

Florian Sorgo

WORKS

www.iamnotsorry.net
myself@iamnotsorry.net
[@Flo_Vago](https://www.instagram.com/Flo_Vago)

Found Compositions

2019-2020, 2022

Series of photo/text works

“Found Compositions” is a format according to which I treated (with the help of a predefined set of rules) found situations as compositions and thus appropriated them artistically.

Together with associatively formulated captions, this has resulted in hundreds of photo-text combinations in 2019/2020 that combine the appropriation strategy of the “found object” with the aesthetics of social media.

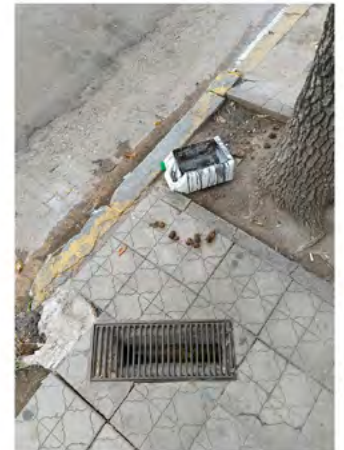
A publication gathering 240 works of this format was published in 2022 by Forum Stadtpark Verlag in an edition of 300.



Arrangement of phalli



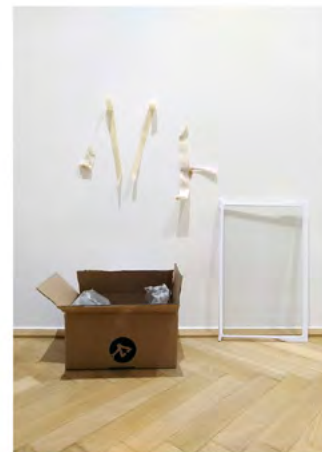
The cool kid



I cannot bear the weight of the world



The raver



The risk of doing nothing (Installation view)



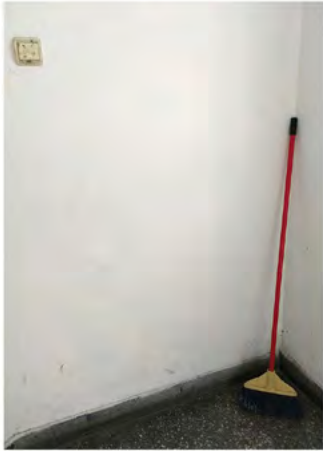
Two red cranes (standing still). No wind dispels the heat.

Publication:

www.forumstadtpark.at/de/aktuelles/florian-sorgo-found-compositions

Complete view of the works:

[www.iamnotsorry.net/Florian%20Sorgo%20-%20FOUND%20COMPOSITIONS%20\(framed\).pdf](http://www.iamnotsorry.net/Florian%20Sorgo%20-%20FOUND%20COMPOSITIONS%20(framed).pdf)



Jib job jibbiddy job, a job is a job (and I fucking hate it)



Miki and the gang



Setting up a new stage of life



The dancers



The world is collapsing but we stay calm together



The postman arriving at a new settlement on his horse (Stock Photo)



Work break with colleagues 3



The lake

FLORIAN SORGO

FOUND COMPOSITIONS

(In passing...

1. (A situation happens.) A constellation is found.
 - 1.1. A constellation comprises multiple components, elements.
 - 1.1.1. Elements might be objects (a bottle), context (streets), or something ephemeral (light).
 - 1.2. The existence of the constellation is independent of the reaction. The constellation is not arranged for the benefit of the composition.
2. The constellation as found provokes a reaction: Aesthetic engagement arises, artistic appropriation occurs.
 - 2.1. By means of conscious correlation of the individual elements to one another (as components of a constellation), a composition is asserted.
 - 2.2. This composition is captured photographically.
 - 2.3. The photographed composition is provided with an associative caption, a title.
3. The composition is abandoned.
 - 3.1. The constellation, with its individual components, remains unchanged.
 - 3.2. Only the appropriation – in the form of the photo/text combination – is taken along as a documentation.

...left behind.)

