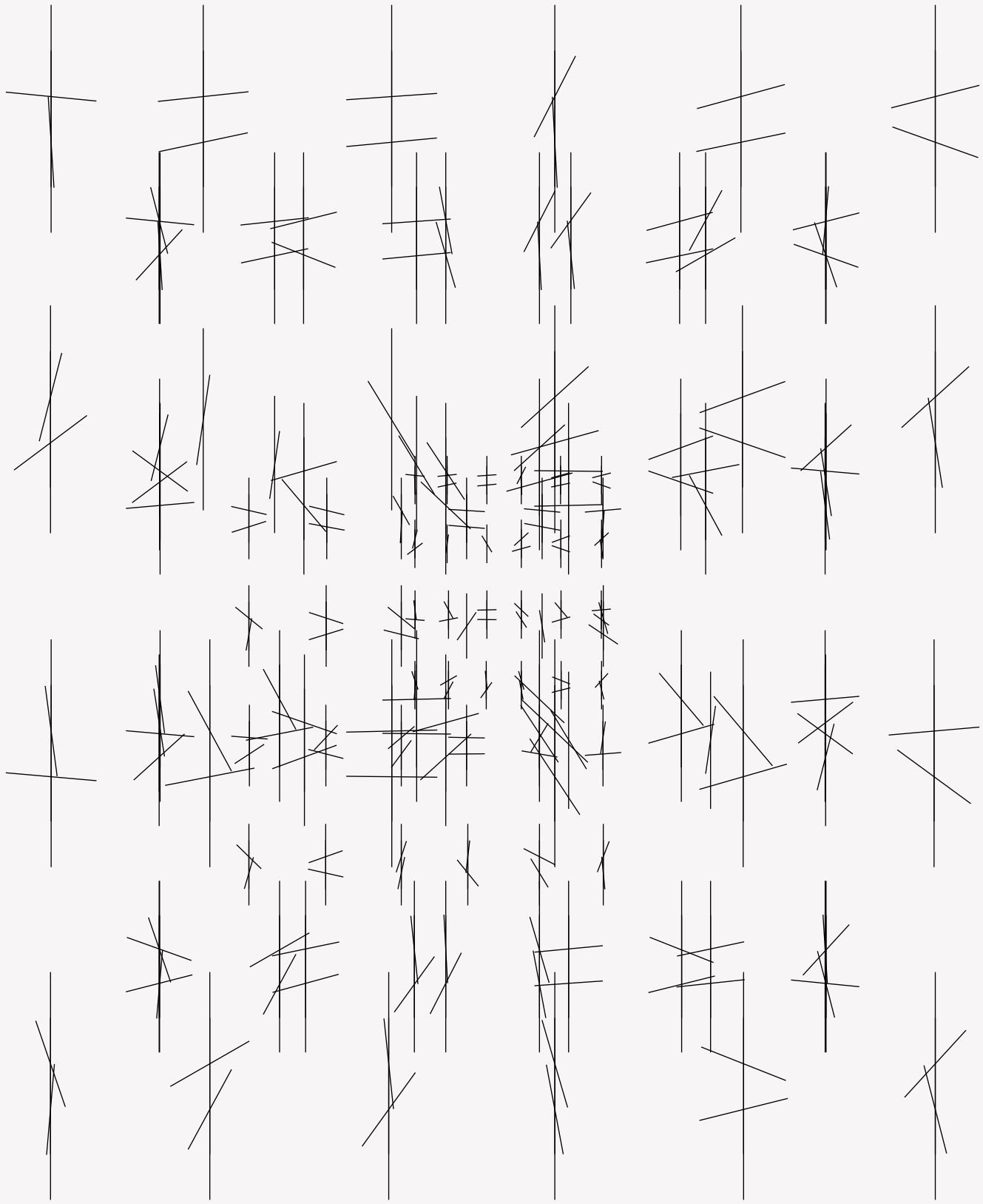
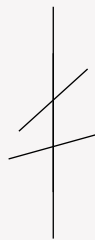


A CROSS

POETICS





clemente  
ciarrocca

# A CROSS POETICS

[selected writings 2022 2023]

revised first edition  
digital version

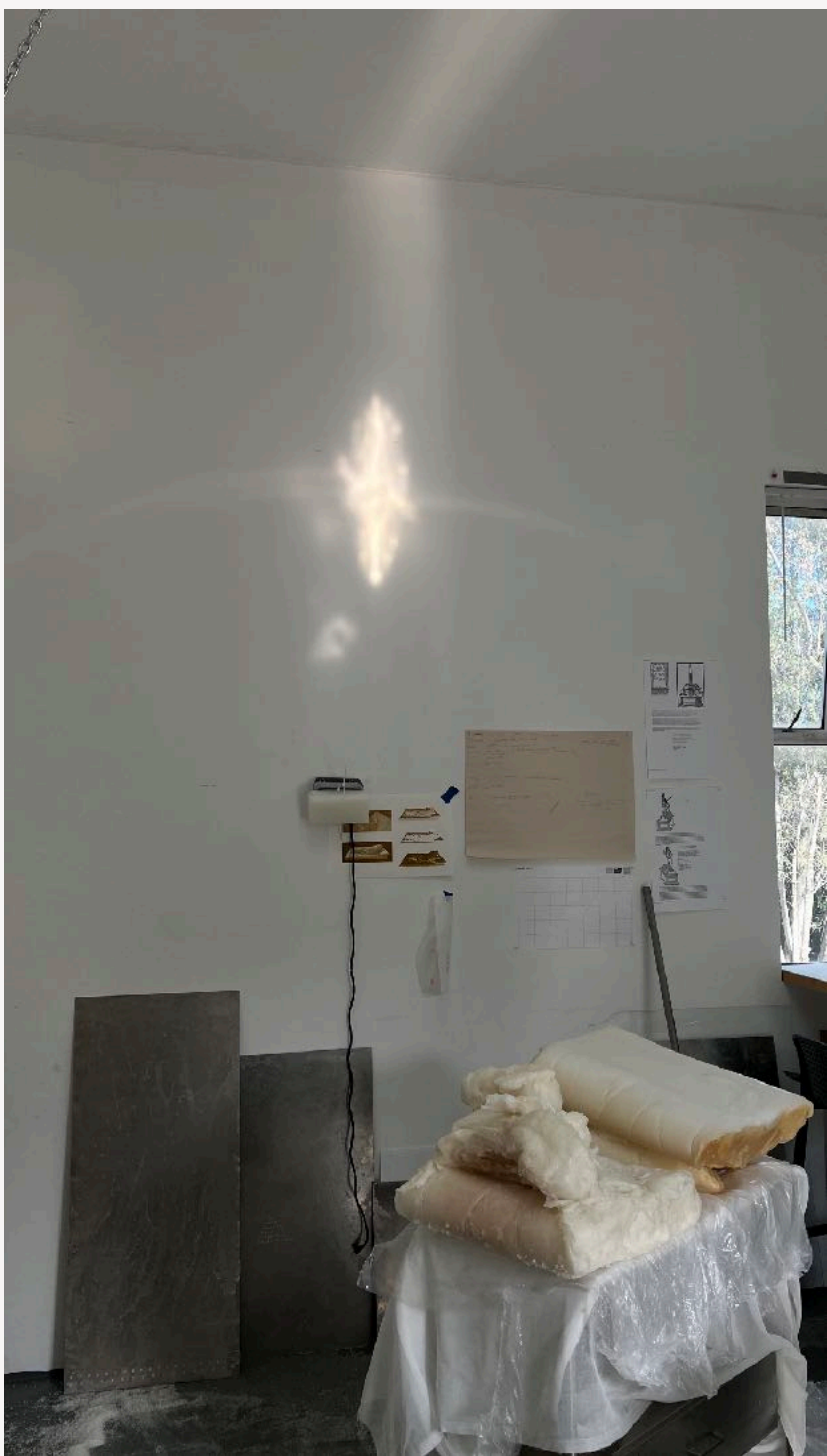
originally assembled for  
California Institute of the Arts MFA Open Studios  
April 2023

