measure. They are no longer a place of withdrawal and retreat, but rather a mirror of the absence of sleep and 24/7 exposure. The springboards become stages of a non-existent energy: the performers, thin and often compared to Balenciaga models, climb onto them, but not in order to “abandon self-control”<sup>16</sup>, and for a brief moment surrender to the “vivid feeling”<sup>17</sup> of free-falling in a jump. Rather, they pause, devote themselves to blank stares, emotionlessly spill sugar, and then, slowly, climb back down. Motorbike helmets, likewise,

<sup>16</sup> Garcia 2017, p. 13.

<sup>17</sup> Garcia 2017, p. 12.

have lost their actual function and become the expression of a frenzied eventfulness that no longer seems to occur.

The atmosphere of the performance has in many observations been described as intense, charged with excitement and marked by contrasts.<sup>18</sup> Of rough and soft materiality, of concrete and foam, of static and impulsiveness, of energy and inertia, of speed and slowness, of song and “shriek[ing] beyond the edge of pain”.<sup>19</sup> Not least the binary of gender identities evoked in the title is a violent distinction that is met with blurriness in the performance. However, this is not only the result of the impartial confrontation of opposites, as should be argued here, but is rather based on gestures of withdrawal and moments of choreographic enactment that consciously articulate a decrease of control. Thus, the focus ought instead to be on a loss of tension that corresponds to exhaustion: for it is precisely in the absence or decay of energy in which sense and meaningfulness of identity and attributes change. As the dance marathons show, exhaustion not affects the individual on a somatic level, but also affects the relationship to its surrounding, it is a “theatricalised loss of sensation and sense”<sup>20</sup>, which distances feelings from their associative contents and ultimately restricts communication and connection and isolates the dancer.

Just as important as movement and moments of intensity, therefore, is the stillness that permeates the work. Again and again, performers linger in a position that is not an active pose, seemingly without finding the strength to release themselves from their immobility. They lie inert on mattresses or on one of the springboards without having the strength to pull their legs along with them. Time and again, stroboscope light violently interrupts floating movements into rhythmic sequences of motionlessness: an external, tendentially violent, force beyond the dancers’ control. Another external force that generates stillness out of the live action is photography. Nadine Fraczkowski professionally records the rehearsals, but even the photographs of the audience and their dissemination in the channels of social media have become a natural part of Imhof’s performances. When the performers repeatedly form themselves into pictures, they transmit an expectation or a desire to be captured in a pose. A double dynamic unfolds

<sup>18</sup> Polera 2019; James 2019.

<sup>19</sup> Roloff 2019.

<sup>20</sup> Gotman 2019, p. 122.



Fig. 3: Anne Imhof, *Sex* (still), 2021, video, colour, sound. Directed by Jean-René Etienne and Lola Raban-Oliva. Featuring Eliza Douglas

between the standstill of the strobe lights and photography: while the first evades the influence of the performers, the second is a standstill that is rather desired than wanted. Moments in which performers form themselves into strained positions or join together in groups moreover even contrast the moments of deadpan hanging around with short sequences of mobilised energy.

In telling scenes, Eliza Douglas and Sascha Eusebe each hold a burning bouquet of flowers in one hand and a not-yet-burning, scrawny one in the other (Fig. 3). Both trump the progress of this event with the penetrating emptiness of their gazes, which they seem to direct into the audience, past the audience or even through it, unable to find a point of connection, encounter neither the public nor each other. The emptiness of the gaze stands in contrast to the at the same time burning bouquet of flowers, triggering a temporal countdown, which is however indifferently ignored. This indifference may result either from an inability to consciously perceive the heat of the fire due to exhaustion or from an artificial coolness, a deliberate ignorance in favour of the stunning image to be delivered. Imhof herself speaks of her live works as paintings and refers to the exploration of the tradition of the (self-)portrait: as a struggle with and against oneself.<sup>21</sup> In a temporal context in which the staging of an individualised self-image in the sphere

<sup>21</sup> Hohmann 2019.

of social media increasingly supersedes real life, and in view of the constant activity required to maintain an interesting profile, the reference to exhaustion seems evident.