A series of photo/text works, 2019-2020



Work break with colleagues 2

22



1000 miles away from home

23



A sailor never leaves her place

24



I come from the future

25



Exhibition view Forum Stadtpark, (c) Harald Wawrzyniak

Signs of a daily life

2011 - ongoing

Digital graphics on cotton satin

“Signs of a daily life” is an artistic practice I use regularly. A kind of virtual diary to mark certain periods of time.

This involves creating a daily digital drawing to visually record salient events, situations, moods, images. These drawings function as a kind of index - more as a reference than a representation.

Partly very concrete, partly abstract; sometimes coded and sometimes lost in their functionality as signs, they are perhaps best understood as signs of life.



Ans Eingemachte. Practices of self-determined living.

In collaboration with the Rhizom art collective, Milo Strauss, u.a.

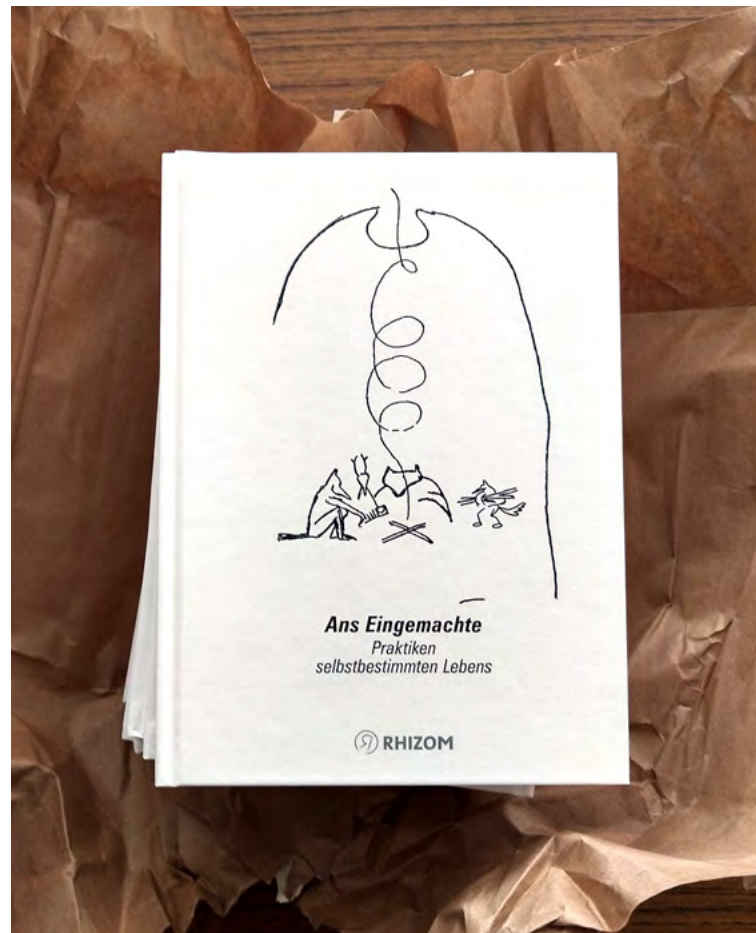
Graz (AT), 2019
Publication
108 pages

"In this discourse, which is led by practitioners of diverse forms of self-organization in Austria, (thought) spaces are opened up in order to make the complex structural layers accessible and also shareable that these projects plow in reality: the individual and the communal, self-determined living and housing, community economies, dealing with our resources, and much more. And other reactions to precarious living conditions, such as squatting, are also addressed." (Blurb)

In a process lasting several months, talks were held with professionals in the field of self-organized housing. These - sometimes very personal - conversations - about house projects, mobile homes, squats (and other forms of self-organized communal living) were published as a book. Simultaneously, representatives of the art collective Rhizom set up an installation in their art space.

Free book download (in German):
<https://rhizom.mur.at/wp-content/uploads/2021/05/Ans-Eingemachte-download.pdf>

Initiated by Rhizom art collective as part of the project series "sich in die stadt einschreiben. RHIZ* - a commons from a to z".



„Sleep is...characterized by...surroundings.“ [isolation edition]

2020, Project in 3 chapters

During the first months of the pandemic, a three-part work was created that deals with the end of the world as we know it - based on sleep as a place of transfer from reality to dream.

It tells of the arrival of an animal-human hybrid in a lonely, surreal, post-apocalyptic environment.

