ANGELA CERULLO & GIORGIO BLOCH

Carne del possibile_
Ep.2_Cannibalism of Gold

Detail Carne del possibile, Ep. 2_Cannibalism of Gold
2019
steel square tube untreated, steel square tube treated with heat
c. 500 x 90 x 300 cm

Next three pages:
Carne del possibile, Ep. 2_
Cannibalism of Gold (Performance)
2019
Performance with and by Pascal Sidler and
Angela Cerullo & Giorgio Bloch
ca./ c. 30 min.

The performance consists of a live performance by Pascal Sidler with a module synthesizer and a choreography of the elements of the installation. The soundpiece combines audio recordings from the production of the bells in Arcosanti with other sounds from the synthesizer that reminds underwater sounds. The performance takes place within an abstract interior formed by the arrangement of the elements and with its 6m2 cubic floor plan referring to the one-room concrete architectures of the Arcosanti camp. This space is disolved during the performance by moving certain elements in the room. Pascal Sidler wears a jacket, which is integrated into the installation after the performance.

https://soundcloud.com/user-36337407/sample-performance-with-and-by-pascal-sidler-and-acgb-c-dp-ep2-cannibalism-of-gold/s-4BK36

Carne del possibile, Ep. 2_
Cannibalism of Gold (detail)
2019
MDF, wood, gouache, acrylic varnish, sand, c. 220 x 100 x 90 cm;
print on cotton jersey, cotton, leather, brass oxidized, c. 70 x 100 cm;
print on cotton jersey, eyelets, three panels of fabric, carabiner, hanging device: steel rope, each 300 x 160 cm

On the left:
Carne del possibile (Soundtrack)_Episode 1+ Ep. 2_Cannibalism of Gold
2018
speakers, mediaplayer, audiofile, 1' 19'', Loop

