

**SAMUEL GEORGY**  
**SELECTED WORKS**  
**2019-2025**

# **ARRAQ FM**

## **SOUND/ SCULPTURE**

### **2025**

In collaboration with artist Rund Alaraby, we created four pieces modeled after old cathedral radios, as well as a radio piece. This fictional radio is not immediately obvious—a deliberate ambiguity that allowed us to experiment with color and texture. The cutout forms illustrate political animals, such as Kafka's singing mouse Josephine and Don Durito from Zapatista literature, each upholstered with dried fruit sheets. This exercise was accompanied by a radio piece playing from another room, offering a subtle hint of intangibility.



# ***SOAP OPERA***

## **SCULPTURE VIDEO**

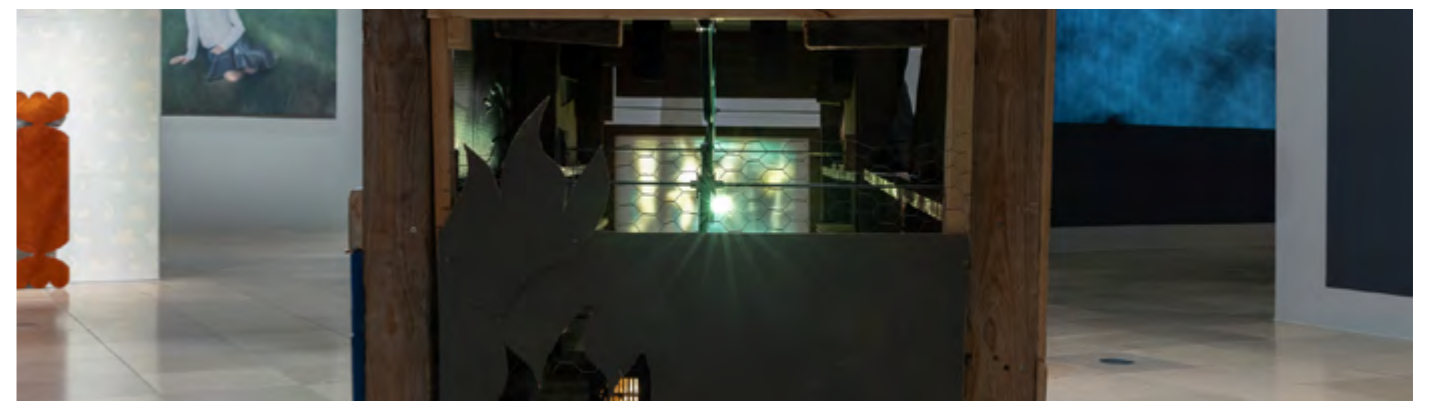
### ***2025***

An eleven-meter-long, 16mm analogue film runs on a loop through a projector. The footage, shot in a zoo, shows animals producing sounds that the film medium could not capture; these absent sounds are replaced by the mechanical noise of the projector itself.

The projector is housed within a sculptural body crafted from leftover wood and cut to resemble the form of a vehicle. Inside this structure, the film moves continuously. The sculpture also features a frieze made of multi-colored soap and incense, which depicts a narrative. This animal story is a collage of political figures from literature, including Kafka's Josephine the singing mouse and Don Durito, the intellectual beetle from Zapatista writings.



[\*\*LINK\*\*](#)



