

# चित्तुस®

THE FIFTH ISSUE WINTER 17/18









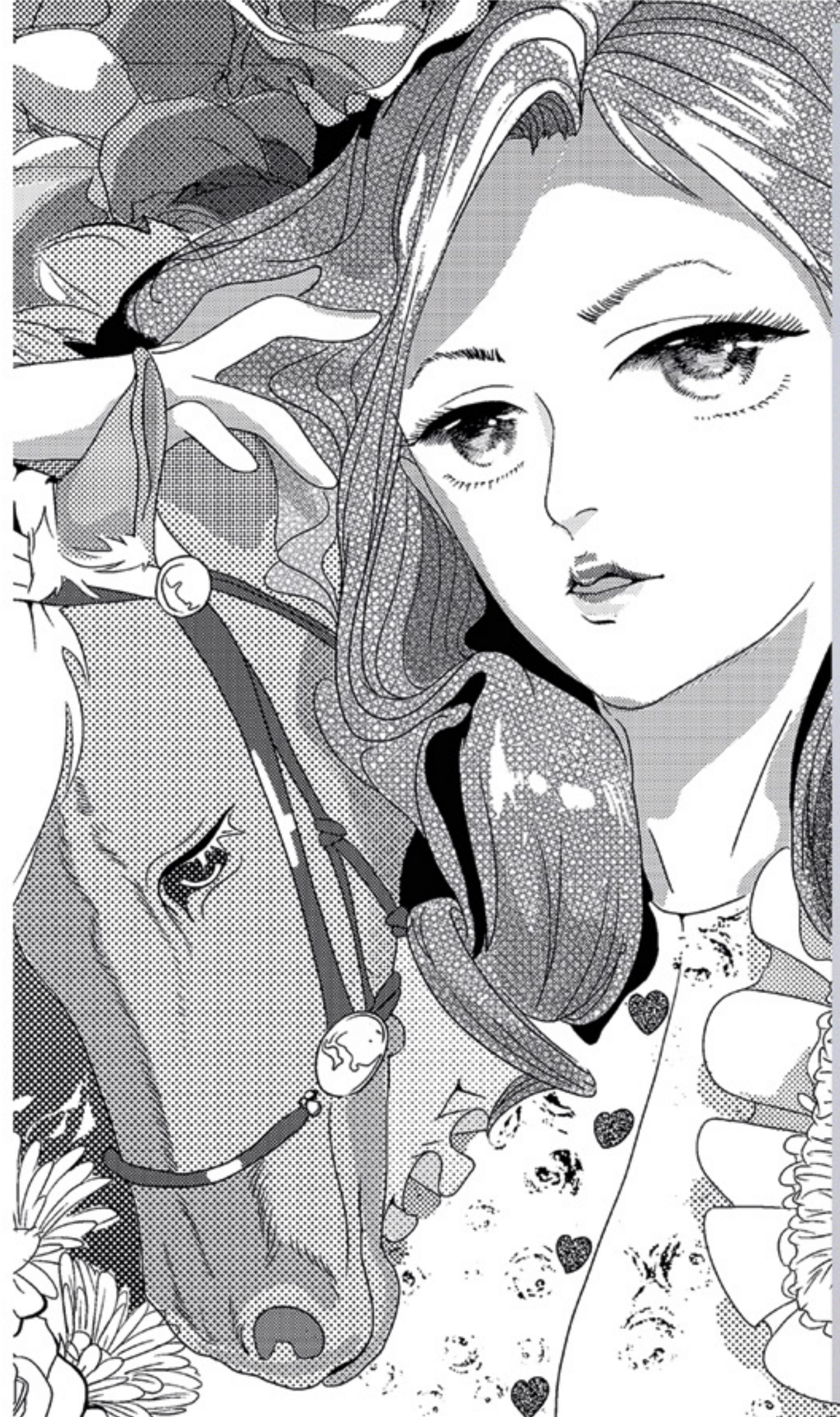




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Cactus is a publishing project focusing on fashion, photography and the visual arts. With the belief that the imagery is the most suitable instrument to inspect contemporaneity, Cactus deals with visual culture making seriously fun of it, with a stimulating and provocative attitude.

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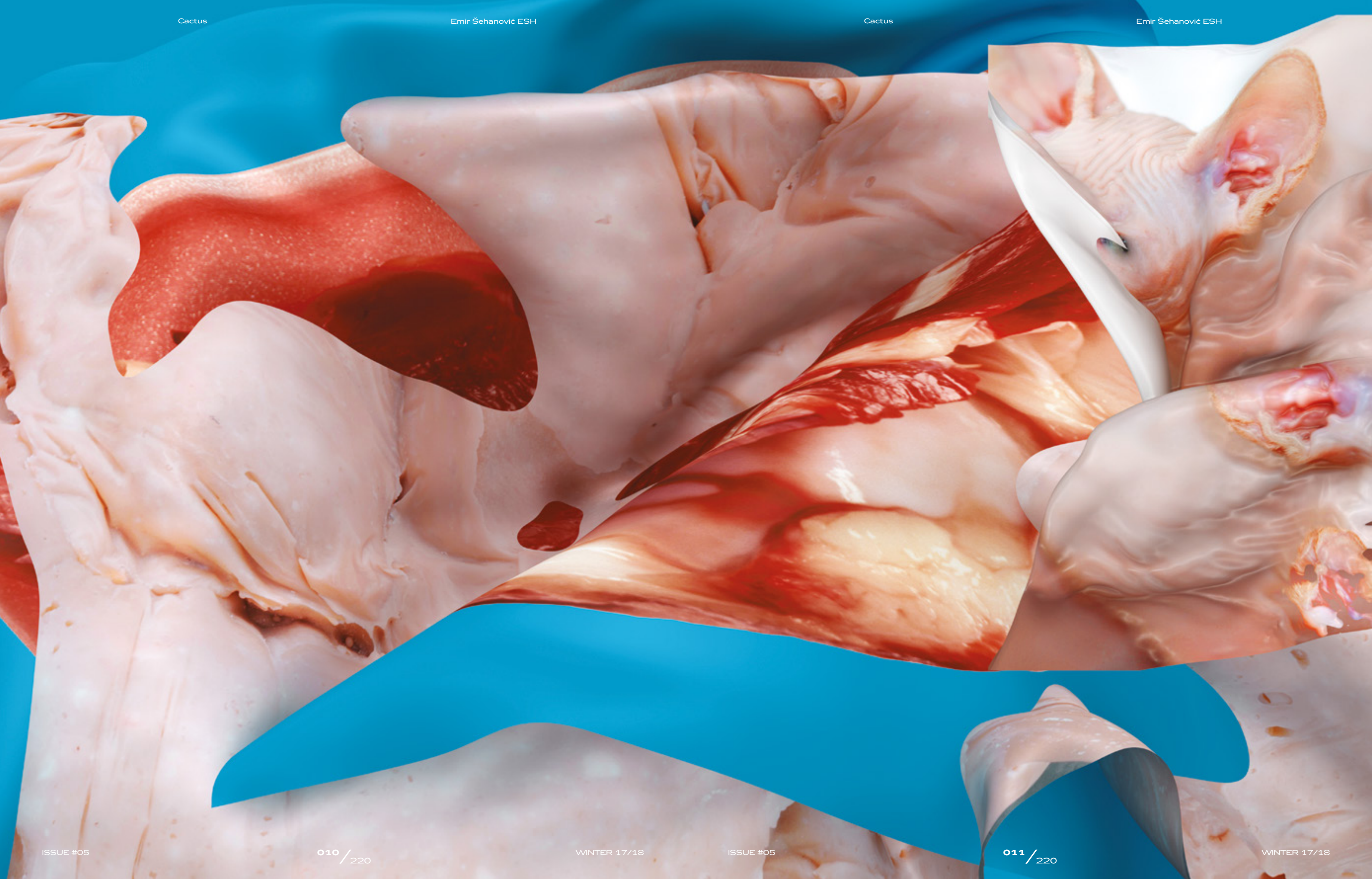
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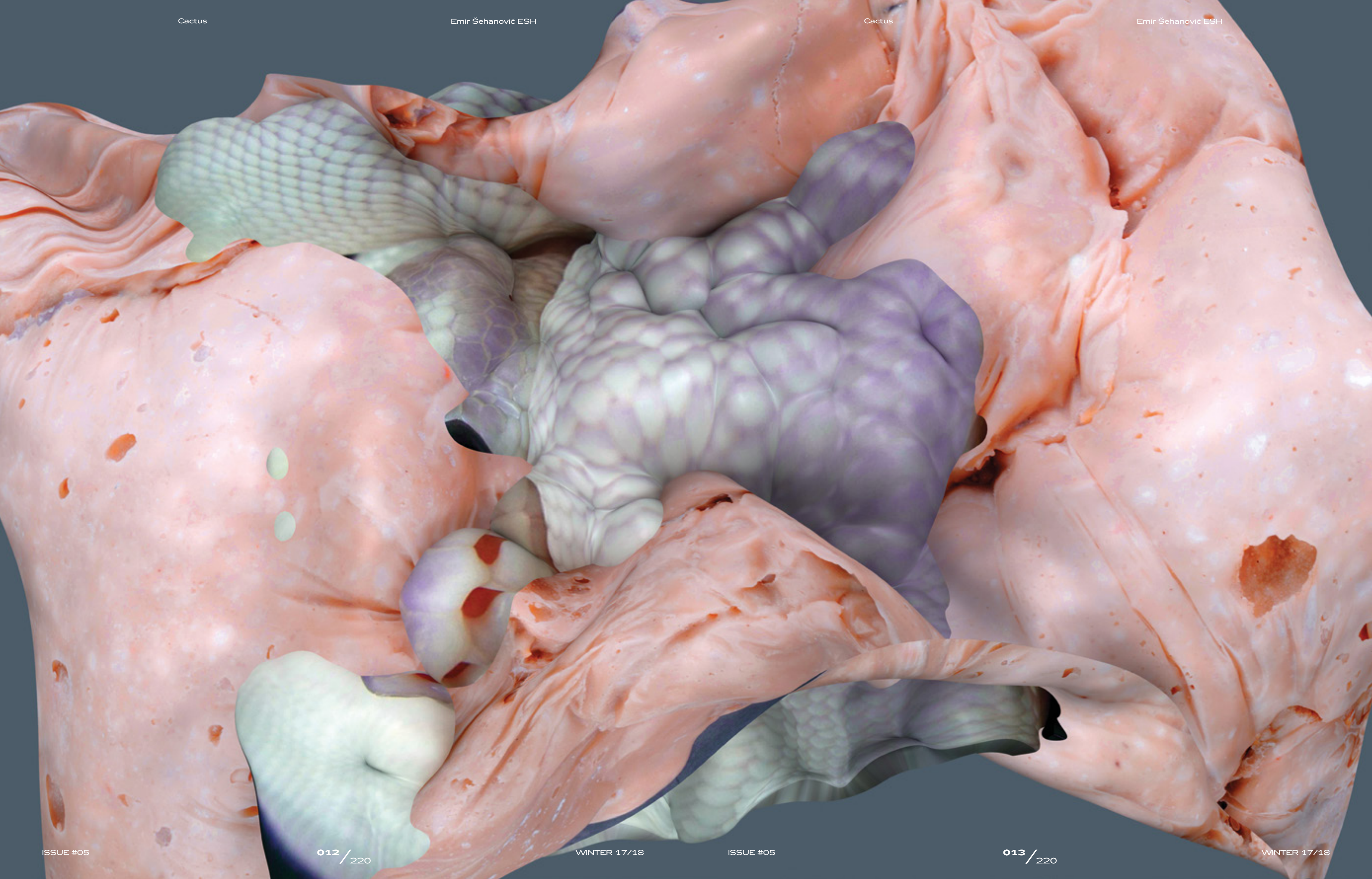