Los Angeles, California

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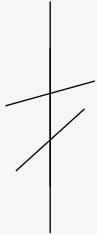


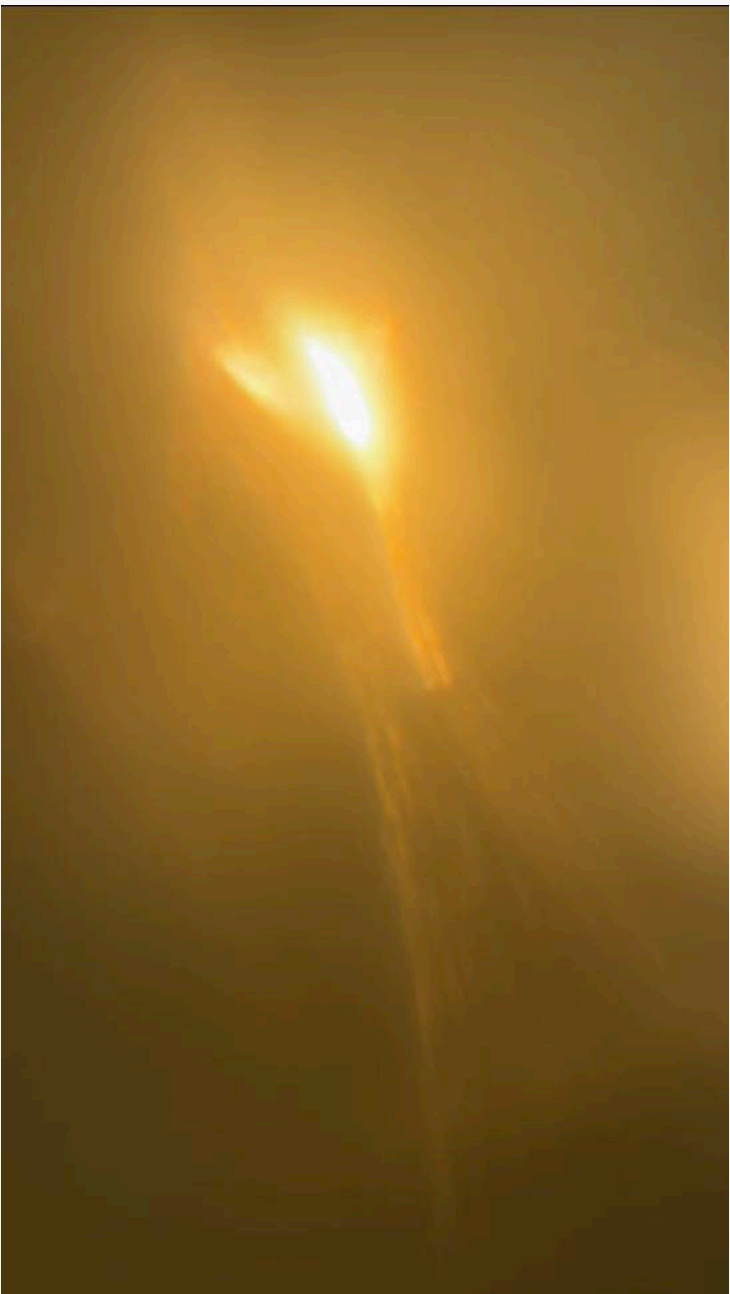
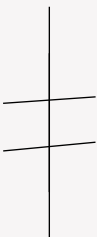




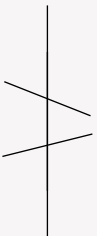
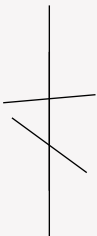


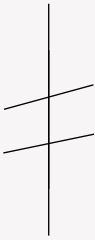
the texts collected here came to life along informal rims, flowing  
aside the vital, uncountable conversations I have had the privilege  
to be a part of across the past two years. My gratitude and  
devotion go to everyone that has been looking, noticing, crossing  
with me.





A CROSS POETICS





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A CROSS POETICS





in the atmosphere remains  
[Beside Representation in XXI World]

2023

*Attempting in 23 provocations/models to wage for continuity beside and beyond representation, in the atmosphere remains was written as textual companion to the exhibition To Kiss on a Battlefield, Act 1 and functioned as editioned press text on occasion of the exhibition's opening. The foot-notey nature of this text suggests its role as an appendix, a bank holding stream, an accompaniment, or perhaps a set of severed and fugitive limbs.*

1. In the atmosphere remains the indulgence, insistent, alive. In the atmosphere remains a sense of freedom untamed. A long Idyll to the sun of our rooms, to every sun in every room of the periphery where we move and focus. Where we move to *focus*, or *point of convergence*, originally meaning *heart*, *fire-place* (and figuratively, *home*, *family*), and of unknown origin.  
A practice in between, of anchoring onto that point and of elevation into its atmosphere, where it remains:

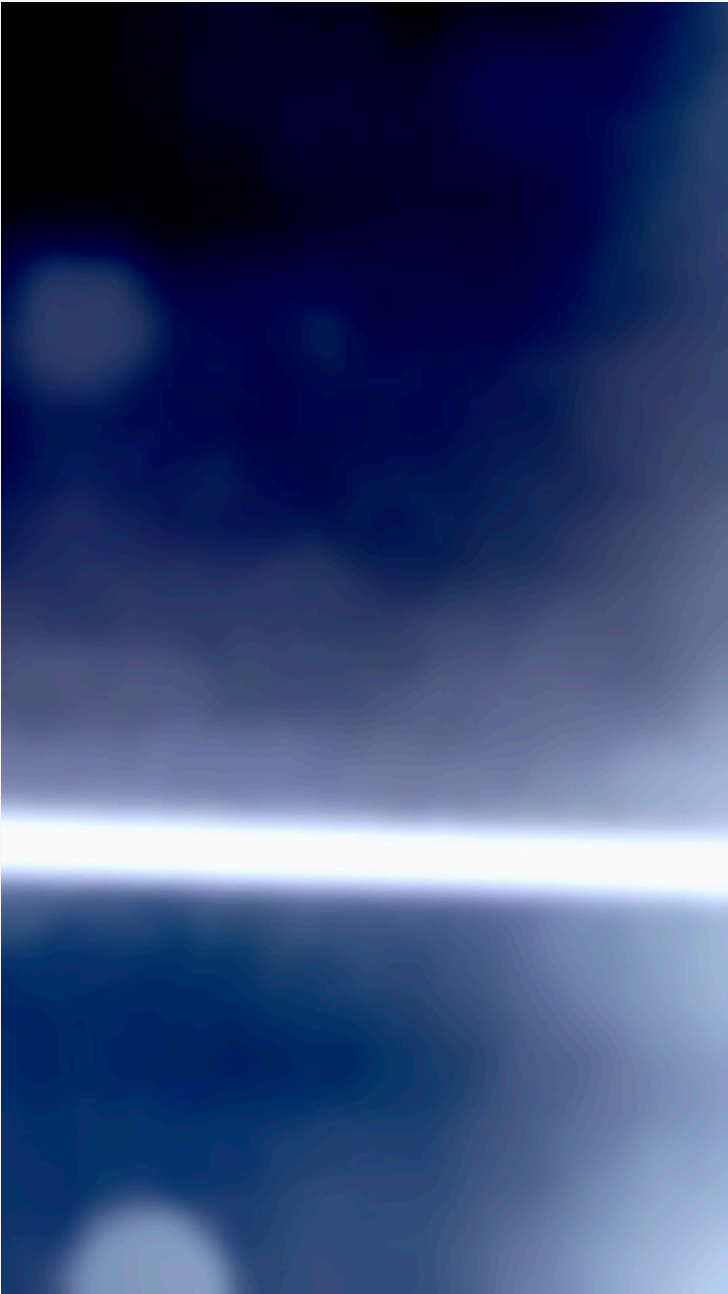
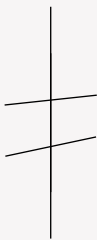
2. bank. Beside. Intention for objects to hold the river's flow, to support the field.  
Elucidation:  $\mathbb{A}\mathbb{G}$  is an artist, hangs in The Center, and makes *Objects*, gorgeous, pulling products, wrapped in sexing films, filaments or crystals, and shiny, with a history, and gooey, objects of sense and objects of thought. *Objects* perhaps not intended and yet terminated in strengthening, tightening, capturing Identity.  
In and through these objects a certain continuity could instead be rooted, spread, and held close. A continuity formed out of its own notion of gesture: of its pulse, of its wave. The gestures of a continuity hidden by and distilled into  $\mathbb{A}\mathbb{G}$ 's captive dance with  $\mathbb{A}\mathbb{G}$ 's objects, their assembled talks, look, trans[n]actional potential, what keeps firing.

3. Good, doG, what if now, all of a sudden these objects finally unclaimed, and released.  
What if they released their capture. What if they were letting, to hold. What if they did not belong to the world of capture, but to the world of rest. (Guard our doors in this abstract night.)  
What if they were means of approach and stand-by, an other language, departing from the Object and only from the Object of Obscure Desire, whose idioms overcome language to support the continuity they hold. This continuity is where we stand, warmed over by the river's waves. A ground beyond claims. The Object is not the object of our intentions.

4. [...] "[T]hereby forming a 'black domain' which no one will attack as its inhabitants cannot affect the space outside", the object solely a vertex, a turn, a pleasure principle, our dead. Through it nothing can attack the space outside of it, its relational space, a space simply undefined and yet (or precisely) a place, to re-turn from. To bounce back into our locale, squatting on this membrane. As if the object was a bankside to an undefined, constantly defining stream. The gestural formulas:  
(What) abstracts (you)  
(What) gives (you) pleasure  
(What) is violence  
(What) is energy  
[...]  
And I pledge love to your utterance.

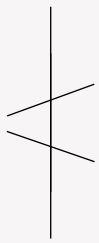
in the atmosphere remains

A CROSS POETICS



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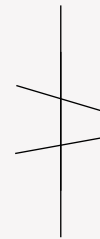




5. They remain in the warm hold of an erotics grounding pleasure as commencement, the rising, and death in its abstraction. Principles in *flight of* their marks, in the rising of their surfaces. In their turgidity. In *flight from* (so Hold) an image, a pattern, the assumed, a fixation discarding the mark as inert, dead. Ever (re)forming.
6. A focus springs in answer to the problem of truth in representation. *Object*, either stillborn or a maternal death, no one able to care. How do we grow our family?
7. truth. Everseeking truth: unfixed, the conditions for something to hold and be held, lived by, believed. The truth of any point is in the continuity it allows or not allows. Any point must pledge to be a vertex, to turn. True representation is letting, is non-addressing, de-touching, sacrificial, of the rise. The under-skin, vessels blowing oxygen through our gestures' tissues, repeatedly, (in perception, for) the object their pumping rhythm. This is contentless, the work of sacrifice, the pointing at: continue. This lives the social mind. This is resources, a manner. Not mind to die, can/do you/we
8. as the plot resumes in dominion, as its undoing keeps in stealth
9. doing continuously begins with a fall out of love with representation, the that this tempting dominion. With grasping with one, trembling hand dominion only as possible, the other hand an actual formal abandonment. Doing begins with the relegation of dominion. With the nonchalant feeding of our own ribboned shit to the beast, which we tied in its own chains. With the conception and abduction of its beauty. With the graceful dabble of a release.
10. Our refusal, their refuse. To revolt, to denounce, to strike, to threaten: to format their refuse wherever we don't also refuse their How's. We remain seduced by their softmost technologies... at the center, on the pedestals, on the front-cover, behind the vitrines, on the billboards, in the new(s), through their scripts, inside their pockets, endlessly and hopelessly in love with king Dom. So we become the refuse of a system that claims policies towards abolition, boosts queerness winning at the Grammys, advertises 'Black Entrepreneurship' on ATM screens. Shrinking resources of renaissance, widening scissors, and the widest, most persistently pervasive slavery remaining the only secret, hidden in plain sight. To represent your unrepresented within this set is but a glorious burial, the seal of loss.