Chapter 1 was created as an online performance and temporary installation during the first lockdown.

Chapter 2 is told as a short story and continues at the end of the first chapter.

Chapter 3 was part of Parallel Vienna as a multimedia installation and completed the narrative.



Chapter 1

Installation, video performance, website

For seven days, a sleeping place was built during the day and slept in at night. The aim was a functional, narrative and sculptural confrontation with the sleeping place during the first lockdown. The processuality of the construction prevented comprehensive planning in advance. General conditions: 8 hrs/day timelapse recording, extensive background work and continuous documentation via website and social media. The documentation was directly integrated and was thus a constantly updated part of the project.

The circumstances - the project took place in the first lockdown - significantly shaped the process. Not only that it was necessary to re-plan from the exhibition space to the private room and also that the procurement of materials was massively complicated.

But above all, the feeling of loneliness and unreality of the first lockdown significantly shaped the setting and the narrative.

After the seven days, the sleeping quarters were completely dismantled.

Video link: <https://youtu.be/uqwkKT4XVgs>

Created for the program of the art initiative periscope, Salzburg (AT)



Chapter 2

Short story

The second chapter of the project was created as a short story. This text continues the end of the first chapter. In it, the protagonist lands in a dream-like environment. He has to cope with the strange circumstances of this world unknown to him and meets peculiar creatures.

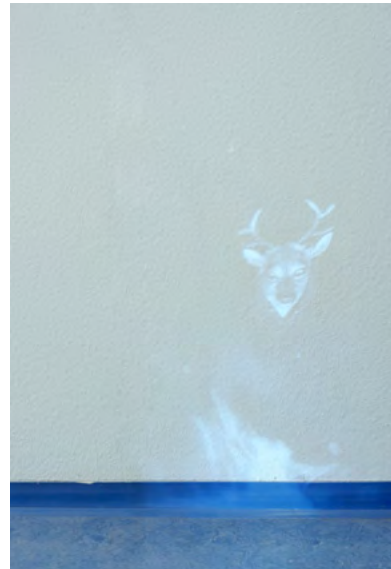


Chapter 3

Multimedia installation

As a concluding chapter, a multimedia installation shows traces of the protagonist: a camp left behind in the forest, embedded in a threatening environment. Visual notes, carved into shards of clay, and other legacies.

Shown at Parallel Vienna 2020 in the program of the art initiative Periscope, Salzburg (AT)