Emir Šehanović ESH (Bosnian, b. 1981) has been an active participant of the local street art scene under the pseudonym Aorta since the '90s. His biography is filled with multi-faceted engagements, from street art projects, over solo and collective exhibitions, all the way to the foundation of the artistic group Manufaktura in Tuzla. Esh's exhibitions have been on display in various cities, including New York, Tokyo, Athens, Zagreb, Ljubljana, Vienna, Sofia and Belgrade. Images: courtesy of the artist.











We are pleased to introduce you to **Cactus' #05** brand new issue. Fascinated by the notion of evolution, we have engaged in a critical and visual research with an interest extended to a human, technological and biological sphere tout court; with the gaze primarily oriented towards the future, without neglecting the origins. A journey through time, from the study of natural elements to optimised bodies, from memories to mnemonic prosthesis, from patches to surgery. Cactus' Creative Director **Luca Smorgon** along with **Scandeborgs** duo plunges us into a hi-tech clinic with a nostalgic note of Japanese tradition in a 30 pages-long fashion editorial. **Pakui Hardware** reflect on the intrusive robotic and technological choreography which substitutes mechanical human work, relegating man to the role of observer, without a visible active presence. **Studio Yukiko** creates a series on bacteria, Mother Earth and dystopian scenarios. **Max Hooper Schneider** configures a Trans-Habitat made up of natural elements and disintegrated materials; where violence becomes generative and bodies are continuously created, transformed, and destroyed as well as in **Antoine Renard's** works, where the environment is made of fluid matters, fossils in deteriorating state and alienating and desolate landscapes. **Jean-Vincent Simonet** enables us to experience with harmonious plants and constellations of flowers. The study of everyday human costumes is the background to **Timothy Schaumburg's** anthropological visual essay; **Blunt x Skensved** design carefully constructed artificial creations void of physicality, recreating organic, gooey, rocky, visceral, and tactile place assumed to exist in real space which are instead created digitally in a clean aseptic office environment. **Joey Holder** analyses the evolution of the Spermalege, a special-purpose

organ designed to mitigate the effects of traumatic insemination in bed bugs insects. **Emir Šehanović ESH** works on second skin and flesh creating digital impressive assemblages. Bio Art pioneer **Suzanne Anker** uses Petri dishes to create 3D-printed miniature landscapes which are rapid prototype extrusions simulating satellite data. **Tyler Coburn** leads us towards the era of "The Great Thaw", tracing the melting of an ice sculpture of the Pantagruel's ship. **Moos-Tang** conceives a vivid editorial juxtaposing fishing and its equipment with a captivating point of view. **Rosa Verloop's** tan nylon sculptures resemble skin, which the artist folds and bends into a twisted cacophony of wrinkles that give each form a unique, organic structure. **Dario Salamone** faces up to delicate girls, in indoor atmospheres, regarding self-care; **Andy Massaccesi** plays with young boys in pronounced poses, highlighting details, standing out proudly. **Marian Tubbs** unveils poetic and political power inside an emotional reservoir of discarded images, poor materials, and 'small' talk. **Ulrike Rindermann** simulates an audition, performing a self-confident red hair woman under the attentive gaze of judges. Four super thematic columns explore absorbing subjects: **Martina Alemani** deals with **Evgeny Antufiev** and his devoted work on myth and atavism; **Giovanni & Gregorio Nordio** compare their aesthetics and semantics with the versatile **Cecile di Giovanni**; **Daniele Bellonio** meditates on media through the work and considerations of **Edouard Taufenbach**, and finally I approach the post-human context from a literary premise, to be followed by a focus on visual artist **Stine Deja**.

Enjoy the reading  
Simone Rossi





Pakui Hardware is the collaborative artist duo formed by Neringa Černauskaitė and Ugnius Galguda. In their work, the duo traces Capital traveling through bodies and materials. The artists are represented by EXILE, Berlin. Their latest solo shows include venues of MUMOK, Vienna, EXILE, Berlin, Tenderpixel, London (forthcoming), Images, Heston's Hand, 2017. Installation views from 'CityNature: Vilnius and beyond', National Gallery of Art, Vilnius. Photo: Andrej Masilenko. Following page: Heston's Hand, 2017. Installation view from 'Ungestalt', Kunsthalle Basel. Photo: Philipp Hänger/Kunsthalle Basel. Courtesy of the artists.