Indeed, as Roland Barthes observed as early as 1980, several agencies coincide in photography. They decipher the void that haunts individuals in consideration of their own image: “In front of the lens, I am at the same time: the one I think I am, the one I want the others to think I am, the one the photographer thinks I am, and the one he makes use to exhibit his art.”<sup>22</sup> It is especially the dependence of another’s perception of the self that has become decisive in contemporary society, in which, according to philosopher Byung Chul Han, everything that is invisible is radically equated with the non-existent.<sup>23</sup> Even the obsession with beauty and the compulsion to optimise the body manifest in this violent desire for the gaze of the observer.<sup>24</sup> But it is not only the relation between subject and object, performer and public, viewer and voyeur – a subject that has been touched upon already with the glassbox in *Polytechnic* – that in *Sex* is critically undermined alongside the motif of the image or the photo. It is also the systematic entanglement of different times that gives significance to the pictorial quality of Imhof’s performative work.

It plays an essential role as *documentation, memory* and *evidence*, anchoring the performances on different temporal levels from the very beginning. According to Siegfried Kracauer, photography combines the past – in the fleetingness of the captured situation –, the present of the observation and the future, in which the image will exist as a contextless fragment.<sup>25</sup> In her text on the performance *Faust* in the German Pavilion at the Venice Biennale 2017, Juliane Rebentisch characterises the dynamic of the performers’ actions as a “vampiristic interest in the transformation of life into image”.<sup>26</sup>

The vampiristic points to an even deeper existential anxiety that can be identified in the socio-cultural, ecological context, which is the framework for Imhof’s performance. In her historical study of the discourse of exhaustion, cultural history scholar Anna Katharina Schaffner points to this new turn: while (medical) theories of exhaustion have always tended to emanate from technophobic-conservative arguments, these have expanded in recent decades to include an actual apocalyptic dimension. It concerns

<sup>22</sup> Barthes 1981, p. 13.

<sup>23</sup> Han 2012.

<sup>24</sup> For the idea of escaping from ageing in real life to the digital space, see even Crary 2013.

<sup>25</sup> Kracauer 1977.

<sup>26</sup> Rebentisch 2017, p. 26.

the depletion of the resources of the natural environment: “The rhetoric of our age is unique in that anxieties about exhaustion, sustainability, and resilience no longer concern only the mind, body, or society but our very *habitat*.”<sup>27</sup>

Today, the concept of exhaustion is thus conflated with a fundamental anxiety that has to do with the future – in the sense of our planet itself.<sup>28</sup> Turned into movement that can no longer be stopped or controlled, the voices of sociology that forecast the collapse of the accelerated performance society and the voices of climate activists join each other. Both tendencies anticipate a loss of control that will radically and profoundly change the natural environment of all human and non-human life. At the moment of being captured in the image, the possibilities of the captured may be exhausted, but this loss of control differs from that of the invincible movement of self-improvement or the unstoppable environmental catastrophe: it does not mean dissolution or demise, but at least testifies to what has existed.

In contrast to this longing for standstill, however, the acceleration, the multiplication of individual options and the treatise of unlimited self-enhancement can also directly evoke the feeling of a presence that has accumulated beyond all development.<sup>29</sup> To once again quote Juliane Rebentisch: “[...] a perversion of the euphoric sense of possibility into a feeling of emptiness.”<sup>30</sup> This is also related to the fact that renewal and loss have become an immanent part of life at ever shorter intervals: “Any energy”, sociologists Alain Ehrenberg and Hartmut Rosa agree, “[...] has insurmountable difficulties in unfolding productively if [...] it is assumed from the outset that any possible relationship into which it might be invested will be transitory, transient and therefore not identity-constructing.”<sup>31</sup> The devaluation or erasure of the future also alters the perception of the present, as Lisa Baraitser describes: “In a sense the cancellation of the future has prompted as reciprocal analysis of the present as stuck, perpetually present and unable to change [...]”<sup>32</sup>

<sup>27</sup> Schaffner 2016 (emphasis by the author, Sarah Heuberger).