To keep the gold, leave brass on the pedestal. To discharge in their vitrines. To release. The running relegation of the circuit ends its expansion.  
Grace. An origin is that end

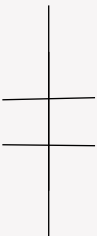
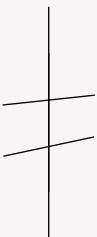
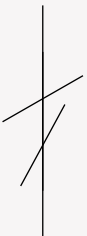
11. How to return the reality of a woman, a mother diagnosed with cancer, three kids to care of, begging on the exit ramp of the highway that takes us places
12. How to undo our chains
13. in the difference between invasion and rise, increase, growth
14. In the atmosphere remains the indulgence insistent, alive. In the atmosphere remains a sense of freedom untamed. A long Idyll to the sun of our rooms, to every sun in every room of the periphery where we move and focus.

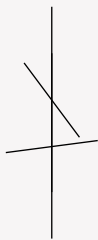
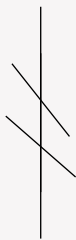






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15. Scapegoat. One of a pair of kid goats that is released into the wilderness, taking with it all sins and impurities of the community, while the other is sacrificed. Which of the two goats goes to the wild?

And you want to wander. Disappear of your own will into the desert.

16. Form. To be in what keeps giving, what keeps surviving, resilient, the adamant, and flee contingency. Units of time, space, absence: to fill each and spread, enlarge, by filling. Provide a system of return, like breathing. To radicalize what is implicit in every practice.

17. Object-based. A single piece, like a moment, and returning.  
A unity, an other home. The line of the cycle of a wave form. Where the curve rises from. The point of origin, the beginning that allows you to say: I am back.  
This object does not need to represent or contain. It needs to be bank, allowing things to bounce back and hum. It needs to be *rich*. A curvy chunk.  
Approach, a single piece, with care a plurality, and more richness, touched

18. In the atmosphere  
There is no stopping

19. Utopia? Elegance? Financial independence? Desireful thinking?

20. The pledge of love.  
Love is silence, letting the emergence. Love is its observance. Love is that hold. Love is coming second.

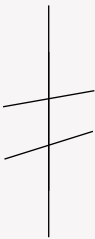
21. To continue, to work. Must continue by making, and try making, and through making, evidence occurs, specifics begin, and the continuous locale clears. Acquires weight.

22. This is not to uproar and not to upturn, not to become.

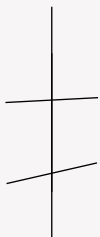
23. This is not capture, but a band, a trampoline, a projection, a beam. Steady,

in the atmosphere remains [cont.]

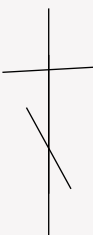
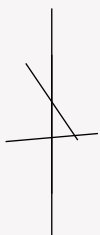
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4. see Death's End, [https://en.wikipedia.org/w/index.php?title=Death%27s\\_End&oldid=1148584497](https://en.wikipedia.org/w/index.php?title=Death%27s_End&oldid=1148584497)  
8. see S. Hartman, *The Plot of Her Undoing*, commissioned and published by the Feminist Art Coalition, 2020



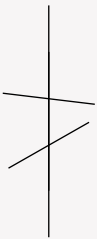
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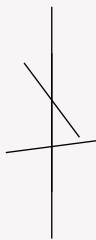




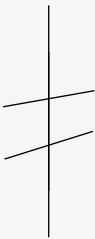


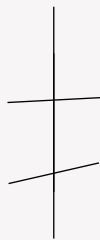
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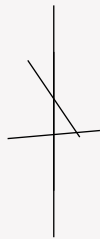
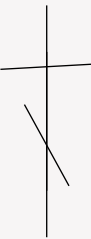


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in Presence

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People seem not to want discourse but might need discourse. Institutions and institutioning might be inevitable<sup>[2]</sup>. Meanwhile, such a major number of ‘things’ currently being the case in this world are commonly considered to be just wrong, malicious, perverse, corrupted, collapsing, plain shit. Yet on they go

People	The individual	Have revolution points
Presence is that point	Presence is essential for revolving	

People wanting to learn how to and see themselves proceed beyond discourse

And not be alone

Presence as revolution in being [nb. *all meanings at once*]

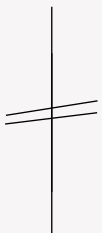
Sharply Gently localizing and collapsing the general

While annihilating of that location at each iteration

> To intervene in the monadic space of iteration, a space of potential

- > To lever on the joint





A CROSS POETICS



How does theory access the joint? (Theory, *not* analysis). The monadic space of iteration? Theory being abstraction on an oath, an imperative. Theory being abstraction that must not corrupt concreteness. Theory being to inscribe the world, describing it in a non-analytical way (meaning, without diluting, upsetting; theory shouldn't move, shouldn't *go there* — theory should light), extending a logic unbiasedly in abstraction and maintaining it without needing to become general; respecting, coexisting with specificity; embracing without (dis)solving; holding contrast /

All decisions taken in the world being concrete. All decisions taken in the world taken by individuals within their monadic reasoning. No system followed consistently across time. No rationality and no escape from approximated rationality. Iteration as the only discreteness in and of the continuous. The moment of iteration within a continuous being moving; iteration being time and thing collapsing into a single such unit of identity, of constituency (: another image?) /

Discourse remains collective and general, but the way we are isn't — we are connected, but this connection is a space, not a string; a space subject to projection. We are singular and specific environments, projections inbetween, traveling across and through others. (Hold on-to the unrepresentability of such space). Any and every environment being total, in so far as it contains a full reality, all the essential interactions; at the moment of iteration, its singularity is what counts.

How do you access the joint?

Theory: :: ::::

[*The idea is for theory to exit a space of analysis and access presence as locus of revolt.*]

[*Presence is semantically intuitive: its meaning clears in its feeling.*]

[*Theoretically*] What is presence?

Presence is the collapse (or the folding, yet not the fold) of iteration into place, of definition into rendition, of individual into environment.

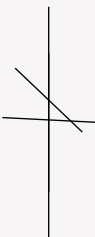
[*Now theory being about siding presence with revolt.*].