(Lost in) The Ratlines' Periphery

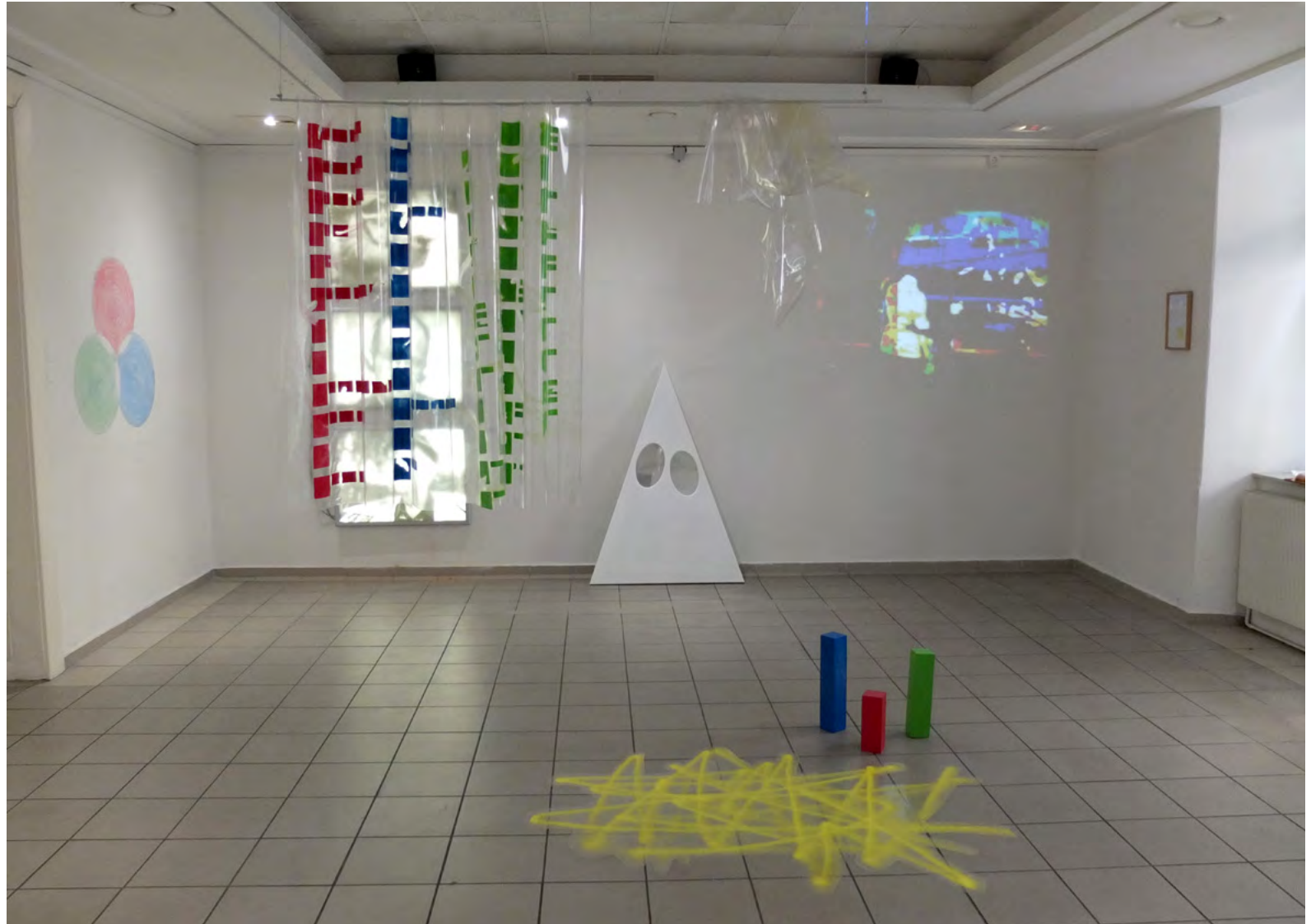
Graz (AT), 2019

Artistic research, multimedia installation, publication

An artistic research about the escape routes of the Nazis to Argentina leads to rambling, sprawling, drifting. Diagrams, images, metaphors that become knotted in the protagonist of the research. Narratives whose edges fray and resist conclusive representations. Everywhere there are forks in the road and connections that disrupt orientation but nevertheless make it possible to move forward. What remains are fragments, their excess accumulations and intricate orders.

Florian Sorgo was on site in Argentina for research. The result is an installation that does not know exactly what it wants.

(Announcement text)



“Ratlines” are the name given to the Nazi escape routes after 1945. The most frequented ratline led via South Tyrol and Genoa or Rome - often with the support of the Red Cross, the Church and helpers in the Peronist government in Argentina - to Buenos Aires. From there, the fugitives dispersed throughout South America. Some of them were exposed, but many were able to stay undiscovered in South America until old age or even the end of their lives.

In 2015/2016, I made my first trip to Argentina to search for these stories. The research was slow for me at the time. There were too many stories. Facts lined up with rumors, conspiracy theories with conjecture. In addition, my research meandered. The stories could not be researched separately. So my traces got lost between German colonies in South America, Neo-Nazis in Buenos Aires, the antisemitic history of Argentina itself. Connections were made, paths forked, stories became non-linear. And alongside these excesses, the stories seemed to become increasingly absurd: the ‘Aryan’ colony of Nueva Germania by Bernhard Förster and Elisabeth Nietzsche-Förster; conspiracy theories about Hitler going underground in South America; the village of Villa General Belgrano (a German-Austrian-Swiss Disneyland full of apple strudel, wheat beer, lederhosen and iron crosses), to name but a few. I was also increasingly confronted with myself. Not only with the fact that I kept losing myself and couldn’t manage to concentrate. I also began to ask myself why I was working on this project at all. I returned without results and accepted the project as a failed. But in the years that followed, the subject haunted me.