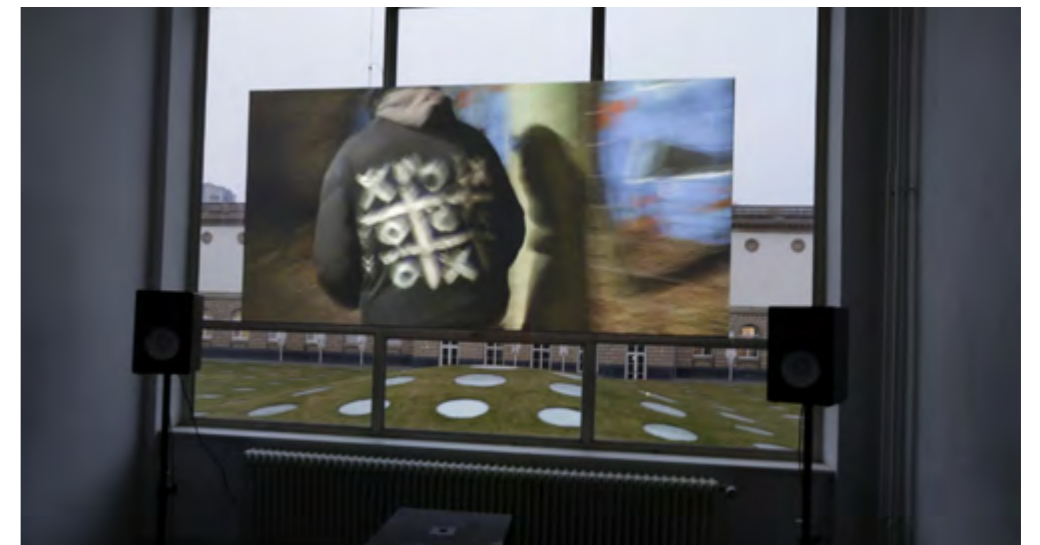
# HOLY GRAIL

VIDEO  
2025

The work begins with a remake of Alexander Kluge's *The Power of Emotions* opening scene with Frankfurt's skyline set to Wagner's *Parsifal*, juxtaposing mythic idealism with strange modern struggles—like an insurance claim over sunlight reflections and a hairdresser's distorted perception. The film explores dichotomies (fool/demon, hero/killer), mirrored in its shifting visual style between raw and polished footage. Even the screening setup projected by a window—heightens the tension between opposing forces, day and night, artifice and reality.



Stills



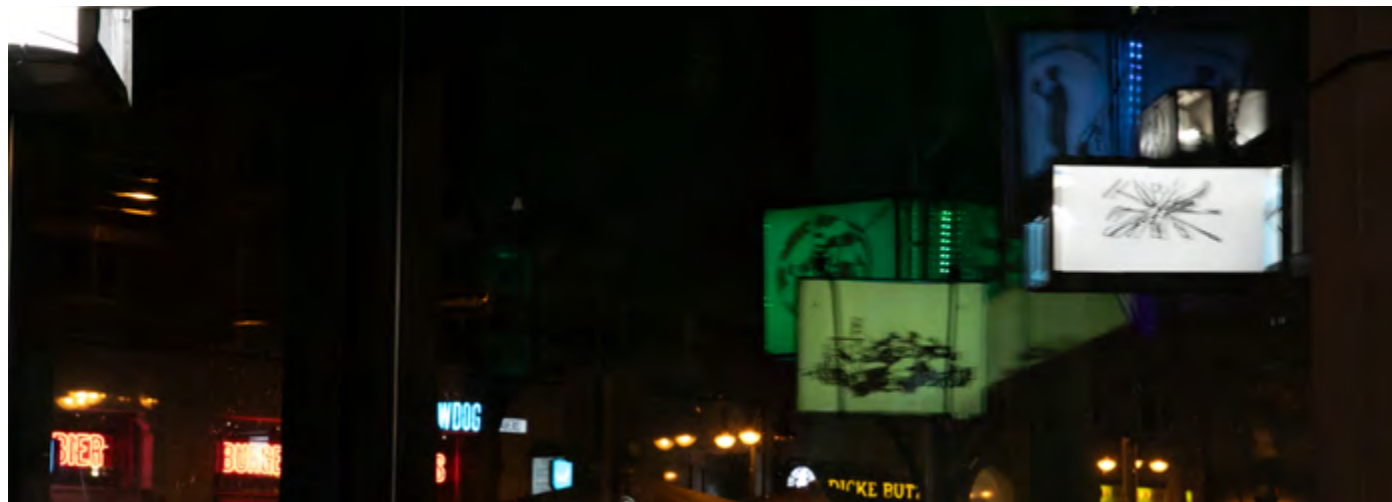
Installation view

# ***SECURITY STREET***

## **EXHIBITION**

### ***2023***

“Security Street” is an exhibition featuring various interactive elements, including a board game by the Burrow Insurance Company, which dominates the street. Other participants include C.C. (an anonymous subculture café), I.C.O. (a summer school on body-image relationships), S.A.C.S. (an NGO studying everyday violence) borrowed from TIQQUN, and H.A. (an archive of marginalised utopian efforts) as an iteration of Hawthorn Archive. Each entity works on situations of refuge, safety, self, perception, and resistance in unique ways antagonising the Insurance Company.



