

SEEDING CIRCLES

AIKATERINI GEGISIAN

07.03.2025 — 10.06.2025

OPENING

Friday 7 March 2025, 7-10pm

Opening as part of the “8th of March” events*, the exhibition *Seeding Circles* offers a retrospective look at the Greek-Armenian diasporic artist Aikaterini Gegisian, who works between Thessaloniki and London. The exhibition weaves together reimagined and re-collaged older works with new commissions inspired by Gegisian’s experience of returning to agricultural practices. *Seeding Circles* consists of evocative collages in the form of images, textiles, and humorous videos. The artist works with collage as a feminist method that aims to redistribute power relations. In this process, Gegisian goes back to the archives of popular culture and mass media from the 1960s to 1990s. She invites us to rethink and reimagine the past as she develops new imagery for the future as a world-making practice marked by emotional joy and visual pleasure. *Seeding Circles* is about “small things” like gardening, vernacular practices and decorative arts that play equally important roles in the circles of life, nature and art that are all the focus of Gegisian’s analytical and sensual art. The exhibition is conceived through the agricultural narrative of a garden.

Curated by Ivana Marjanović



Aikaterini Gegisian, *Seeding Circles*, 2025.

EXHIBITION AS COLLAGING FOR THE FUTURE: A JOURNEY THROUGH VISUAL ARCHIVES

Opening as part of the “8th of March” events*, the exhibition *Seeding Circles* offers a retrospective look at the Greek-Armenian diasporic artist Aikaterini Gegisian, who works between Thessaloniki and London. The exhibition brings together three series of Aikaterini Gegisian’s expanded photographic work and video collages from the past decade: *What happens if we only see in circles?* (2023 – ongoing), *Goddesses* (2014 – ongoing) and *The Manipulator Vlog* (2021 – ongoing). Interwoven, albeit not chronologically, these projects—along with a few older works—construct an immersive environment of visual worldmaking.

Seeding Circles presents collages as photographic readymades, together with collages with self-adhesive dots or dry flowers, video works, and multiple collage fragments forming wallpaper or textile patterns. At the same time, this exhibition premieres new textile works commissioned by Kunstraum Innsbruck (some of which are Special Editions). In the form of curtains, pillows, and restored armchairs, these works merge Gegisian's artistic practice of collage as image-making with the tangible and utilitarian nature of textiles, which expand photography into space. Collage emerges as both an object and an installation, offering a new visual and material experience of the flat photographic surface.

The art works' display is inspired by the artist's experiences of cultivating the land, gardening and her agricultural story. Reflections on crops, plants, animals, insects and sun light are intertwined with ways of re-thinking mythology related to the productivity of land, the position of female subject in the world, the place of the periphery and the means of production. Crisis forms the context of these artworks, which consider different challenges, such as pandemics or the rapid increase in dry lands.

As an "image-maker at heart," which she calls herself, Aikaterini Gegisian creates new images that go further, propose something new, something soothing, something to dream of, even if it is somewhat unclear and ambiguous. She calls this practice "worldmaking," described as a process for looking for new languages, creating new worlds of images, and proposing new directions that disengage with problematic image histories. Working women* from textile industries from the past become visionaries of the future. Although the path is thorny, and appears gloomy there, the work upholds a belief in continuous transformation beyond mere survival. Unglamorous faces, everyday women* in traditional or modern robes become the Goddesses of the new pantheon of divine female power that Gegisian envisions. *Seeding Circles* aims to plant seeds that will nourish our visual and mental landscapes and maintain the balance of the circle. The circle here represents the whole of life as an inclusive principle.

Curated by Ivana Marjanović

*The exhibition is dedicated to March 8, the international day that celebrates the achievements of feminist, queer, intersectional, global and planetary movements and makes demands on urgent current social and political issues.

ABOUT THE ARTIST

Born in Thessaloniki, Greece, and of Armenian descent, Aikaterini Gegisian's work reflects her diverse cultural background and academic rigor. She holds a PhD from the University of Westminster, London, and has participated in numerous international residencies and fellowships (Künstler:innenhaus Büchsenhausen, among others). Her practice spans video, photography, installation, and now includes textiles, and consistently pushes the boundaries of visual art. Aikaterini Gegisian works as a visual artist, filmmaker, educator, and researcher (currently teaching at London Metropolitan University).

Gegisian's contributions to contemporary art have been widely recognized. Her works have been featured in prestigious international exhibitions, including the 56th Venice Biennale, where she was part of a group of diasporic artists who represented the Armenian Pavilion and received the Golden Lion for best national participation. Her art has been showcased in major museums and galleries worldwide, from the Mathaf (Museum of Modern Arab Art) in Doha, ICP (International Center of Photography) in New York, National Arts Museum of China in Beijing, MOMus-Museum of Modern Art in Thessaloniki, IVAM (The Institut Valencià d'Art Modern) in Valencia, to the BALTIC Centre for Contemporary Art in Newcastle. Further, her works can be found in the collections of the Victoria & Albert Museum, Frac de Pays de la Loire, Middlesbrough Institute of Modern Art, MOMus Thessaloniki, and California Museum of Photography. This extensive list of exhibitions underscores Gegisian's status as a critical voice in global art discourse.