

AKTÏONSHÄUS



Clemente Ciarrocca

The Joys

24 June — 25 July 2025

from:

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to:

██████████ <██████████@gmail.com>

date:

May 23, 2025, 6:34 PM GMT+1

subject:

The Joys

Hey ██████████,

I've been thinking of the relationship between the personal and the institutional, how they intersect, and what common logic may be at play in weaving this relationship, in establishing both spaces.

I am thinking of these lines by James Baldwin that I read when I was in New York just now in April: "Love has never been a popular movement. And no one's ever wanted, really, to be free. The world is held together, really it is held together, by the love and the passion of a very few people. Otherwise, of course, you can despair. Walk down the street of any city, any afternoon, and look around you. What you've got to remember is what you're looking at is also you. Everyone you're looking at is also you."

I am thinking of the Japanese concept *sontaku* which loosely translates as 'surmising the feelings of others', or preemptive obedience, and of its relation to sacrifice which in a way could be its diametrical opposite. I am interested in thinking about the act of exhibiting and configuring materials and emotions in space and time as the act of letting others walk over you and inside you, using your body, your psychic body, as a sacrificial space: something others can feed on, or forget and cast into the desert, like a scapegoat. (Apparently the concept originates in the Bible, where a scapegoat is one of a pair of kid goats that is released into the wilderness, taking with it all sins and impurities, while the other is sacrificed. "*Then he shall lay both his hands on the head of the live goat, and confess over it all the iniquities of the people, and all their transgressions, all their sins, putting them on the head of the goat, and sending it away into the wilderness by means of someone designated for the task. The goat shall bear on itself all their iniquities to a barren region; and the goat shall be set free in the wilderness.*" —Leviticus 16:21–22)

I am thinking of sweat as fatigue, effort, push, the byproduct of unseen labor, (cooling) anxiety (repression) (involuntary) or the joy of release, of outpouring of sweating with others during sex, the curiosity and awe at one's smell mixing with another's, its visibility, its use, its framing and aestheticization, a trace a symptom and the obvious resistance of something in motion.

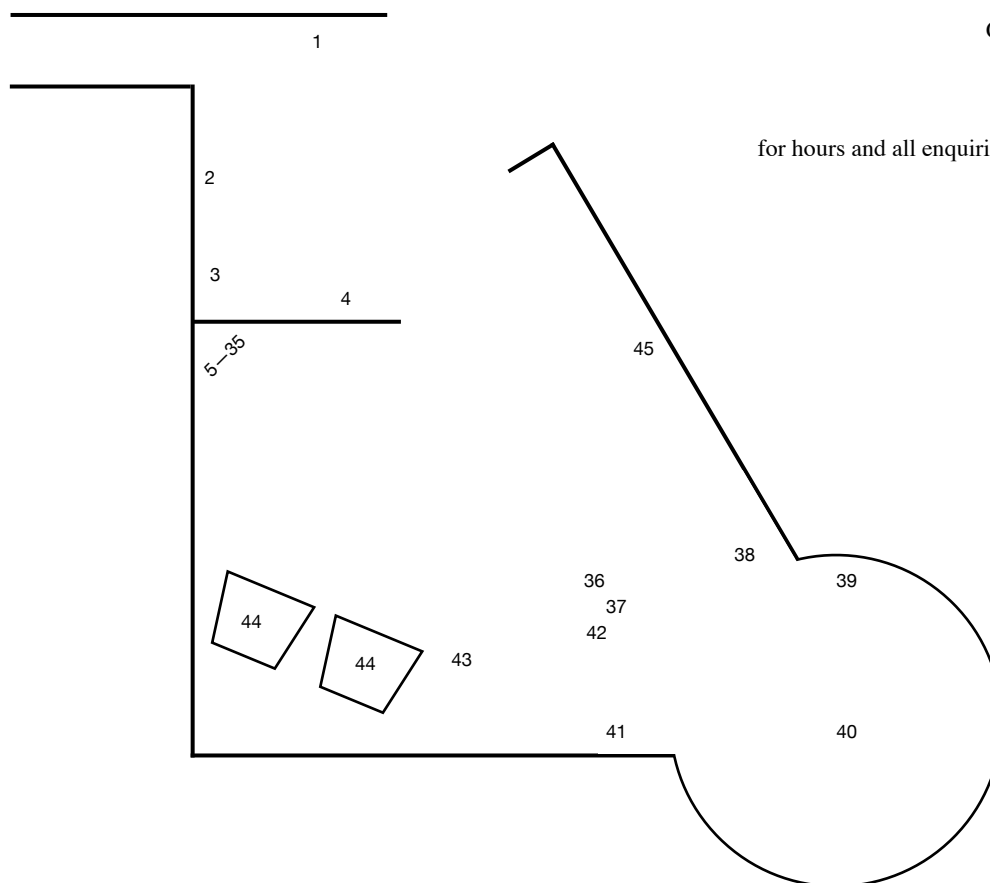
I am working on/with this graph: [image of the graph]

And these are some of the pages from the diary I am working with (still drafty): [pictures of diary pages]

I am not sure if the title really describes anything... I guess it's there to let me do it, come through it. I just like to say it and write it. I think it's beautiful.

I hope all is well across the plains.

XC



1. *Who knows not how to hide knows not how to love*, 2025, silver gelatin print on cotton rag, 50 x 70 cm
2. *Caduceus*, 2025, inkjet print on recycled office paper, 21 x 29.7 cm
3. *Untitled (Finally Home)*, 2025, fridge, bar, video, sound, collected objects, dimensions and duration variable
4. *GOODNIGHT HAPPY BDAY (The Fetish Diagram v2.2)*, 2025, archival inkjet print on cotton rag, gift wrapping, tape, 84.1x118.9 cm
- 5-35. *A History of Reason as seen within its Points of Origin*
2025, 15 office inkjet transfers on untreated UPG 400 grit sanding paper; 15 archival inkjet prints on recycled office paper and vellum;
1 internal angle; 18 x 24 cm each (framed)
36. *Untitled (Envelope)*, 2025, office carrier envelope, 29.7 x 42 cm (framed)
37. *Girls at Rehearsal (New Leviathan)*, 2025, pen and inkjet print on bamboo rag, 30x40 cm (framed)
38. *Boy with Thorn*, 2025, archival inkjet print on cotton rag, 21 x 29.7 cm
39. *Our Lady of the Flowers (Rome, May 16, 11:41)*, 2025, archival inkjet print on cotton rag, pvc, sweat, 70 x 100 cm
40. *Untitled (You Look So Good!)*, 2025, water, plexiglass, lilies, peonies, 254 x 130 x 11 cm
41. *The Joys*, 2025, archival inkjet print on cellulose, 21 x 29.7 cm
42. *Untitled (The Flame)*, 2025, archival inkjet print on cotton rag, 21x29.7 cm
43. *Untitled (Silence)*, 2025, archival inkjet print on cotton rag, 21x29.7 cm
44. *Precarity & Grace Audio Service*, 2025, sound system, plexiglass, water-based dye ink, sound mix, 1 hour 58 minutes (loop)
45. *Jedermann*, 2025, graph, dimensions variable

covering the floor: **sweat** (water, sodium chloride, potassium chloride, magnesium chloride, trace minerals [copper, iron, selenium], urea, glycine, amino acids [leucine, isoleucine, valine], antimicrobial peptides, lactic acid, acetic acid, propionic acid, trace chemicals, cologne)