The installation also includes an acoustic element. It is an excerpt from Antonioni's film Zabriskie Point (1970). It sounds like a glockenspiel (our research has proven to be Soleri's bells) mixed with the murmur of a stream.
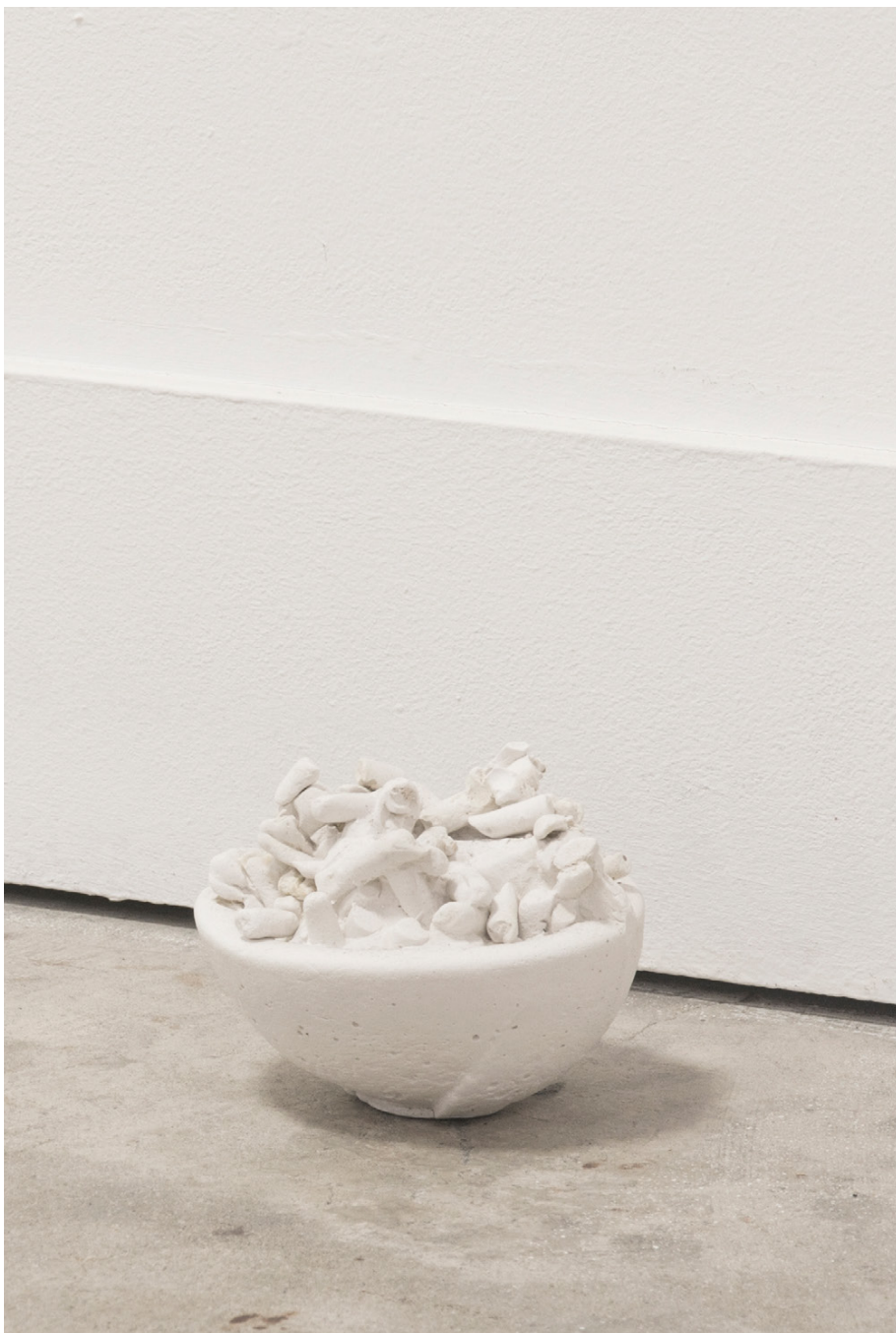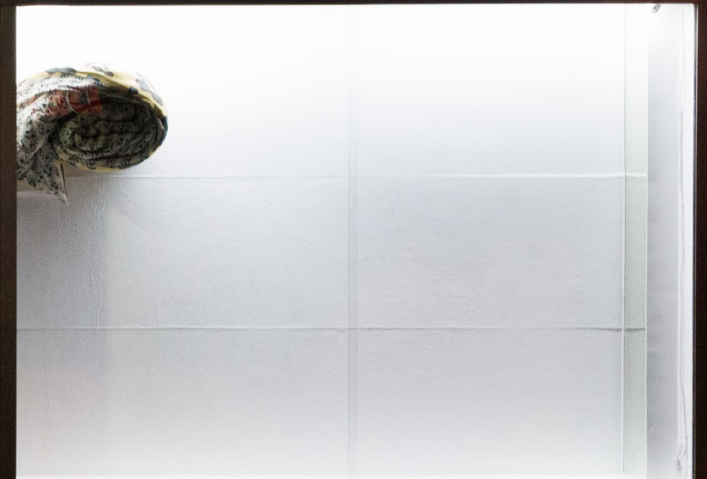https://soundcloud.com/user-36337407/carne-del-possibile/s-lGRvn

Detail Carne del possibile, Ep. 1 + Ep. 2_Cannibalism of Gold
2018
oxidized brass, steel, hanging device: steel rope, slide rail
object c. 189 x 150 x 20 cm

Detail Carne del possibile, Episode 1 + Ep. 2_
Cannibalism of Gold
2018
plaster, traces of tobacco, c. ⌀ 150 mm, height 150 mm

Carne del possibile_
Episode 1

Carne del possibile is a growing installation in episodes. The title is taken from the philosopher Paolo Virno who leaning on Merleau-Ponty's definition of „chair du monde" describes the sensible world the humankind inhabits but in fact isn't fully part of it. This condition, on the other hand, allows to manipulate the sensible but in the same way the human is demanded to renew his/her present constantly.

While visiting several architecture and art projects that came up in the 70s in the deserts of the USA which conceived the desert as a place of decentralization and dealing with the idea of the future, Paolo Soleris Arcosanti caught our attention. Arcosanti is a laboratory for ecourbanity, a model for an autonomous economic system and a new form of community in which work and life can not be separated. However, it has not been built since the eighties; so most residents live not in Arcosanti itself, but in the so-called camp, a kind of precarious periphery originally built as a provisional accommodation for volunteers for the construction phase, where unlike in Arcosanti – where the Foundation after Soleri's death (2013) focuses mainly on the preservation and marketing and not on the further construction of the city – is allowed to shape and modify the environment.