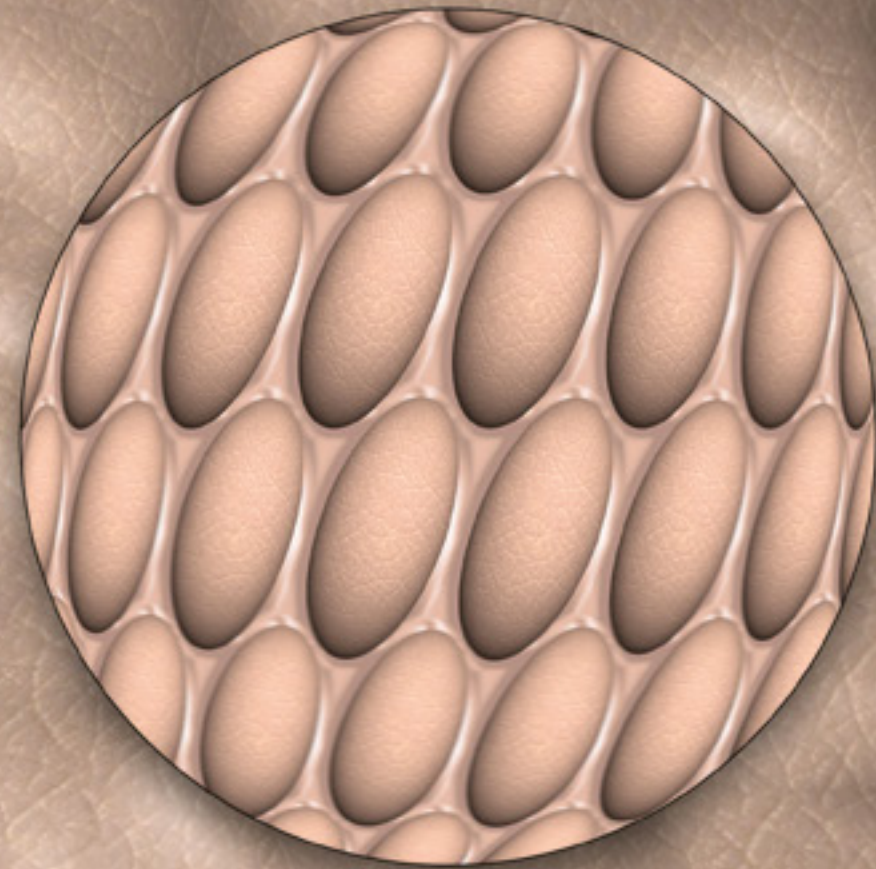






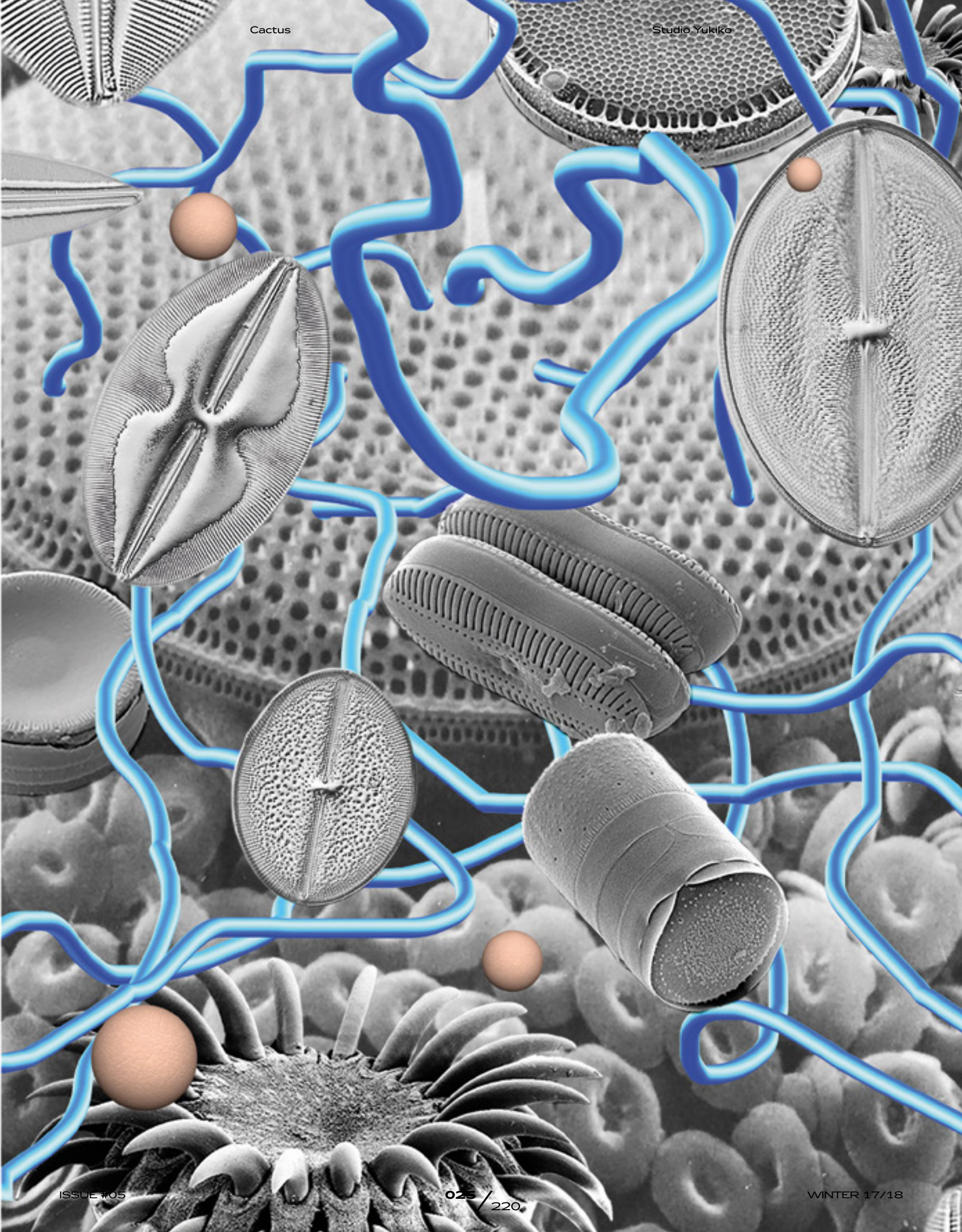
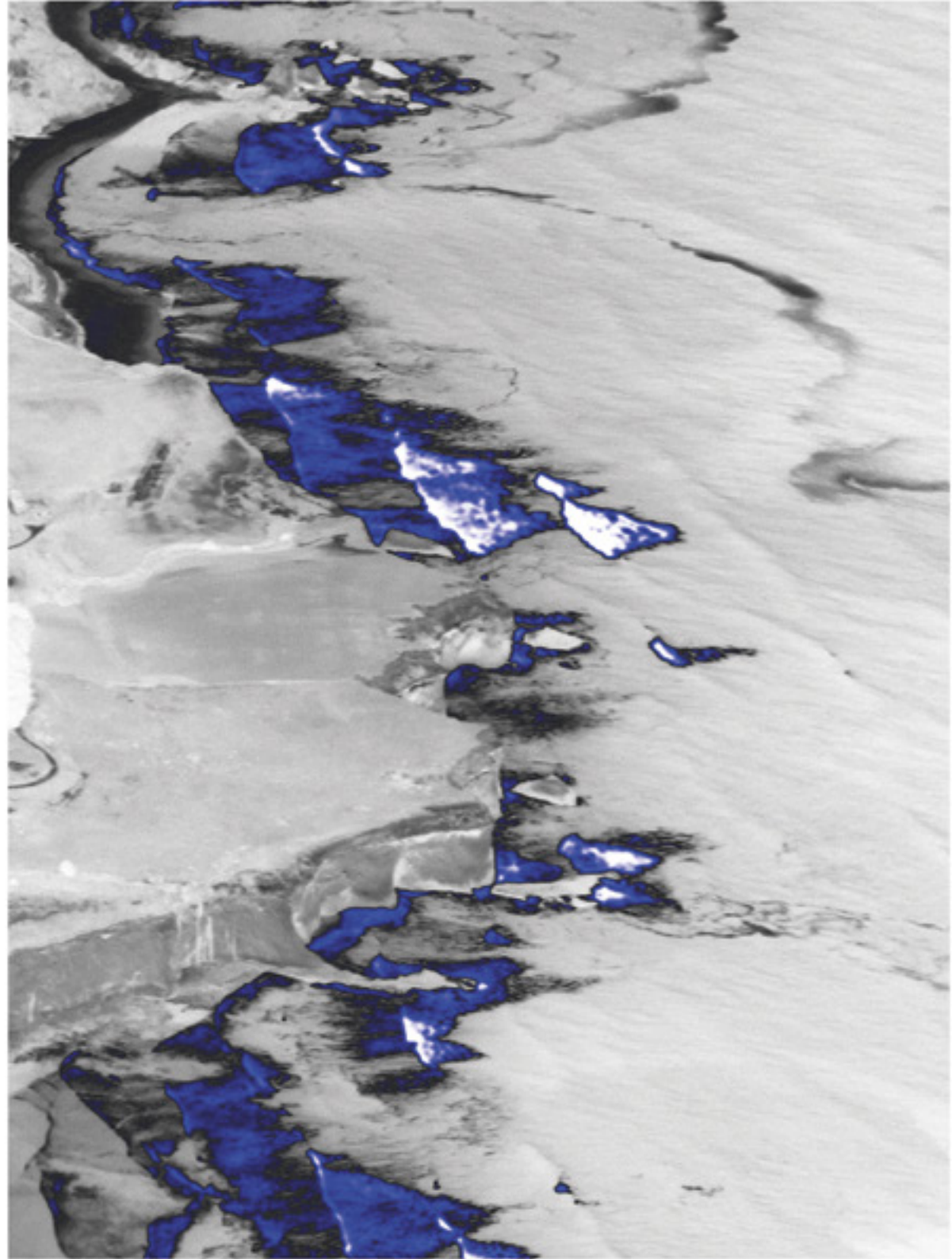
On the opposite page: *Hesitant Hand*, 2017. Installation views from 'CityNature: Vilnius and beyond', National Gallery of Art, Vilnius. Photo: Andrej Vasilenko. This page: *Hesitant Hand*, 2017. Installation view from 'Ungestalt', Kunsthalle Basel. Photo: Philipp Hänger/Kunsthalle Basel. Courtesy of the artists.