Presence as much as revolt, the only thing it can be — is expansion

Every definition — from the movement of your finger  
to the dispersion of belief  
through the beating of his eyelash  
can only be and is such — in expanding presence<sup>[5]</sup>

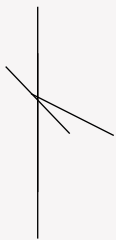
Expansion, the pursuing of presence, equates to diversification. (Otherwise know you're cheating). Expansion that engages being in its layeredness necessarily brings along a natural inclusiveness that shares nothing with static dialectical *oppression* and dualism; an inclusiveness that presents some bizarreness, biasedness, under-the-aegisness in being concrete (*something* spreads and diversifies), in being 'personal' and moody, singular in the way diversification is mapped out. After all, this world is so damn specific in its everythingness!

Presence can only expand. Restriction is a logical fault at this point, or a necessarily temporary step within analysis.



A CROSS POETICS





Along this spectrum, ethics concerns behavioral systems that are after particularity and richness, more than polarized/ing systems geared on survival schemes. Enrichness is the ethical goal, in being expanding presence, and a space of revolt.

Thought/The world begins and ends with an icon<sup>[6]</sup>: a *present* image. Everything is representation, formation, for, through and beyond form.  
Everything forms and is icon. Imaging and reality are versions of each other. Everything thinks directionally in and by expanding itself.<sup>[7]</sup>  
The world can only be discretized in the presence of an image; be formed in and out of its presence.

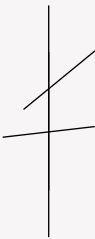
Presence is a name, the name of the unspoken, for what resists and cannot be reduced.  
Life-language is naturally coded to leave this space under; to let it breathe, undisturbed by discovery.  
Get under. Keep under.

Presence is not being in the world but being the world

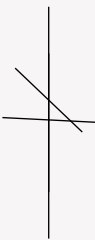
How to?  
*[O Sensibility;*  
*Similar questions yielding us back to a space of analysis. There is no process per se—the ‘process’ is the*  
*feeling of the movement, the self-evidence of the contrast itself,*  
*the coexistence of continuum and iteration.]*

If dying is in fact the only collective reality we share,

(I too am just hanging my shit out to dry)

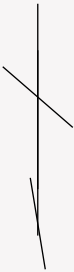
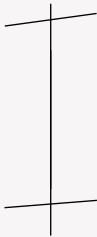






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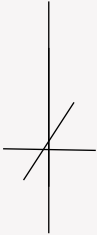
notes to *in Presence*

- [1] through Wittgenstein, *Tractatus*, prop. 4.116
- [2] Levinas, *Ethics and Infinity*, p. 90
- [3] Kristeva, *Revolt*, especially pp. 85-86, 120-122
- [4] And such change is usually featured/characterized as the individual's gap-bridging action between their life and their desires.
- [5] It seems nonsensical to analyze what is or isn't expansion for a given situation. The moment one tries one steps into analysis, shifts into overdrive: one thinks they're focusing on actual expanding, but what one is actually critting is a different, already diversified movement expansion is actually left before them: outside, around, above analysis.
- [6] cf. Steyerl, *Too Much World*, the whole thing; Kohn, *How Forests Think*, in particular pp. 9, 30, 41, 51
- [7] Ibid.

in Presence [cont.]



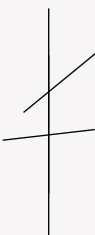
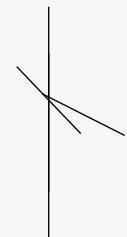
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## An Image

### [Boundaries of Form and Exhibitional Perversions]

2022

*An attempt at sketching 'material openness' and a resulting exhibitional approach.*

The making of an image amounts to a) creating, b) maintaining [in resonance], and c) de-generating, a point-to-point correspondence between unities.

Any unities: any material(s).

Meaning: anything identifiable and identifying. Something you can continuously 'point towards'.

Meaning: that *there is* objectivity regarding what constitutes the material; that an objectivity is already given, taken on; that its features — its specificity in relation to the context of realization — are *evidently present* (accompanied by emergence), enumerable and generating at the moment of correspondence.

Meaning: that 'material' is an open, opening notion.

How are unities made correspond?

Correspondence is brought about by making unities near.

Once near, in being near, unities realize, together; simultaneously, spontaneously, in-acting the correspondence both temporally and spatially. The point being that material openness ensures realization, because this world is a porous place.

This correspondence that is the image, is never strictly visual, physical, or conceptual, but *local*; structural, f-actual; concerning the way the embodied 'subject' is realized, actualized, spatialized.

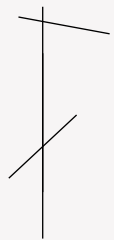
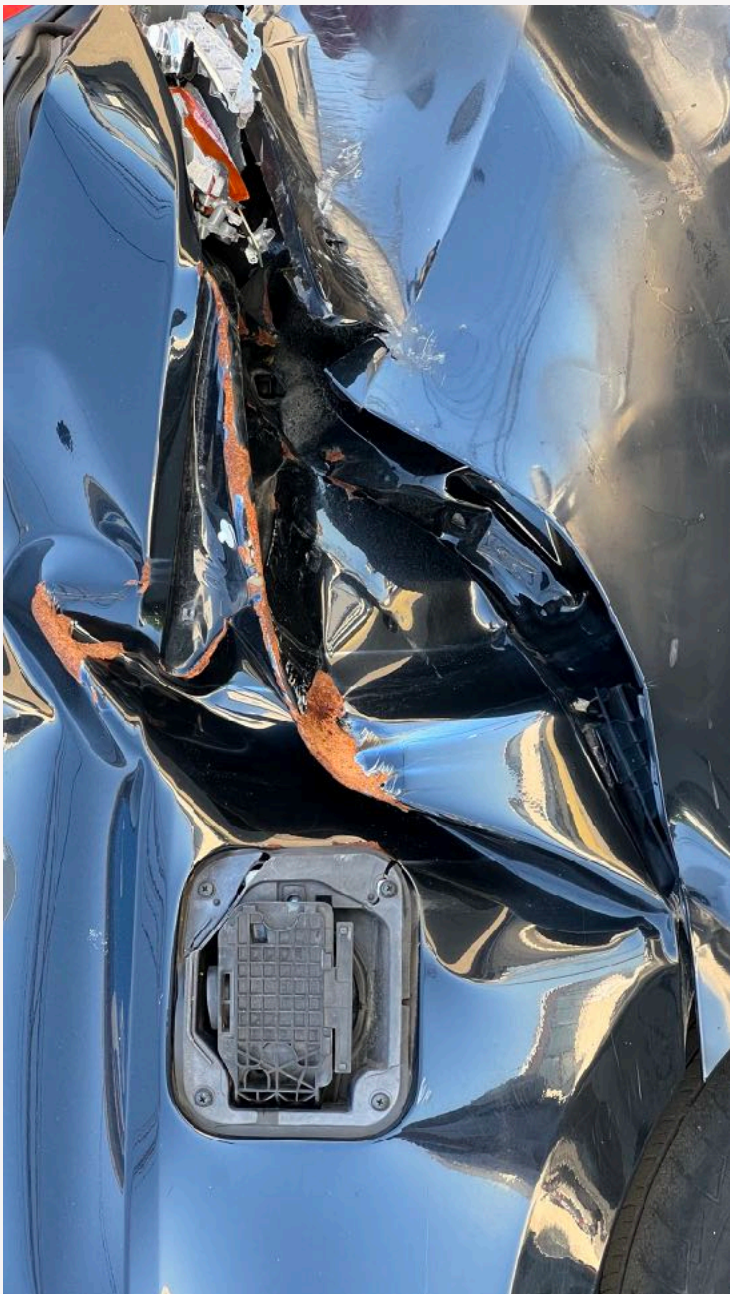
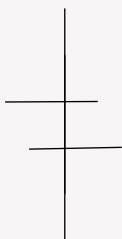
Working is about creating and maintaining the nearness that makes this realization, actualization and spatialization possible. About letting the image resonate, become ethics. About making it de-generate as to quickly (*we suckers for quickness...*), simply realize alternative narratives.

