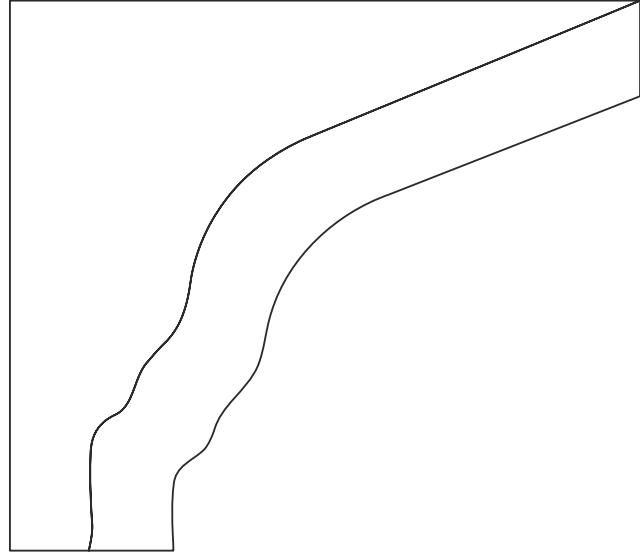


# SEDIMENT

Carmine Tagliamonti

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6PM

7615 rue Berri,  
Montréal, QC



**CARMINE'S  
ROOM.**

On the occasion of his first solo exhibition, Carmine Tagliamonti has been invited into his old bedroom and dwelling place to conceive of a site-specific installation composed of bronze castings and stoneware sculptures. Referring at once to the transmutability of solid materials and the accumulation of memory, *Sediment* proposes an exploration of the body's material articulation in lived space.

The exhibition unfolds through a series of movements by which visitors are invited to occupy the negative spaces in between three-dimensional objects. Positioned along the peripheries of the room, vernacular devices—seven hooks, an archway, and an elevated handrail—call attention to the body by eliciting its kinaesthetic sense. Their supple, sculptural qualities interact with the axes of the space, layering matter through various textures, densities and weights.

The materiality of Tagliamonti's sculptures call to the internal spaces and exterior thresholds of the body: hooks pattern the wall like the cavities of the vertebrae; cylinders spill to the floor like intestines within the stomach's lining; cement acts as sculptural joints and ligaments; sheets of metal unfurl like some protective, epidermal barrier. Dismembered, they act as fragments of the body and the self that have settled into architectural space.

Sedimentation also refers to the process of spatial layering that occurs during lost-wax casting. This technique involves creating a clay mold, casting enveloping it in wax, and then melting the wax in the forge to leave a cavity that is filled with molten metal. Through the liquefaction of metal and the dissolution of wax via circulatory channels and gating systems, the image emerges, extracting itself from the negative spaces between the hollow body and its hardened shell. Finger marks remain embedded in the surfaces of clay and bronze, as repositories for repetitive,

gestural expressions reproduced in matter.

Materials are prioritized by Tagliamonti for their weathered qualities. He views traces of erosion and decomposition as a means for the material to resume its natural form. Informed by the provisional conditions of the Italian *Arte Povera* movement, Tagliamonti's sculptures are often mounted using found materials gathered from streetways and construction sites: cement blocks bored with holes, or dislodged fence supports used to house sculptural bodies. There exists a tension between these organic and industrial materials in their ruinous states—we must confront their conditions of permanence as we imagine the possibilities of their decomposition.

Tagliamonti contends with this tension in *Sediment*. In the second room, a pair of standing sculptural bodies reminiscent of carnivorous plants emerge from cement blocks. Mirroring themselves as copies, the greenish hue signals an adaptation to the hostile conditions of its environment as its surface undergoes patination resulting from durational exposure to oxygen and humidity. A dialogue exists between the pair and the bust and vase of the first room, whose surfaces recall the texture of stone that has been worn over time, like artifacts bearing their layered histories of use.

Scaled to the height of his body, Tagliamonti's work reflects a sense of identification-through-prosthesis. This relationship arises from the desire to configure his own bones and muscles to the sculptural mass of objects: the archway, the palm, the foot; the column, the leg, the spine; the vessel, an embryonic shell. Perforated, these objects lose their quality of containment, lending themselves as gateways to the moving spaces between them.