Bells hang everywhere in the camp – remnants of their production – which, through the wind, become invisible but audible traces of labor. Dumb concrete modules stand apart as witnesses of intimacy and authorship, of a creator of utopia whose authority is too strong even after his death to allow life in Arcosanti to take its course. Skizophrenic states creepingly cover the unfinished city of Arcosanti! Oscillating between the production site and conservation or between showplace, suspended failure and the archetypal, between action and rigidity, between the now and the imagination.

In Julio Cortazar's short story 'Axolotl,' the narrator finds himself obsessed with the title-giving Mexican salamander he is visiting every day in the Aquarium of Paris' Jardin des Plantes. But, like in so many of Cortazar's stories, it is the identity of the subject that is jeopardized. In fact it is the axolotl himself who tells this story, or rather the human narrator turned into an axolotl. The theme of the metamorphosis presupposes, in fact,a new and final invasion, that of the narrative 'I', the self, first obsessed, then possessed, dispossessed, and finally dissolved in a "cannibalism of gold", how the Mexican author would put it. In our contemporary reality we move and perceive more and more in virtual space, ceding somehow to the capitalisation of our bodies. We face new models of production and labor, where the space between life, product, and labor is constantly less defined. We are all somehow axolotls, insofar as the effective mechanisms of power are inscribed in our bodies. Like the human protagonist we constantly seem to strive for our transformation into consumable images. But to be an axolotl means also that there is a space between subject and reality, where personality comes into being.

Being perpetually in the larval state allows the aquatic salamander to regenerate almost every part of its body and to accept transplants from other individuals. To be an axolotl is the possibility of a re-thinking that is also new. It represents the potentiality of an attempt to address the status of subjectivity and even to formulate new forms of perception and socialization.

On the left:
Carne del possibile, Episode 1 (detail)
2017
print on cotton jersey, duvet;
unfolded 160 x 110 cm

Technical Sweetness

Technical Sweetness (detail)
2017
cement, pigment, sand; ø7 cm

Technical Sweetness (detail)
2017
unfired clay, nail polish, c. ø20 x 18 cm; aluminium, cement, pigment, 90 x 5 x 2.5 cm; print on
cotton jersey, duvet, 100 x 150 cm; changes on lighting by lighting filters

Next page:
Technical Sweetness (detail)
2017
unfired clay, nail polish, c. ø20 x 18 cm

Part of the background to the project "Technical Sweetness" by Angela Cerullo & Giorgio Bloch is their research on the high-rise development "Tours Aillaud" in a suburb of Paris. The ensemble's 18 residential towers built in 1977 were designed by architect Emile Aillaud in the shape of a cloud. Fantastic elements of the architecture, such as the sky-like camouflage pattern of the towers, seem like a picturesque shell, that cannot obscure the power structures inscribed in the architecture and the social reality of the settlement.

In the gallery, ACGB worked with a light installation that dips the long corridor into a warm, cozy light and at the same time tilts the atmosphere into the uncanny. As if by accident, individual objects are scattered in the corridor. A tile-clad lamp takes up the cloudy layout and architectural elements of one of "Tours Aillaud". A slatted frame of aluminium and cement contrast with a children-sized blanket. On the sheet is a camouflage pattern, composed of cloud representations of the painter Fernand Léger. From their inhabitants, the "Tours Aillaud" are also trivializing called „Nuages" („clouds"). Clouds are constantly changing, fleeting and intangible. They resemble societal structures and their spaces, which become more and more fluid, flatten, and where systems of control and power are atomized and obscured.

The title "Technical Sweetness" comes from an unrealized film by Michelangelo Antonioni. In the final scene, after an exhausting march through the Amazon rainforest a man falls into a trap built by children. The children, unaffected by his suffering but captivated by their curiosity, watch him dying.

„This dumb dialogue between the young man and the children extends over long moments. And then he does not even have the strength to hold his head or his arms. So he lets go, stays like that on his back, looking at the sky, which is getting more and more blue and this blue, which is getting pinker. The pink focuses on a spot that takes the form of a house: it is the pink house and at the threshold is a silhouette in which we recognize the young girl.