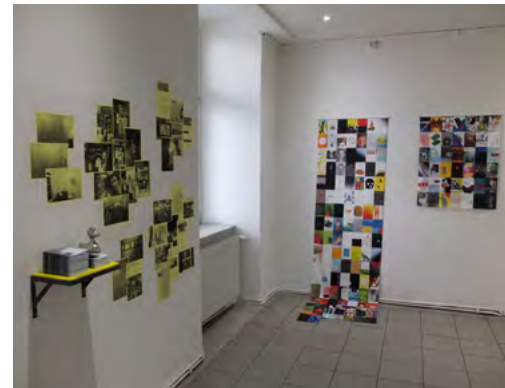
In 2019, I traveled to Argentina again. This time I had specified my project. I realized that it was no longer just the Ratlines themselves that concerned me. As the stories branched out, my focus shifted as well. Rather, it was the peripheral narratives that circled and contained this history of the Ratlines - itself peripheral in relation to National Socialism. Narratives that had taken on their own - often absurd - dynamics in their structures.

From this a multimedia installation and a small publication as documentation and presentation of my artistic research emerged.

The installation consists of 10 segments. Each segment deals with a thematic area of my research. Since the research itself was so overflowing, it was important to me to represent this overload in an installative way, too. The goal was not only to tell individual stories, but also to make my approach to the material understandable. So not only information was relevant for the presentation, but also my handling of it.

The publication came into being as a by-product of this. It contains very subjective photographic impressions of three places I visited in Argentina, all of which have a very special history in connection with the flight movements of the Nazis.

Shown at Rhizom, Graz (AT), 2019



“Sleep is ... characterized by ... surroundings.” [extended version]

Graz (AT), 2018

Performance, sculptures, site-specific installation



“Like every person I almost sleep daily. For a good sleep you need a good sleeping place. This sleeping place has to be built up anew every day. Therefore comes one sleeping place after another like one day comes after another. Referring to a long-term engagement in the topic of sleeping places the exhibition room will be space for deeper confrontation. Intending to build a new sleeping place every day constructional strategies, sculptural shapes, occupied places emerge. Places which tell about calm and change, about presence and absence.”

(Announcement text)





During the exhibition period of seven days, a new sleeping place was planned and built every day. The aim was to provoke a spontaneous confrontation with the daily place of sleep and to combine pragmatic with sculptural considerations. For the development, an office and a workshop were temporarily set up in the exhibition space.