When the disease first infected us,  
believers blamed the sins of man  
– this was in many ways true.





*Dormant pre-historic bacteria  
awoke as the glaciers of Earth  
melted away at the hands of man.*



*The malevolent bacteria triggered a planet-wide pandemic, infecting the innermost layer of skin. Microscopic cracks started to form from which a plastic-like mucus seeped out, solidifying around every single cell.*



$\times 10^{000}$



$\times 10^{000}$



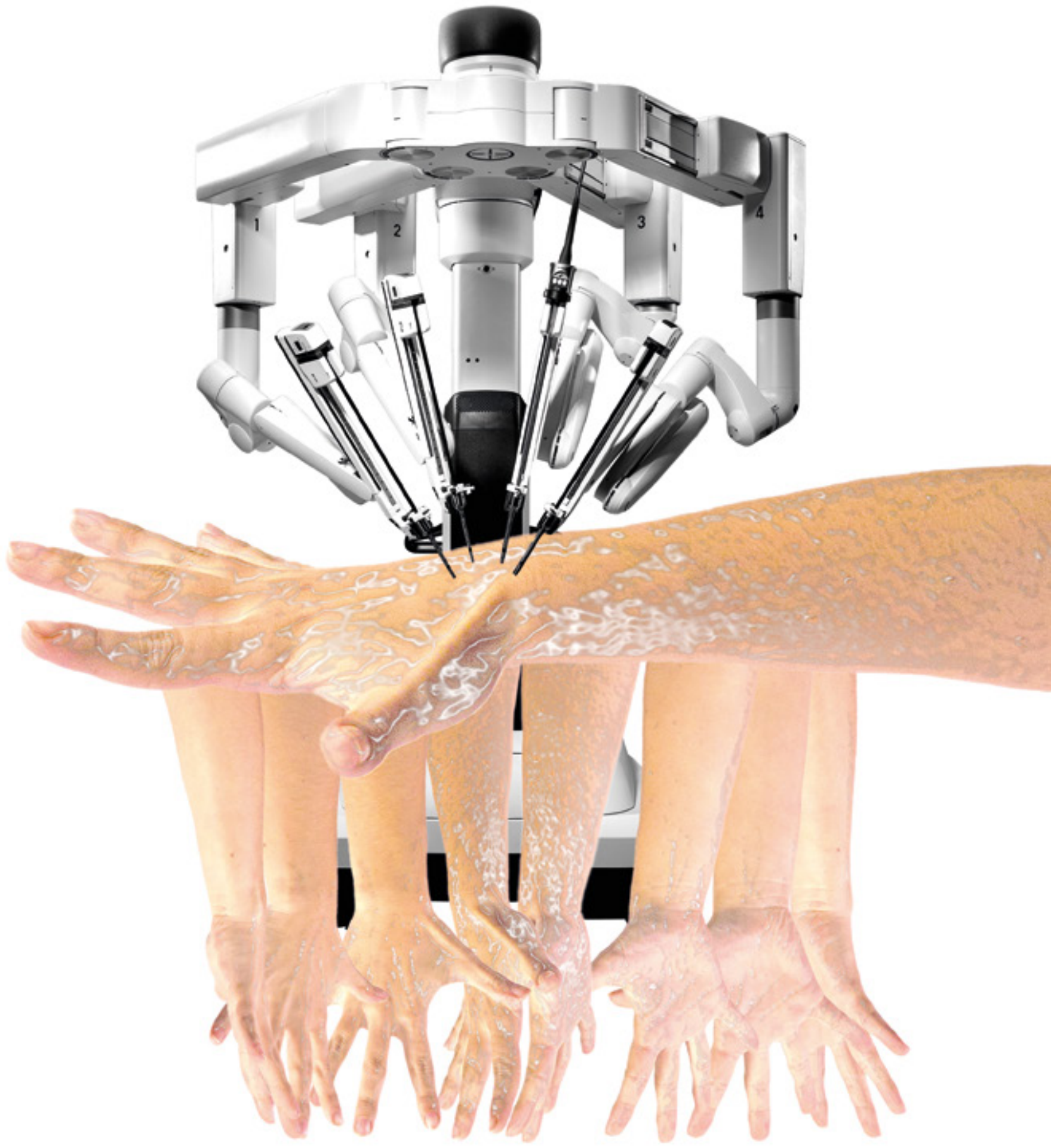
*We all knew that one day Mother Earth would become vengeful, but we could not have foreseen in what way – or how excruciating it would be.*

*Healthy skin*

*Infected skin*



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GGACA HACCCAGAAATTGTCTTGAGCGATGGTAAGATCTA NACCTCACTGCCGGGGGGAG  
GCCGG EGGGAGGCTCATACCATGACGTCCGGACAACCCA DGAATTGTCTTGAGCGATG  
TTGA *She made our bodies turn against us.* AACCTCACTGCCGGGGAGGAGT GCTCATACCATGACGTGC  
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# ON POST-HUMAN tomorrow will become female



*Les Particules élémentaires*, a harsh novel released in 1998 by Michel Houellebecq, is a strategic starting point that reflects on how the Western world is facing and foreshadowing its future and that of the *bodies* that inhabit it, with the transmigration of values that this kind of analysis brings with it. Since his first publications, the author has been subjected to fierce criticism, of a prevalently ethical background, for his position *against the world, against life*, presenting himself as the last of the nihilists, immersing his writings in clinical and aseptic ampoules where feelings and solidarity are kept alive, with little redness, only in characters that perish prematurely or that are misplaced.

Sex, in the book, comes either as a blind and harmful obsession or does not appear at all. Tenderness does not last. Every mode and search for happiness undertaken in human history seems to have been unable to lead to its

goal and has ridiculed hippies, the new age, philosophies and methods of meditation. Education towards the new generations loses meaning, life seems reduced to its individual existence, there is no more common knowledge to be transmitted; it is a return to a pre-enlightenment, where Foucault reminds us that it was not so much the man (and all the ontological speculations that follow) that was at the centre of the episteme, but rather the *langage*'.

A couple of brothers, two symptomatic characters of the human crisis, Bruno and Michel are the co-protagonists of the novel; the first one is a slave of sexual desire, an insatiable satyr who can only be calmed down by lithium, the latter his opposite and complementary, apathetic brother, who seems to have been given no other quality than thought. He does not entertain relations with anyone, he leads a humble life, solipsistic and indifferent to all that surrounds

# AN ASEXUAL SPECIES, WHERE PLEASURE DOES

him. And who can be the Saviour if not Michel? Leading mankind towards the most extraordinary metaphysical (as well as biological) mutation that has ever occurred, which tends towards trans-humanism, towards a sort of *Über-Übermensch*'.

The positivist reason (Comte and Huxley are cited with constancy) as a method for a species that can reproduce genetically in an infinite way, thus becoming immortal (pushing well beyond the genetic optimization of *Gattaca*). An asexual species, where pleasure does not disappear, but rather it is spread. A mutation to overcome the real, psychological, ontological and contemporary social discomfort.

Personal freedom is emptied of every meaning tied to the idea of neoliberal progress; it is useful to underline the neologism *Bannoptikum*'<sup>3</sup>, coined by the culture theorist Byung-Chul Han, meant to indicate a device made to exclude the Otherness, the hostile or those incapable of adapting, erected by the global neoliberal system, where, instead, only the Equal proliferates (watch *Anomalisa*), inflamed an entrepreneur's ego, endowed of narcissistic nature only, with a consequent loss of Eros (love for the other). A *Bannoptikum* that takes the form of a wellness island surrounded only by fences, prison camps and



# NOT DISAPPEAR, BUT RATHER IT IS SPREAD

war (isn't this about the Western world?)

Lacan claimed that "there is no sexual relation"<sup>4</sup>. The enjoyment of the One and the enjoyment of the Other are in a non-fundamental relationship. Male sexuality is circumscribed, enclosed around the object, based on possessing, commanded by phallus, and by its specific characteristics that make it lack the relationship with the being of the partner in its totality. On the other hand, the woman is free from the slavery of the foul. This gives the woman additional possibilities but exposes her to a certain fragility of the identity, which leads her to seek confirmation of the being in the desire of the Other.