Then everything turns black."

Text by Heinrich Dietz

Technical Sweetness (detail)
plaster, tiles, acrylic paint, plexiglass, lamp
c. 35 x 33 x 50 cm

... *there's always one too many arms*

The title of the installation is a quote from Michelangelo Antonioni's film "L' Eclisse", which thematizes the impossibility of loving, while also treating the failing relationship between the individual and society. The film takes place mainly in the EUR - the district originally planned by fascism for the never-to-be-held World Exhibition - where the protagonists appear in the failed model city almost as foreign objects in a post-apocalyptic scenario. The quoted sentence is pronounced during a cuddle scene by Vittoria in an attempt to position her arm so that the two bodies can come together, but in vain. Within the installation, the title …there's always one too many arms functions as a kind of object.

The drawings with acrylic lacquer on cardboard are free translations of fill patterns from the 1980s Apple MacPaint toolbox. As inscriptions on cardboard from pre-existing motifs into fast, almost automated movements in the form of brushstrokes they allowed to concentrate only on doing. It was important that there was nothing to invent. The patterns were designed by Susan Kare in the early 1980s and evoke the graphic surfaces of the Italian design group Memphis. Now, through the free translation into brushstrokes, the series of drawings evokes graphic works of Concept- or Minimalart, although it is left open whether it is really a homage or merely flirtatious.

On the shower curtain, there are printed patterns, which is part of the architectural structure. The pattern comes from our series of drawings of empty bags which collapse within themselves because there is no content. The shower curtain hangs in an aluminum frame and forms a passage within the structure, which leads into the void. The shower curtain shows our interest in everyday and domestic objects or even gestures that we like to pick up and abstract or convert for our installations, in this case: a cocktail palm, cat litter, bibelot resp. ornamental items and furnishings. In fact, this object (shower curtain) incorporates a performativity, the everyday gesture of pulling a shower curtain that is like putting on a garment. Not only does it provide more intimacy for one's own body, it also protects the room from moisture and treats it like a body …

The cat litter has found its way into the installation in the face of its paradoxical, absurd existence: actually, the cat does not need such a place. It is the only animal that has domesticated itself, and would return home from its walks without a litter box. In this regard, cat sand is completely superfluous.

The starting point for the audio piece, created in collaboration with the musician Manuel Stalder, were recorded sounds of objects: a carpet, a Ficus Benjamina, a stone, a pair of jeans, plastic fruits and a laptop.
Originally the concept was to form a band of objects. Accepting that the chosen objects will never start to play by themselves and we didn't want to play them like instruments, our goal was only possible in fiction. Nevertheless, we continued to flirt with the idea that the sound had to be somehow produced and performed by the objects themselves. Following this fictional frame, some of the sounds were created by recording with contact microphones (without playing the objects, so they worked in this sense more as speakers), others are transmissions of the graphs, visualizing the infrared spectra of the starting materials (the atomic vibrations of a given bond) in noises through a computer program (Max Software).

.On the left:
..there's always one too many arms (detail)
2016
marble, unfired clay; 145 x 250, height variable

* Exhibitiontext Mx. World One Million
Gender of the Real, 2015, Kunsthalle Basel.

On the left:
It feels like a band (Soundtrack ...there's always one too many arms)
with Manuel Stalder
2015
audio
7'59''

https://soundcloud.com/user-36337407/theresalwaysonetoomanyarms2016

On the right:
...there's always one too many arms (detail)
2015
cement, glass
34 x 20 x 20 cm

...there's always one too many arms (detail)
2017
galvanized steel, tape, 133 x 29 x 15 cm; cement, 7 x 7 x 45 cm; wood, plaster, pigment, bone glue, 110 x 350 cm x 2,5 cm; plastic, ⌀ 35 cm;
changes of lighting by lighting filters

...there's always one too many arms (detail)
2017
wood, cardboard, plexi, aluminium, inject on PEVA, cement, cat litter, 230 x 120 x 200; galvanized steel, tape, 133 x 29 x 15
cm; changes of lighting by lighting filters