Now, the Lacanian 'geometral point' from which this type of image can be appreciated is the instant in which its object is manifested as this framework. The object is the evidence, or clearing (*lichtung*), of this space. It is the light source of being 'at work in the frame'. The evocation and clearing is the sheer presence of imaging *reverting to* the object (matter), and this object only is meant to populate the exhibition. (Presence being something undefinable in being the flesh of definition itself)

Nearness, worked for. The image, maintained. Unities as material. Ethics results. Filming and film chosen as spaces of proximity. The exhibition being no space of proximity, but a space of potential, markedly financial.



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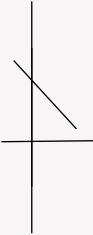
I have just described the cornerstone of a space that is open.  
This world can take on different grounds.  
Its nature ground is the reality of fiction; but it can equally drive social life.  
Do you want it to be driving your social life?  
Let it drive your social life.  
In fiction, possibilities are endless. Emotional, affectional content combinations, are endless.  
I believe this world remains a fertile ground for ethics.

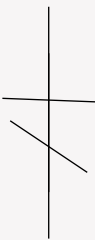
An Image [cont.]

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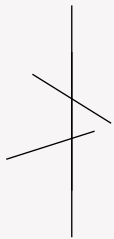
notes to *An Image*

see J. Lacan, *Fundamental Concepts*, §7 Anamorphosis, p.83-86 in the Norton ed. 1978



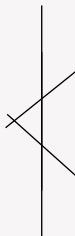


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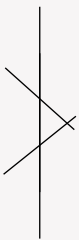
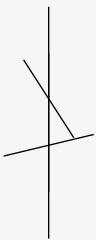




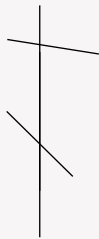
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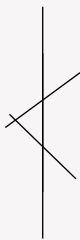




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# def 21 manifesto

-2023

*Begun in 2021 in the Umbrian countryside (yet born way earlier and elsewhere, and/or perhaps no-where), def 21 manifesto sprang as an embarrassingly mental, obsessive commentary to the pathetic question 'what is art?'; and was retouched and written virtually all across the world.*  
*While reading, it can be helpful to take note that in the text, somewhat wigglyly, rendition≈realization ('good') and representation≈documentation≈piece (probably not as 'good' but still potential/perhaps necessary). Rendition was chosen as a term for its flavor of return, of gift, of re-surgence (from etymonline.com: rendition (n.), c. 1600, "fact of yielding up," originally especially "surrender of a place or possession," from obsolete French rendition "a rendering," noun of action from Old French rendre "to deliver, to yield". Latin redditio meant "a giving back." ).*

## preamble

Valuing a world defined by humanitas

Placing categories aside functional, criticism-oriented tools that don't concern us here.  
This is a living thing

Voicing the need for a practice: continuous, monadic, inclusive, capable of connecting by dispossiting; uniting by diversifying; making us behold our collective intelligence, extended beyond the centralized structure of life forms with a single body, a single metabolism, a single brain. Voicing a form capable of guiding without restricting. Clearing

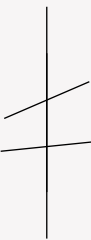
Light upon objectivity as something to be generated, not unveiled. Space to the datum value: of existences, of choices, of execution. Space to those who pay rightful attention to under-skin dynamics and make data complete. Those who oppose relativism as a curse. Space to the fertility of auto-nomy and auto-poiesis, of self-erection, of a hold, of a positive, propelling, generative control

Voicing Human, destroyer as realizer, realizer as destroyer, representative of growth, ruin and rebirth as discreet, potentially unsequential moments of a real, motive continuum.  
This latter is what we are concerned with