Today, the omnipresence of pornography is a symptom of the absence of sexual intercourse in human reality, where every copulation seems to be disconnected from a semantic depth, where we are no longer even able to update and redefine the relationships (sexual and not only sexual) that have come to be created with the Other, although these have changed markedly over the years (read *Future Sex* by Emily Witt). Porn is carried out in the images, and society is moving towards a purely visual dimension, in which narcissism seems to be its most central subject (get Sebastian Zimmerman's book, *Fifty Shrinks*).



# CYBERSPACE BECOMES THE NERVOUS SYSTEM OF THE BODY

Stine Deja (Danish, b. 1986) is an artist who lives and works in London. She is represented by Annka Kultys Gallery, where she recently had a solo exhibition, 'Cyphoria'. Her upcoming projects include the solo exhibition 'There's life outside' at Annka Kultys Gallery, London in late September and collaborative work in two new exhibitions in Copenhagen and London in 2018. Images: Courtesy of the artist and Annka Kultys Gallery, London.

Michel Djerzinski's *Prolegomena to perfect replication*, the volume written by the protagonist of Houellebecq's book, will ensure that "tomorrow will become female", and will therefore give to the man physical immortality. A substantial change in the concept of time also leads to a new philosophy of space and travel. In this regard, I was also impressed by an exhibition by the artist Stine Deja (Danish, b. 1986), called 'Cyphoria'. *Cyphoria* is an imaginary travel agency - it offers a space for exploration outside of the body that takes shape in your imagination. It is a new dys/eu-phoria for a future, human-cyborg traveller.

The piece evokes a future world that is entirely centred on technology. The immersive installation crosses between the real and the virtual and the viewers experience of it is trans-dimensional, led by Alena, the travel guide. The physical space around *Cyphoria*, much like the internet, still requires a brick-and-mortar expression in order to facilitate virtual connections. For this Deja recreated an airport departure lounge at the Annka Kultys Gallery, London, within which the

A REALITY AS  
VIRTUAL AS IT IS  
REAL

Time	To	Flight no.	Gate	Remarks
18:05	Liebon	BE947	32	Gate closed
18:10	New York	QX921	18	Gate closed
18:15	Paris	RZ7122	34	Gate closed
18:25	Hong Kong	LX246	47	Gate closed
18:30	Oslo	YK4371		Cancelled
18:35	Singapore	LQ813	45	Gate closed
18:40	Vienna	RKY89	27	Gate closed
18:50	Moskow	ZY433	41	Gate closed
18:55	Rome	VZ201	25	Gate closed
19:00	Brussels	CLV573	22	Gate closed
19:05	Delhi	HWQ69	41	Gate closed
19:10	Copenhagen	LK996	23	Gate closed
19:15	Vancouver	GU771	17	Gate closed
19:20	Berlin	GLX74		Cancelled
19:20	Tehran	RK908	40	Gate closed
19:20	Istanbul	ZLA310	13	Gate closed
19:30	Tokyo	KL488	50	Gate closed
19:35	Beirut	AQ115	33	Gate closed
19:35	Malaga	OZR653	12	Gate closed
19:45	Miami	FL243	38	Gate closed
19:50	Frankfurt	WQR211		Cancelled
19:50	Prague	LL334	11	Gate closed
19:55	Malta	FD209	19	Final call
20:00	Riga	PKJ890	21	Boarding

WHERE  
BOUNDARIES  
ARE LOST

traveller can transition between the virtual space of *Cyphoria* and the physical installation in which it is hosted. This journey proposes a new way of living, a more acute perception, a disembodied experience in which cyberspace becomes the nervous system of the 'body'.

Because all in all, post-humanism has to do with the most primordial ontological heuristics. What is the human being? What does it mean to be one? Then, all the projections are mixed with terror and pleasure, fear and hope; post-humanism re-emerges the atavistic division body/mind so dear to us since the days of Plato, with the bitter awareness that we are primarily embodied beings and that mutation will face a situation where, according to Katherine Hayles, "there are no essential differences or absolute demarcations between bodily existence and computer simulation, cybernetic mechanism and biological organism, robot teleology and human goals<sup>5</sup>".

Simone Rossi

<sup>1</sup> Michel Foucault, *Le parole e le cose. Un'archeologia delle scienze umane*, Rizzoli, 1978

<sup>2</sup> Friedrich Nietzsche, *Così parlò Zarathustra*, Adelphi, 1976

<sup>3</sup> Byung-Chul Han, *L'espulsione dell'Altro*, Nottetempo, 2017

<sup>4</sup> Jacques Lacan, *Il Seminario. Libro XX. Ancora (1972-1973)*, Einaudi, 2011

<sup>5</sup> N. Katherine Hayles, *How We Became Posthuman, Virtual Bodies in Cybernetics, Literature, and Informatics*, The University of Chicago Press, Chicago & London, 1999





Blunt x Skensved are a collaborative duo (Gregg Blunt and Emmy Skensved) based in Berlin and Athens, since 2013. Together, they produce exhibitions, events, and web-based curatorial projects, spanning a variety of media including digital animation, audio, installation and web design. They are currently exhibiting in 'Hybrid Layers' at the ZKM (Karlsruhe, DE) and have upcoming shows at AGSM (Brandon, CA) and Fether (So a, BG). Images: courtesy of the artists.