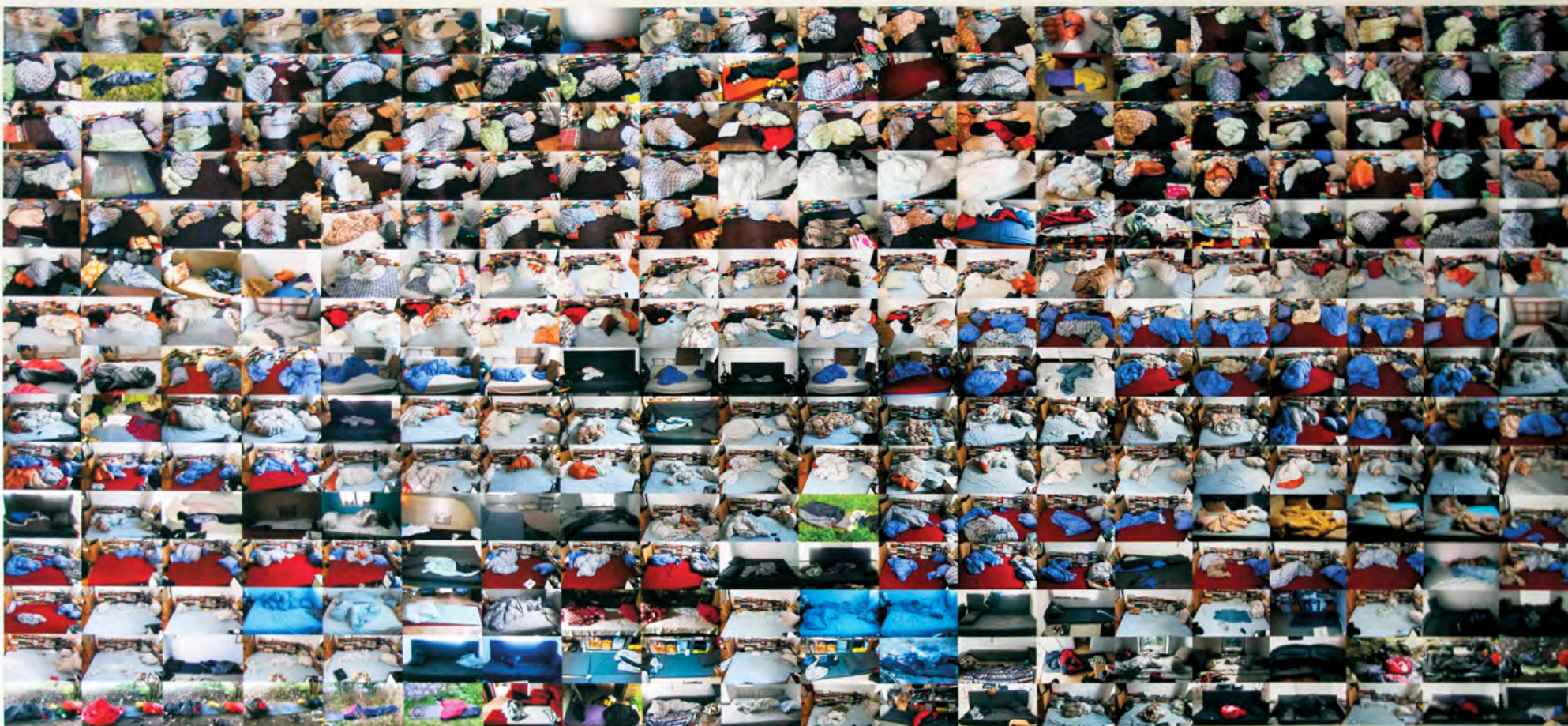
After spending the night in the respective sleeping place, it was left behind as a sculpture, resulting in seven sleeping places on display on the last day. The exhibition space, which was comprehensively visible from the street, provided a 24-hour insight into the process.

Thus, for seven days, the exhibition space became a sleeping, living, and working space all in one. After these seven days, the

sleeping quarters, the workshop and the office were completely dismantled. All that remained was the extensive documentation in the form of photos, a work diary, a list of expenses, a register of materials, research notes, drawings, etc. The exhibition budget of 500€ was not exceeded during the seven days.

Shown in the Gotische Halle as a result of a open call by the city of Graz (AT), 2018

Photo Credits: Julia Gaisbacher & Florian Sorgo



Schlafstätten

2014 - 2018
Photo series

For several years I photographed the places where I slept. This has resulted in more than a thousand photos.

Beasts of Burden

2017

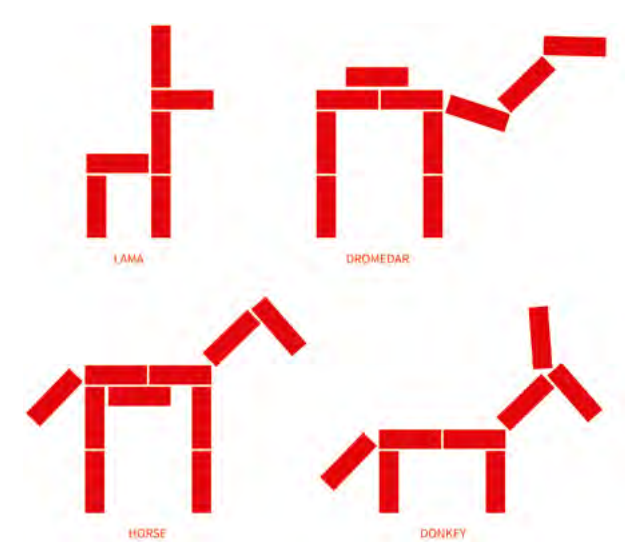
Modular sculpture

Eurocontainers E2, cable ties

“Beasts of Burden” is a system of modular sculptures that represent iconized abstractions or pictograms of beasts of burden. The individual components are all taken from the packaging and logistics sector.