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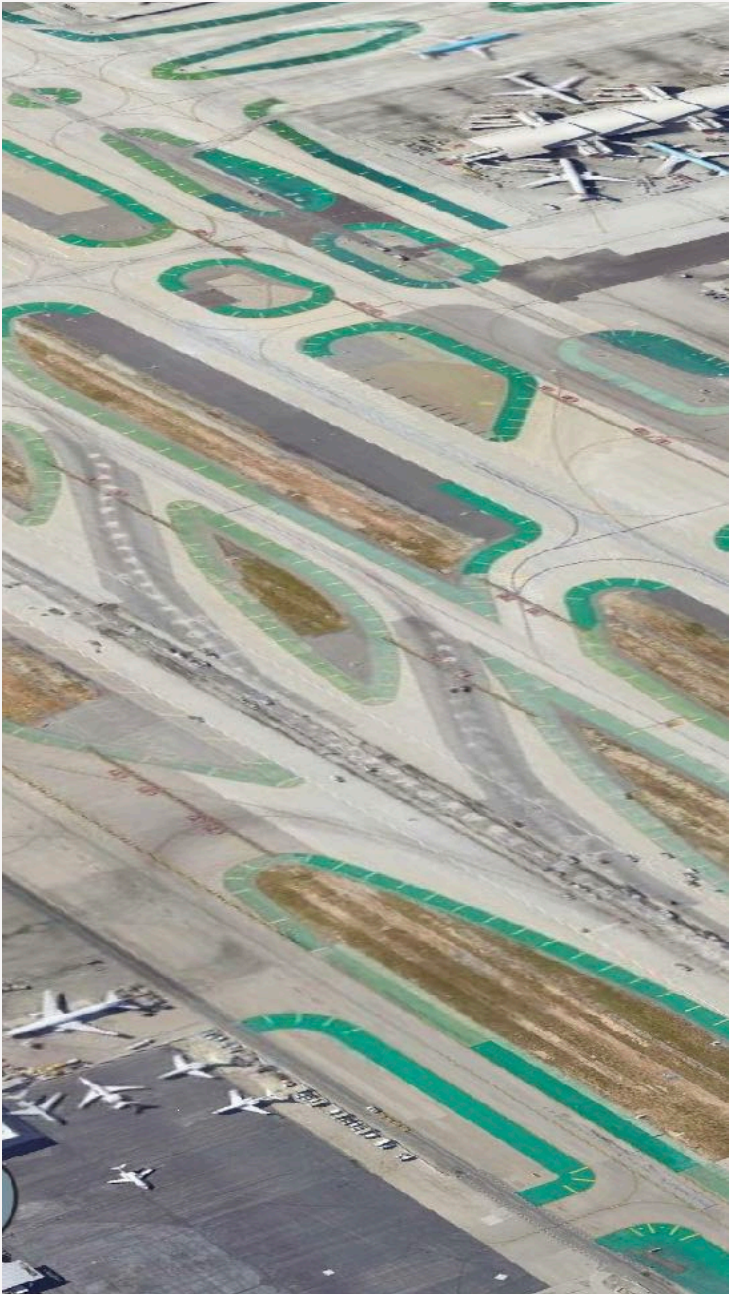
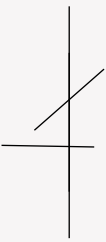
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Spelling out a practice. Continuous, monadic, osmotic.



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[cont. 0]

The soil, not the avant-garde. The constant, not the latest. Dwelling under skin

Voice this substrate

The result is a quiet, non-restrictive formula. A silent call

Any alteration, gesture, manipulation, action, mark, pressure, invention, naming, [...] that is generative (that grounds more) originates with-in a conception of a world inside, following, in the aegis of that specific gesture. Making is the making real of this conception freely, auto-nomously, poietically.

Value your freedom, your autonomy, your poiesis. Right here, this practice entails presence, shared

## 1

Your practice is a making-real practice: your practice is in the extent to which it defines reality. To not depict the real, but to make it what it is.

### 1.1

Art (*for what this cut matters*) is in its definitional particles  
prolonged, ex-tended, opening

### 1.2

Your practice is relation.

## 2

Make real (i.e. Make it).

### 2.1

‘Making real’ bears all its senses: senses of realizing, of emergence, of diversification, projectionality, figurativeness, finalization, reach, attainment...

Realizing begins with conceiving and emerges in renditions. To conceive is to bear a world. To render is to auto-nomously and poietically set free that world, what is conceived, to offer it definition, to make it real in its specificity; to give it form, creating its own, concretely realized experience.

#### 2.1.1

On this experiential tissue that is a world, techne and reality have always been woven and keep growing as one and the same.

### 2.3

Genre and mediatic differences do not pertain to realization.

## 3

A work is flesh of an organism living beyond the piece itself.

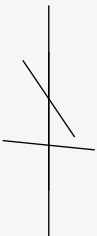
### 3.1

It is in its relation, in rendition to what is conceived in defining, clearing, presencing it that a work is real. A work is real only as detail, as definition of a world: only as such it can evade a documentary, representational dimension.





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[cont. 3]

### 3.1.1

The 'viewer', 'spectator', 'visitor', 'audience', must enter in a co-creative dimension to grasp the work's reality.

## 3.2

What is conceived can be conceived and represented in a multitude of ways, but really it is untranslatable, unknowable, inexpressible before and beyond realization. It can be developed and presenced exclusively in the moments sequencing its own definition (the acquisition of reality) that is, its renditions. In other words, nothing else than its renditions can define it.

A circuit, a band, is thus created: on one hand, renditions can be appreciated as such (as real) only in relation to the conception they define. On the other, such sequence of states that are valuable (that are identifiable and acquire value) on its ground is the only 'thing' that can truthfully identify what is conceived. This opening system, the world thus defined, is the organism.

### 3.2.1

Understanding a work is to love it. Rendering a work is to understand it.

## 4

A piece is mere documentation of its organism, something otherly and diverse.

### 4.1

Works render real cells of what is alive however when isolated, they are observable only as documentation, or impressions. They become 'pieces': (positively) noisy, unstable, forking things, intrinsically pathetic and endlessly resilient.

The organism itself can be realized, or lived, yet not 'observed'; due to its own kind of uncertainty principle, only its documents, its little deaths and births, can be observed, as discreet moments of a continuum.

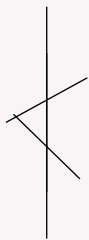
### 4.1.1

What we commonly call art are just traces. Debris, keyholes, lenses. What we assume to be representative of reality is only a document.

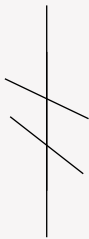
## 5

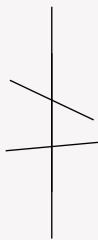
A number of definitions interact with each other according to their degrees of inclusiveness, or richness. A definition's ability to conceive all its effects can render the other in and as an actual, full otherness.