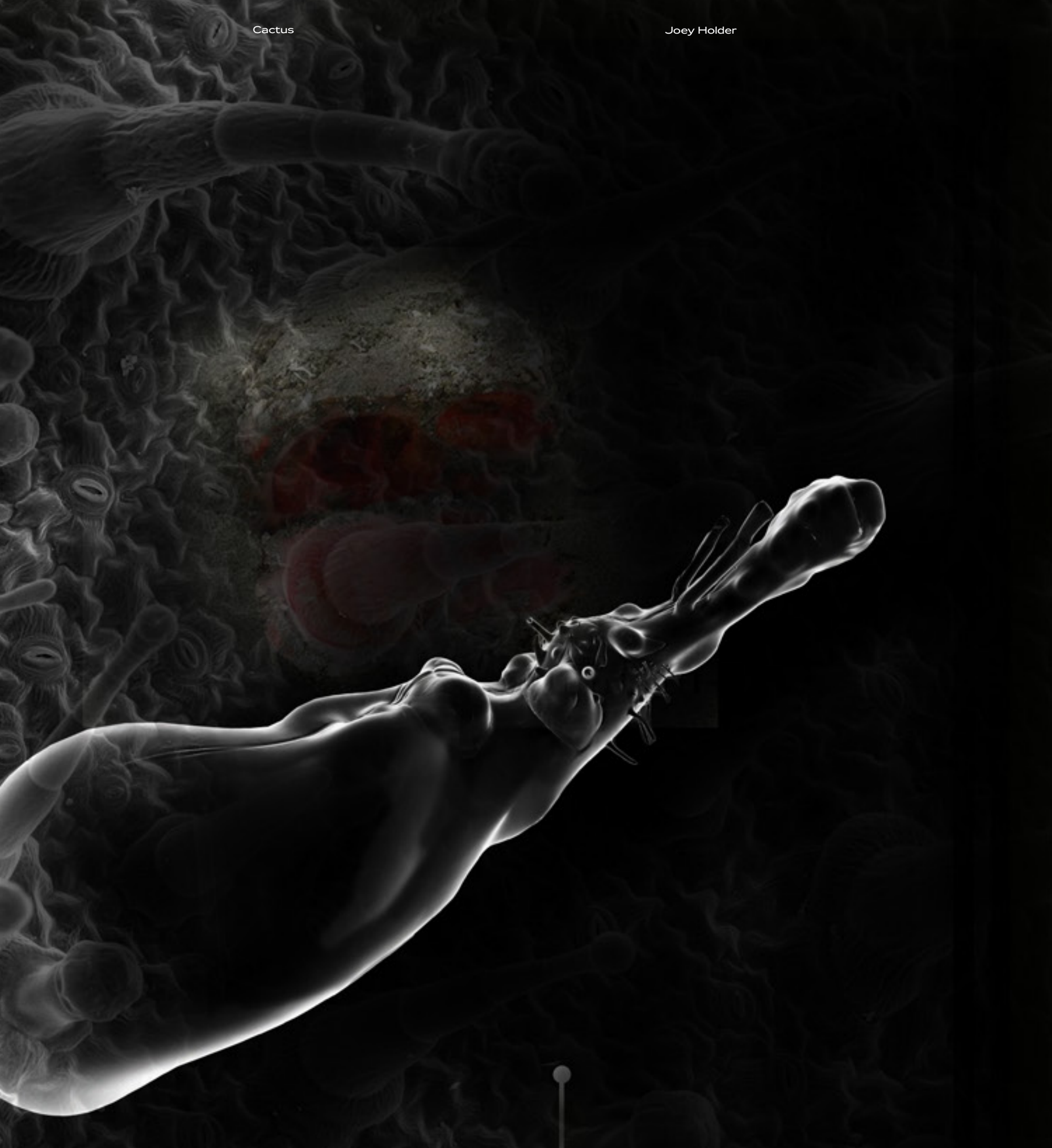




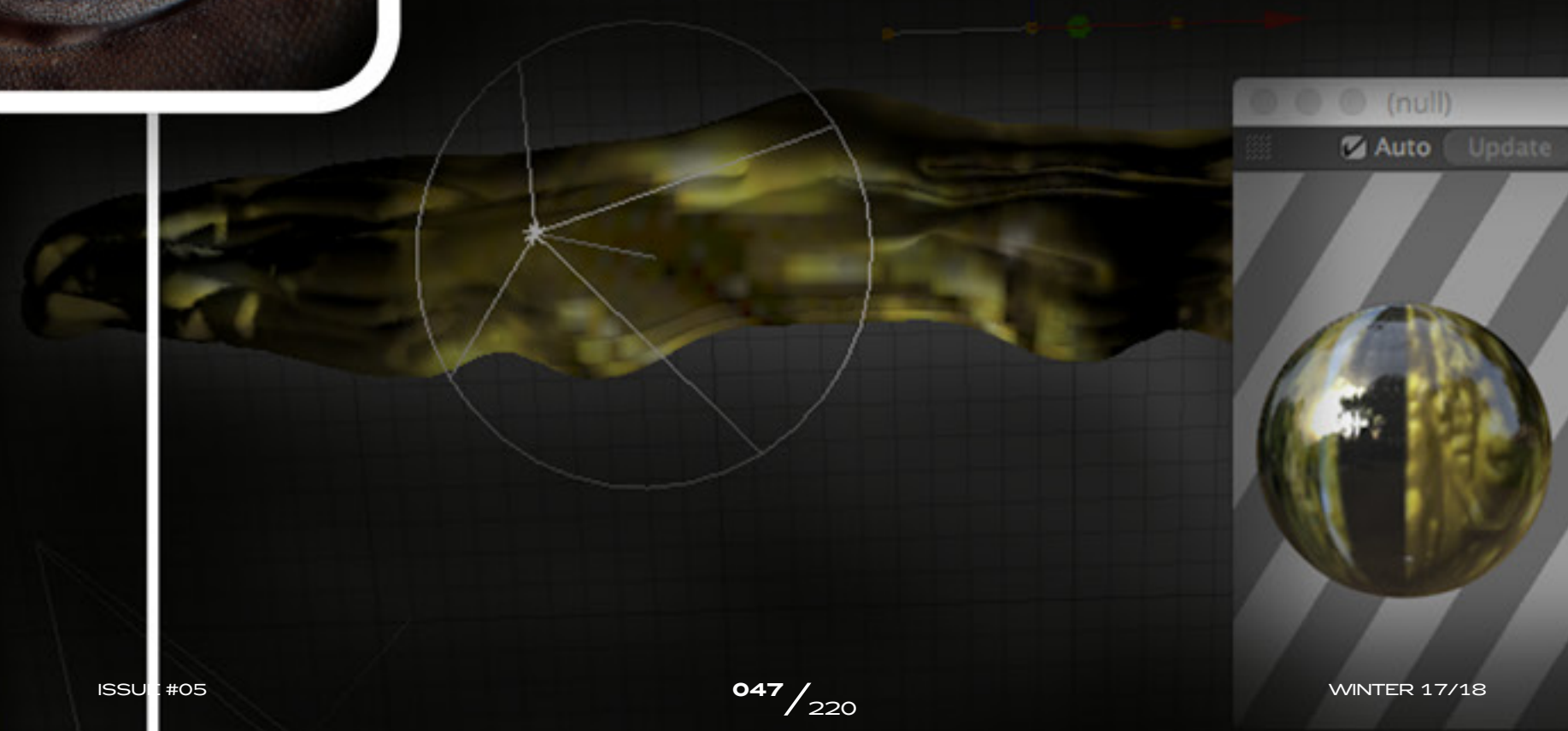






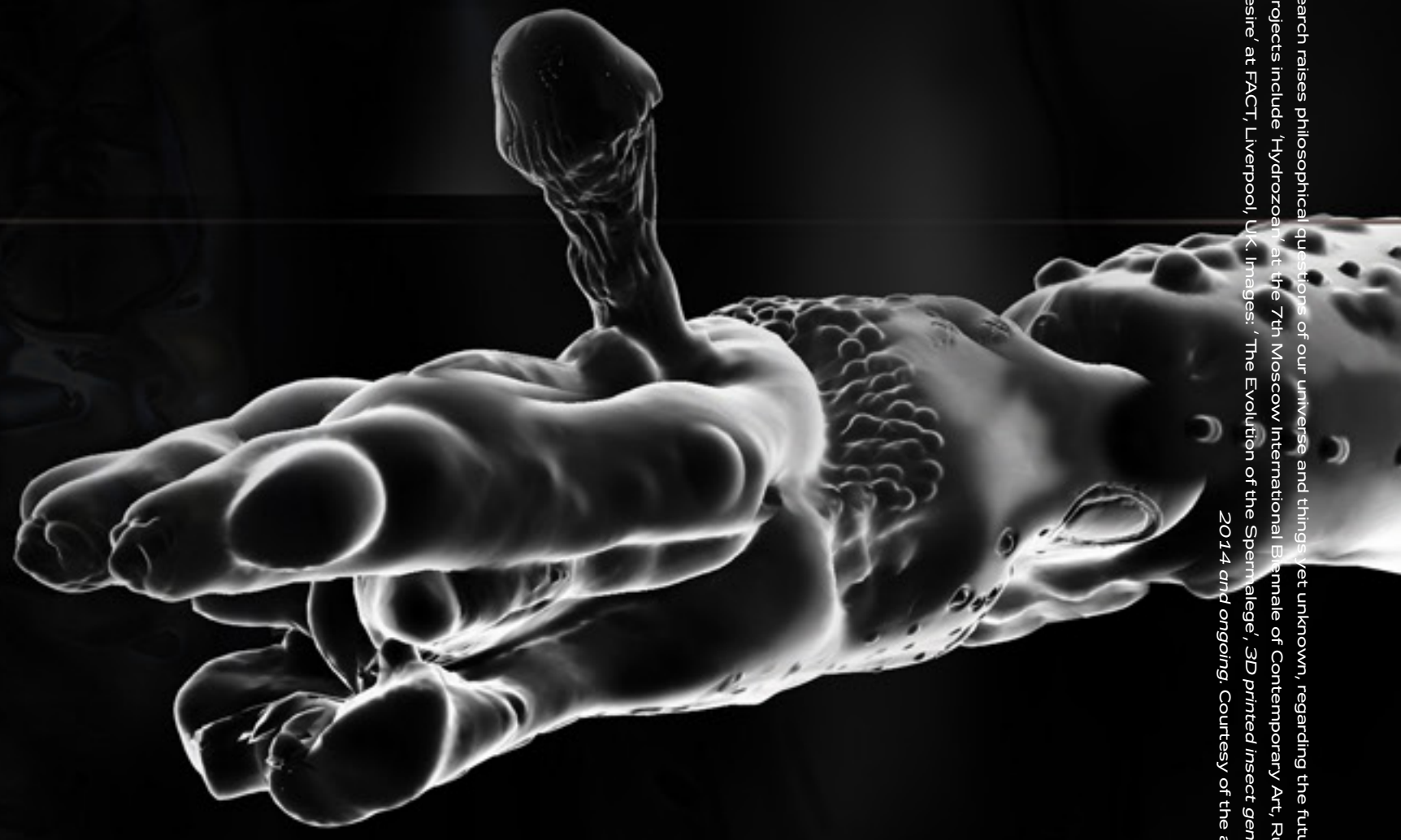








Joey Holder is an artist who lives and works in the UK. Her artistic practice and research raises philosophical questions of our universe and things yet unknown, regarding the future of science, medicine, biology and human-machine interactions. Upcoming projects include 'Hydrozoan' at the 7th Moscow International Biennale of Contemporary Art, Russia, 'WALL PAPERS' at New Forms Festival, Canada and 'Designing Desire' at FACT, Liverpool, UK. Images: 'The Evolution of the Spermalege', 3D printed insect genitalia, 2014 and ongoing, Courtesy of the artist.