***SYNTHETIC GUILT (STATUS QUO)***  
SCULPTURE  
***2022***

Two different Fishing net, PUR absorbent foam, life jacket, CRT tv, Vertical plumb bob, Cassette Player, cassette tape, Bisque clay, Media Player, Metal.

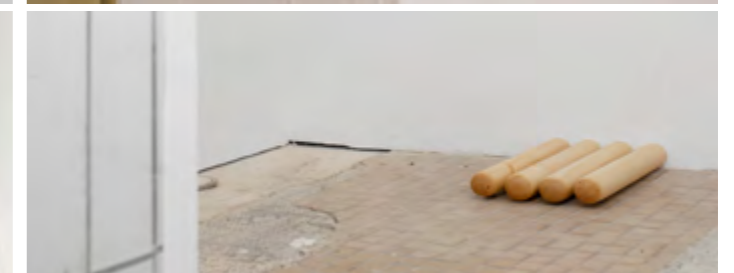


# **LAZARUS ELNADY**

## **EXHIBITION**

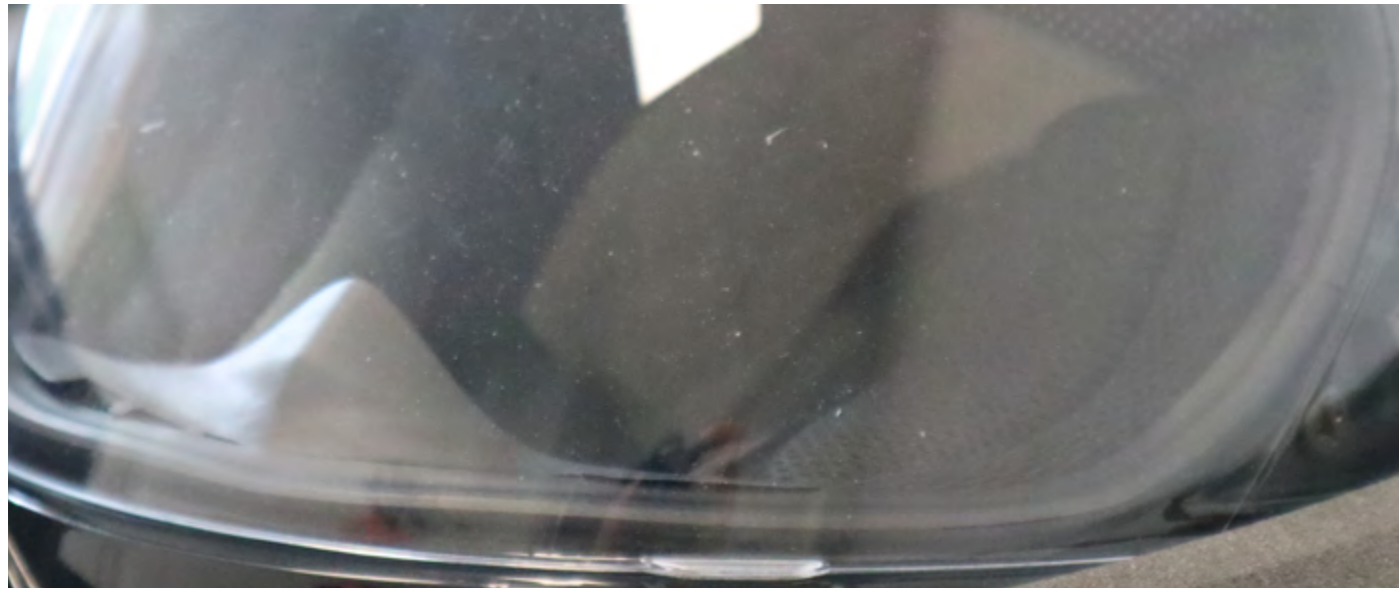
### **2022**

The exhibition, a collaboration with C.C. (Commons Cafe), resurrects the mystery of Lazarus Elnady—a con artist and motorc who vanished after entering a public restroom in Freiburg. Playing with C.C.'s rule of fabricated identities, the show leans into speculation, treating Elnady's unknown fate as an open invitation for mythmaking. The restroom itself became the exhibition space, with smell as a central motif: handmade soap of oud, nard, and myrrh (echoing the spices brought to Christ's empty tomb) permeated the air. Objects included solid wooden relic tubes, a dragon image cropped from a Saint George painting, and a lunar silver helmet repurposed as a reliquary—each piece toeing the line between evidence and artifice. Here, history is not documented but performed, a collective séance for a man who might never have existed.



***BAD BUOY***  
SCULPTURE  
***2021***

The work centers on an unaltered industrial foam slab, cut to bed size, its inherent properties—poor buoyancy, shock absorption, and sound dampening—laid bare. An Arduino machine animates it with simulated breathing, a mechanical mimicry. Nearby, a helmet-box emits a fragmented “hush” from Björk’s “It’s Oh So Quiet,” interlaced with Kafka’s quote from “The Knock at the Manor Gate” and the Arduino’s rhythmic pulse, conjuring both presence and void.



***INVENTORY FOR A SAFE AND  
FUN TRIP TO BE LOST***  
SCULPTURE  
***2021***

A sculpture series that started after reading Kafka's short story «The Burrow.» The story is about an unidentified animal going on a monologue, shifting from how happy and satisfied he is in his newly built burrow to how insecure and fearful he feels. This extreme shift from security to insecurity inspired the making of these sculptures, depicting movements that go in different or opposite directions, or that potentially move but in vain, to reflect these tensions of energy in the sculptures.



