

**CLEMENTE CIARROCCA /
UNTITLED / GALLERY D300,**
CalArts, Santa Clarita, CA, USA /
MFA Mid Residency Show /
JANUARY 15—22, 2022 /
Exhibition including inkjet on soft-
fiber cellulose, polymer sheeting,
polymer glass, polymer paint,
galvanized steel, 4h2m sound
recording and mix / Text sources
include Vito Acconci, Hanne
Darboven, Ezra Pound, Julia Kristeva,
Edouard Glissant, Gilles Deleuze /
Sound sources include Gioacchino
Rossini, Lykke Li, Morphine,
Underground Resistance, Ludwig van
Beethoven, Gerald Donald, Viola
Valentino / **C L E M E N T E
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Untitled (2022) could be referred to as an event weaving (in) the relationship between truth, knowledge, and witness. The syncopated space of a constant aftermath where the materiality of a shattered screen has exploded, fixating words that herald without explaining, that configure without describing. Words composing a poem written across the 67 days leading up to the space's 'opening' and devoid of a clear subject, focus, direction, destination; a collector; the dislocation of a life onto a warping plane. So the poem unfolds along the space's perimeter (a periphery), pronouncing a life of excess, control, excess, poiesis, brainfeeding, ending, the kiss, the trouble with description and describing, configuration, pain, the animal, critique, juices, malady, taming, zones, policing, masks, Brighid, navigating and navigation, loving, water, more kuss, self-mining, islands and retaliation, among other things.

Untitled (2022) was influenced by Giorgio Agamben's text Testimony and Truth, published in the collection Quando la Casa Brucia (Giometti & Antonello, 2020). Agamben's text and Untitled could be read and experienced as commentaries of each other.

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