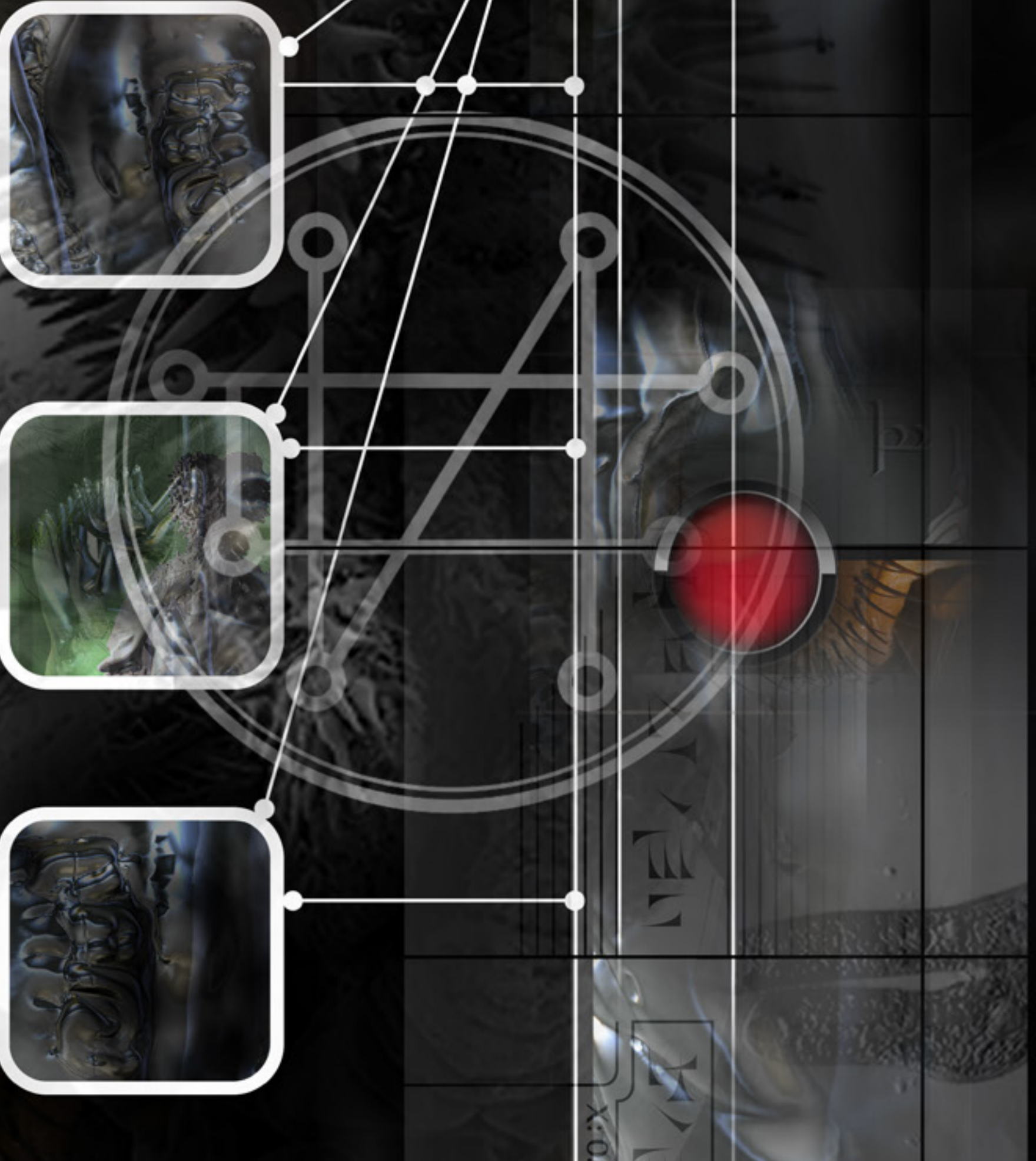


Joey Holder

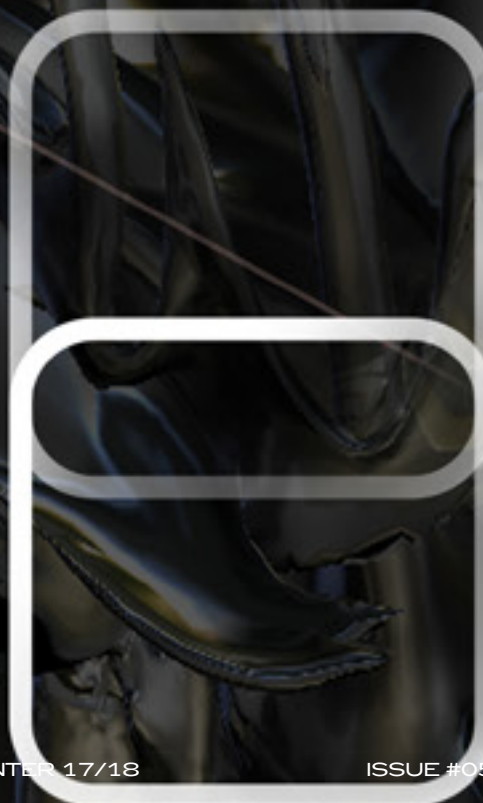
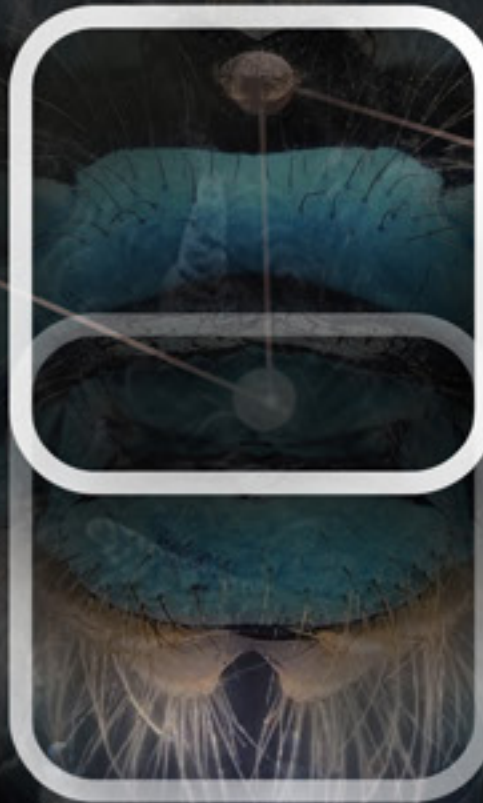
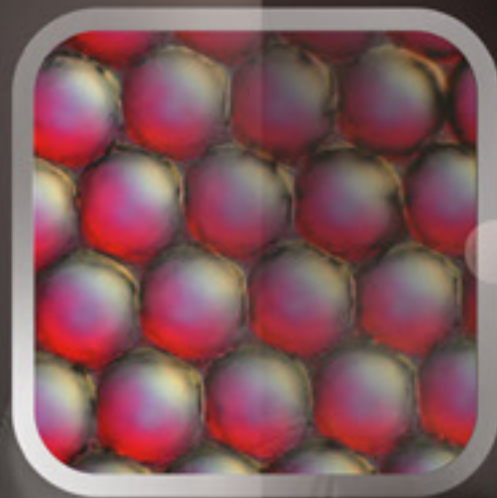
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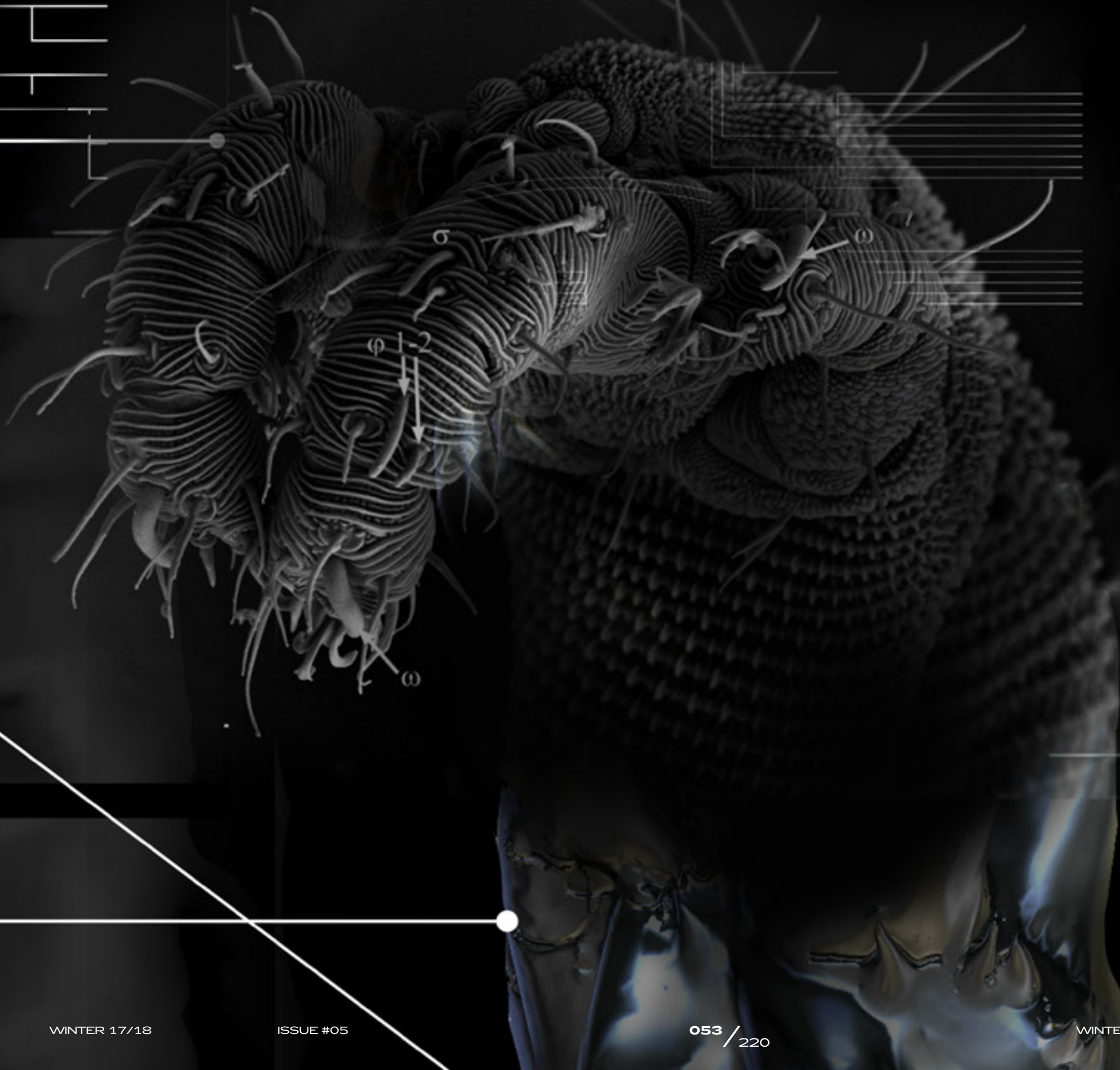
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Max Hooper Schneider