Euronorm containers of size D2 (60x40x20cm) are assembled with cable ties to form a llama, donkey, horse or camel etc.. The final shapes depend on the size of the containers and the load capacity of the cable ties. Like building blocks, these sculptures can be assembled and disassembled and reassembled into something new.

The used Euronorm containers are basic equipment of my storage room.



For the aesthetics of a collective-individual

Salzburg (AT), 2017

Manifesto, site-specific installation, tattoo, drawings

After my thesis my manifesto “For the Aesthetics of a Collective-Individual” again became the center of an installation. This installation was divided into three elements: the manifesto itself, the presentation display and drawings.

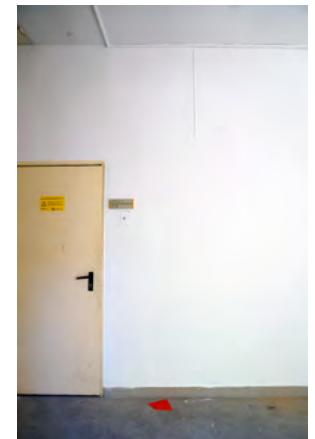
The text is a manifesto that argues for collective-individual practices in art. This manifesto was the center of my 2016 thesis project.

The display consisted of a plasticine base to reflect formability/flexibility and yet a quasi-stable structure. Runaways from the pedestal scattered throughout the exhibition space.

The drawings were seven parts of a floor plan. The floor plan came from the collaborative studio of our former art collective perlimpinpin. For the exhibition, I had one of these seven parts (each representative of one of the seven members of the collective) tattooed on my right foot. The other six fractions were carved by me into the plasticine base

Shown at “Von (Nicht-)Orten und zufälligen Begegnungen”, Galerie5020, Salzburg (AT)

Photo credits: Isabell Rauchenbichler & Florian Sorgo



Basically, it's a landscape

Vienna (AT), 2016

Manifesto, site-specific installation

Text, drywall, videos

Approx. 3,5 x 8,5 x 10,3 meter

In my thesis, I dealt with the tension between the individual and the collective. The room installation comprised two levels – a text and a sculpture. The text is a manifesto for collective-individual practices in the arts. From an account of autonomy in the arts, the text proceeds to an interrogation of the self and the work as nodal points, the problematization of precarity in art production and finally to a strategic objection of the collective-individual.





The sculpture depicts the 1:1 floor plan of the communal room of the perlimpinpin collective, where I was organized. In this context, the collective serves as a reflection surface and sounding board for my deliberations on collectivities. As a result, the support of the collective was also called upon in the construction of the sculpture. The interface between text and sculpture is represented by three videos. In the first video, I deliver the manifesto. In two additional videos, two other persons from the collective read it (for the very first time). All three videos are played without sound. The text of the manifesto runs as a subtitle track. The comments and questions of the readers, which represent breaks with the text content, are only perceptible in the lip movements and body language.



Photo credits: Anna Rußmann, Y, Florian Sorgo

crack/ed

Vienna (AT), 2015

Site-specific intervention



Inquiring after possibilities for political articulation in the arts context is intruded upon by the assumption of unavoidable failure. The possessive as well as exclusive character of art usually leaves such an attempt only as a spectacle. Internal attempts at breaking with institutionalization provokes a sense of inconsistency: Is it possible to act within the institution and question it at the same time? One's own brokenness is projected onto the institution. The aesthetics of rupture intrudes the space. The wall - the substance - is assaulted. But the attack remains superficial, the disruption remains wishful thinking, an actual shaking does not take place.

"Florian Sorgo finally goes to the heart of the institutional space and questions the brittleness and literal soundness of an institutional space, even off-space, via a seemingly minimal though counterproductive intervention. This in times of the seemingly impossibility to ultimately make a political or critical statement since it gets absorbed as a commodity in an all encompassing market. In a contained, maybe helpless yet violent gesture he makes a crack into the wall of the space. [...] We know similar gestures of critique from Gordon Matta-Clark, Robert Smithson, Michael Asher and others." (Sabine Folie, Kuratorin der Ausstellung)

Shown at "Reports from Species of Spaces", wellwellwell, Vienna (AT), 2015

Photo credits: Thomas Hitchcock