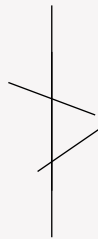


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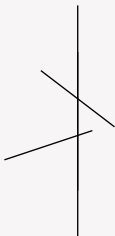
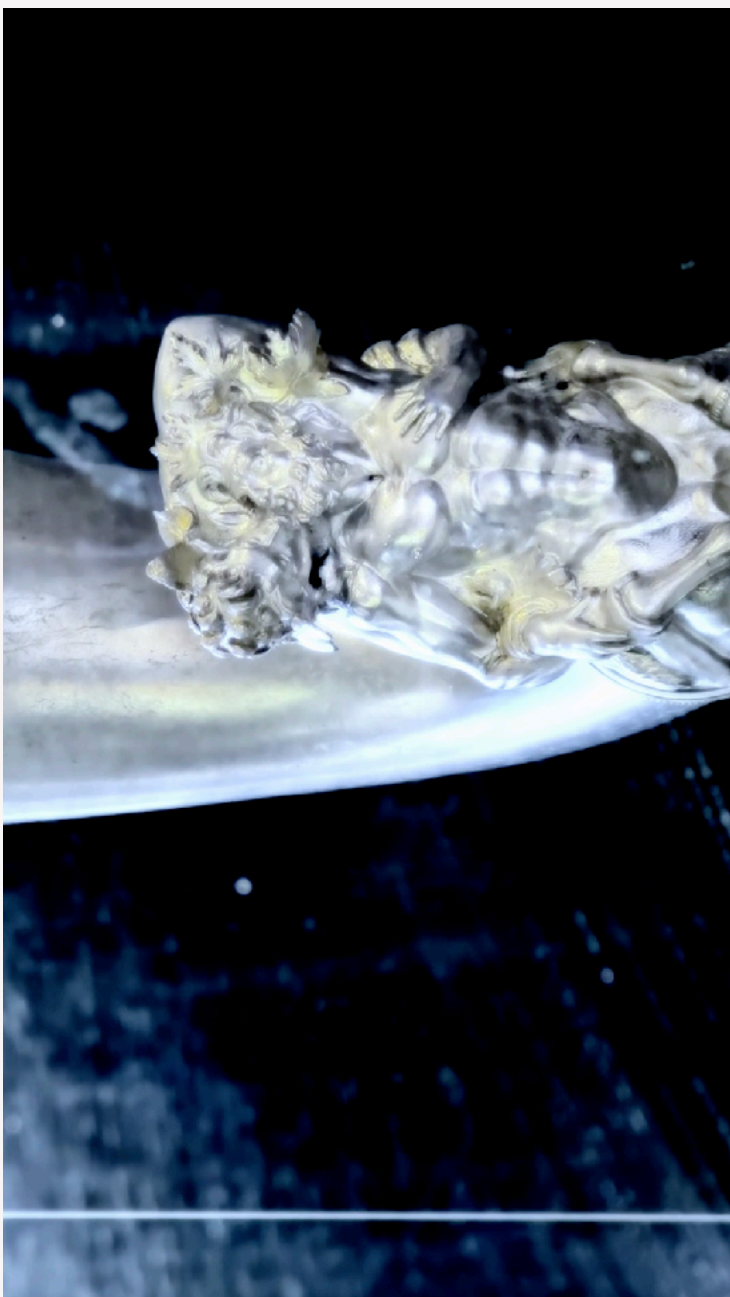
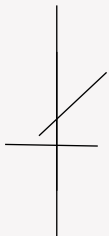


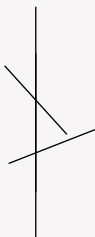


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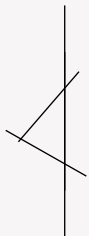


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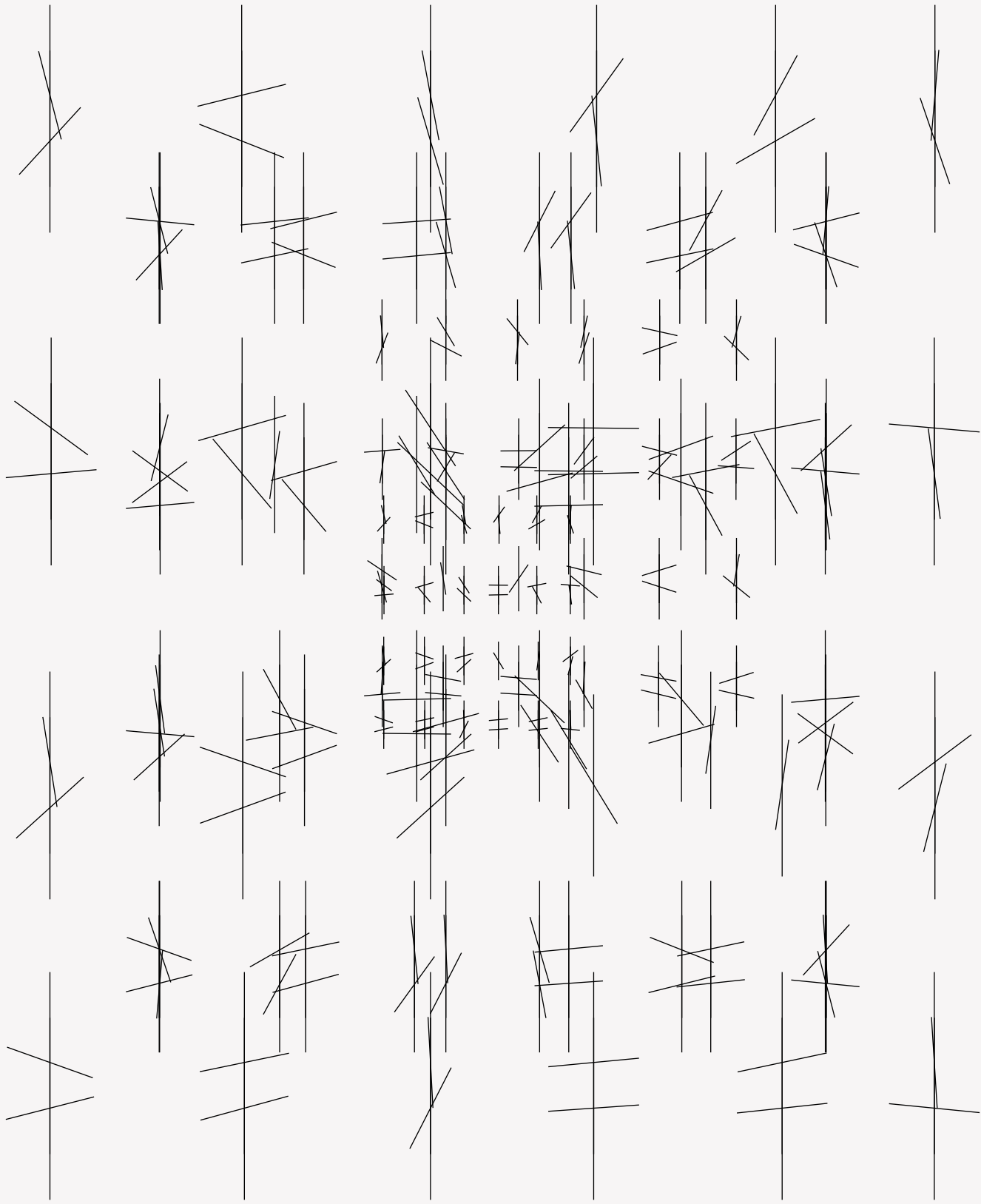




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