<sup>28</sup> See even Berardi 2020: “[...] for the first time in the history of humanity (and children) a generation faces extinction as a real possibility [...]”

<sup>29</sup> For a description of standstill as the experience of an accelerated present, see Rosa 2005, and the metaphor of shadowlessness in Crary 2013, or the analysis of accelerated movement as an end in itself in Virilio 1997.

<sup>30</sup> Rebentisch 2017, p. 29.

<sup>31</sup> Rosa 2005, p. 388.

<sup>32</sup> Baraitser 2017, p. 8.

This desperation justifies the paralysis of the performers in *Sex*. It justifies the lingering, the half-activities, the spilling, the headbanging in slow motion and the falling and getting up again and again that is performed. As in the dance marathons, movement becomes a resistant, but in Imhof even more *hesitant* continuation; the subject has lost its contours, forms its movements, empty and inconsequential, in pure seriality. It operates beyond linear, spatial and temporal structures, neither passive nor purposeful. Then again, performers suddenly find strength, run energetically towards each other – only to miss each other and, lonely, stumble towards indeterminate directions.

They seem to have since long overcome fatigue; it would be the consequence of active choices, preferences and variations with the objective of a future. Exhaustion, on the contrary, is free of this structural entanglement and operates beyond linear, spatial and temporal structures, as Gilles Deleuze succeeds to point out its core:

“Exhaustion is all together different: you combine the set of variables of a situation, provided you renounce all order of preference and all organization of goal, all signification. It is no longer so as to go out or stay in, and you no longer make use of days and nights. You no longer realize, even though you accomplish.”<sup>33</sup>

## Disposition

Both performances briefly discussed here in the light of an aesthetics of exhaustion deal with the relation of stillness and movement. Contrary to the dance marathons or fordist workers, but even earlier performance works, exhaustion is no longer a consequence confined to the background of happenings, but pushed into the center of investigation. Sagri’s challenging request to the demonstrates, to interrupt their purposeful march in order to decipher the subtle variation of energy of the singular body, exposed to the unstoppable movement around it, and the loss of overall directionality in Imhof’s work bear witness to a contemporary context of self-sufficient, uncontrollable or unstoppable motion. Its pace could be interrupted only by artificial means, such as the isolating and exposing glass box in *Polytechnic* or the pose and photography in *Sex*. The standstill is untenable.

This discourse on exhaustion, however, refers explicitly and exclusively to performative subjects in a specific context. Exhaustion from this perspective evidently is connected to the privilege of meritocracy, as Astrid Hackel recognises:

<sup>33</sup> Deleuze 1995, p. 3.

“Those who have a certain knowledge, professional competences, social identity or the participation of work thus come into the situation in the first place of being allowed to put their entire working or living time at the service of a thing (the company, the career, the ‘project’) and thus to sacrifice themselves completely.”<sup>34</sup>

There are social spheres in which freedom has other preconditions than in western meritocracy – or in which meritocracy conditions it differently – and where individual lives and goals cannot be driven by change, but in which change is precisely prevented. These areas are largely excluded from the dominant discourse on exhaustion in connection to self-improvement (and burn-out) today. Yet, according to a hypothesis that can lead an aesthetics of exhaustion in a different direction than the one taken in this paper, the conditions of (forced) un-change also represent an important and hitherto hardly considered field of exhaustion. With the outlook on a different perspective on exhaustion, this paper closes with a note to contexts of forced states of standstill, with asylum as important example of being “condemned to inaction in a situation where you may still be full of energy and hope is a terrible way to face the exhaustion of your options to perform”.<sup>35</sup>

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