

Clemente Ciarrocca

tearing

January 19 — 21, 2024

gemi
Schönleinstraße 24
10997 Berlin DE

What is to be discovered as emotion, affect or feeling remains expelled from self-sufficient affirmationism, caught in the labyrinth. Whether in any rational formalism renouncing to render the metaboles of affect as its integral constituent, or in practices of affect devoted to feeling throughout change, a difficulty remains; one that deliberately continues to be difficult. In the perpetual investment in or compulsive rejection of what is functional, rational or in unison with the dominant economy, the recourse to the ideal of/as oneself's innermost remains a (desperate?) necessity.

One could try to disavow these difficulties, or just work within their contingencies and loose ends. The acknowledgement of the libidinal structure between *you* and *me* allows for the indispensably needed intrusion into language that dismissed the necessity of aching in the first place. Precisely in virtue of its own inability to discern passionate conduct, all sort of articulation happens to emerge. Bound to the idea of relentless accumulation and realities of isolation, the imperative of acquisition governs our way of being—a stipulating order defining how we engage, see or love.

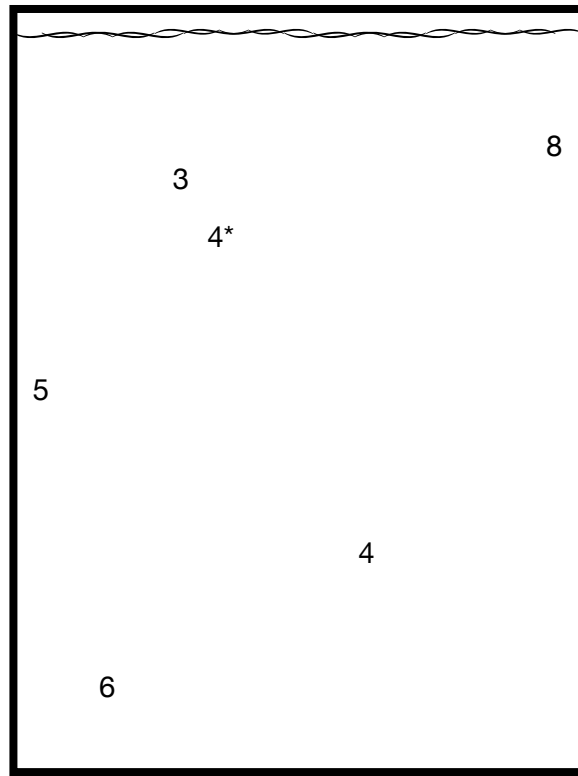
In *tearing*, Clemente Ciarrocca (b. Rome, 1994; lives and works in Berlin) operates within the chasms left over by such order by way of working through the concept and subsets of the act of acquiring. The show touches upon personal bindings conceived and materialized through a body of sculptures taking the form of a fragmented and dispersed set of brass bars, their erased histories, illegible marking and humming futures working to bypass the circuitry of Representation.

Essentially and ultimately, and as their titles suggest, each bar is an index. Each bar marks, hosts, holds—or perhaps more accurately, hides—a specific period of time. A contract com/im-posed by the artist details and warns of the implications born in our want as sighters to get a hold of their opacity. Not just threading but marking (and interrupting) the line connecting legibility and individuation, Ciarrocca resurrects philosophical concerns around our patterns of belonging, understanding, auth-enticating and relating by way of a threefold, paradoxical operation of exposure, probing and relegation of their normative conditions.

By crossing the threshold to the room hosting the show, the contract comes into effect. Its 'ungoverned' force acts upon the presence of and the confrontation with those who are here to see. The passage thus marks one such circumstance out of many; one pimple on the "white-hot, labyrinthine and aleatory" band that is this *Libidinal Economy*. A band definitely reminiscent of the polymer flooring some works will be seen laying on, their placements ambiguously signaling as burials or sun-tanning stances, surrounded by slowly drying liquid, which, we learn, shares the same chemical composition with our own tears. Once through the threshold, one is being navigated through a domain populated by sculptures whose initial surfaces (hence histories) were previously abraded and 'zeroed' by the artist. Every one of them was then marked individually in collision or encounters with other surfaces and materials, and, predominantly, by the simple and surprising gesture of hand-holding: in couple while reading the poem *Ossuary I* by Dionne Brand in the case of 5, or in the case of 4, while sleeping.

However, the relation is at least twofold; while functioning as a conductor for and archive of experienced immanence, the object merely exists as object through the contractees' exercise of sighting. The sculptures' withdrawal from history by denying the viewer an entry point to access traces of the past simultaneously bleeds into a horizon, a space of hope and desire. These remain poetic pulsations that call for a radical shift in allowing one's contamination by difficulty; by tearing.

— Dave Walker



covering the curtains and flooring: **tears**, 2024
 water (98.7%), sodium chloride, lysozyme hydrochloride, calcium carbonate, magnesium chloride hexahydrate, potassium chloride, ic 5027 lipowax, sodium hyaluronate 1.00% sol., adrenaline tartrate, anhydrous glucose (ph eur), urea, mucin, amylase
 10000ml

3. 3 (July 26th—August 1st), 2023
 brass, discharge, blood, hematite, alizarin powder, alizarin crimson oil, vacuum sealer polymer bag, silk
 30.5 x 2.5 x 0.9 cm

4. 4 (October 17th—October 31st), 2023
 brass, discharge, blood, hematite, water, alizarin powder, alizarin crimson oil, charcoal, rubber headrest
 31 x 14 x 12cm

4*. 4, Epistle, 2024
 pine plywood, cotton paper, laser jet print on vellum paper, archival ink print on pvc, pvc sheet, nails
 100 x 70 x 3.5 cm

5. 5 (November 22nd—December 9th), 2023
 brass, discharge, blood, hematite, water, alizarin powder, alizarin crimson oil, charcoal, custom frame
 80 x 60 x 8cm

6. 6 (December 14th—January 4th), 2024
 brass, discharge, blood, hematite, water, alizarin powder, alizarin crimson oil, charcoal
 30 x 4x 6.5 cm

8. 8 (January 18th—), 2024
 brass, custom handle parts
 30 x 7.5x 7.5 cm