# ***ISONIC EMERGENCY*** SOUND INSTALLATION ***2022***

This interactive work engages the audience by requiring them to smoke, triggering a smoke detector that activates a chaotic, playful security system—blaring alarms, flashing lights.



# ***AN ANGEL*** INSTALLATION ***2020***

The work is a kinetic installation that embodies the tension between control and resistance. A powerful machine generates a storm-like blast of air, evoking both the suffocating pressure of oppressive systems and Walter Benjamin's allegory of the Angel of History - unable to act as the winds of "progress" propel it forward. Alongside it, a CRT TV loops grainy cellphone footage from Cairo's 2011 uprising: a protest dispersal machine halted mid-operation by an unyielding human obstacle.



# ***NOTHING ACTS #3***

VIDEO  
***2018***

An attempt to push a mass on the edge of a hill in the vicinity of Saint-Maurice who was a Coptic soldier in the Roman Empire troops while he had been in a mission to Switzerland he has been killed, him and all his company for refusing to give up their christian faith, they became immortal martyrs.

While mimicking Sisyphus and his rock, but foiling the tension once again by the lightness of my burden - "stone" which will not cease to escape of hands, a loss of control of a gesture that leads to a dance. In short, a happy Sisyphus.



***NOTHING ACTS #4***  
VIDEO INSTALLATION  
***2019***

The fourth part of this series of work contains footage from a VHS film archive produced and shot in Egypt about the life and work of Coptic martyrs. The slow motion of characters and objects falling generates a feeling of suspension or floating. The installation's device replays this fall, represented in the image by its precarious balance and the tension created between its different elements, as if it were about to give in to its own weight and gravity. A kind of resistance is staged, but also the threat of impermanence, thus highlighting the fragility of a moment of balance and its tilting. Falling is no longer a moment of losing the center of gravity, but a moment of attention to celebrate.



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***2026***