Cactus

Max Hooper Schneider

Max Hooper Schneider (American, b. 1982) is an artist who lives and works in Los Angeles. He is represented by High Art, Paris. Image: 'The Extinction of Neon 2', 2015. Installation view. From 'Nature Theater of Volcanic Succession', High Art, Paris. Courtesy of the artist and High Art, Paris.





On the opposite page: *The Discovery of VHS*, 2015, Installation view from 'Nature' Theater of Violent Succession', High Art, Paris. This page: *Friend (Avion Endoskeleton)*, 2015, Installation view from 'Nature' Theater of Violent Succession', High Art, Paris. Courtesy of the artist and High Art, Paris.





The Plaguewelder, 2015, Installation view from Nature Theater of Violent Succession, High Art, Paris. Courtesy of the artist and High Art, Paris.



PHOTOGRAPHERS - SCANDEBERGS STYLIST - LUCA SMORGON @ ATOMO MANAGEMENT SET DESIGNER - THOMAS BIRD  
MAKE UP - MARIE BRUCE @ EIGHTEEN MANAGEMENT HAIR - AKIKO KAWASAKI

Dress GUCCI Shoes LACOSTE

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Cactus

Scandeborgs



Cactus

Scandeborgs



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Jacket & Trousers PRADA Turtleneck CALVIN KLEIN Shoes ACNE STUDIOS Sunglasses ANDY WOLF











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All Clothes Y/PROJECT Sunglasses STYLIST'S OWN





All Clothes FENDI Shoes ACNE STUDIOS





Jacket ACNE STUDIOS Turtleneck LACOSTE





T-Shirt ROBERT WALLACE Trousers ERIKA CAVALLINI







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Dress JIL SANDER



Jacket ISSEY MIYAKE Sweater PAUL SMITH Glasses STYLIST'S OWN Trousers DRIES VAN NOTEN Shoes RAF SIMONS





Coat MONCLER GAMME BLEU shoes MSGM





From left to right: Dress LACOSTE Boots SAMUEL GUI YANG; All Clothes ACNE STUDIOS







Jacket & Turtleneck CALVIN KLEIN, Trousers DRIES VAN NOTEN





Jacket & Shirt MARNI Dress AQUILANO RIMONDI



Coat RAF SIMONS Shirt XANDER ZHOU Trousers JOHN LAWRENCE SULLIVAN Sunglasses ANDY WOLF

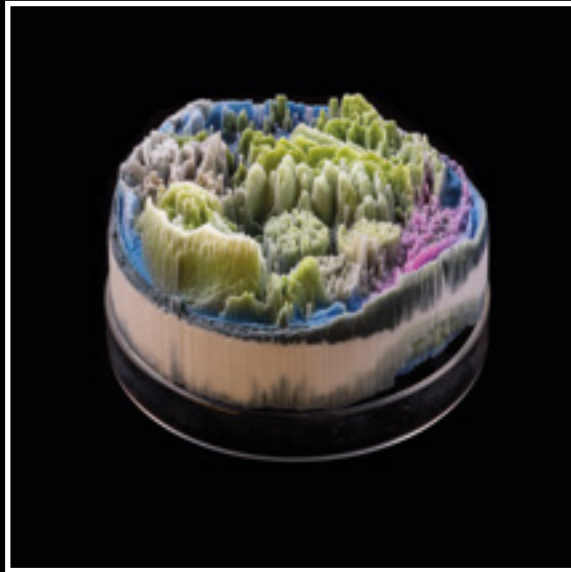
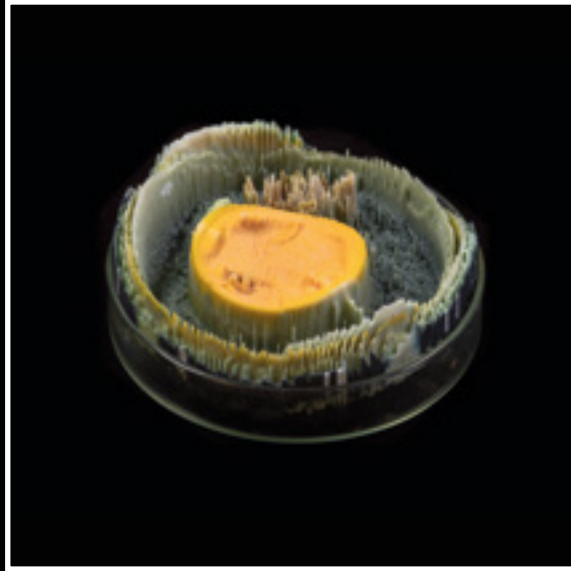




All Clothes SPORTMAX Boots SAMUEL GUI YANG

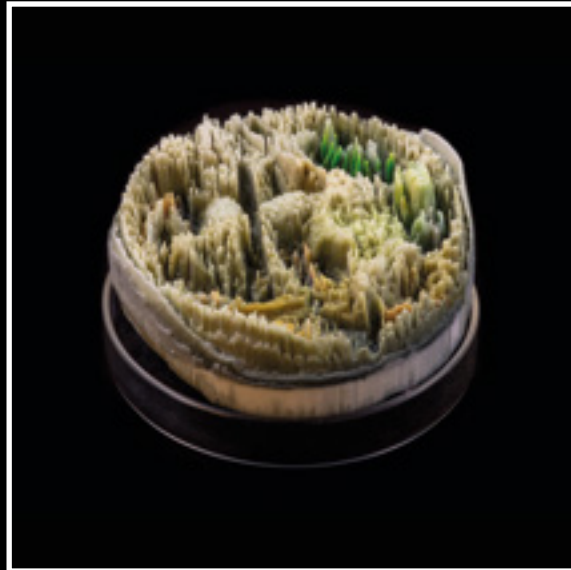






Suzanne Anker is a visual artist and theorist working at the intersection of art and the biological sciences. Her practice investigates the ways in which nature is being altered in the 21st century. She continues to interweave traditional and experimental media in her department's new digital initiative and the SVA Bio Art Lab. Images in order of appearance from left to right: *Remote Sensing (18)*, *(01)*, *(35)*, *(26)*, *(33)*, *(27)*, *(29)*, *(36)*, *(41)*, *(38)*. Courtesy of the artist.











We would like you to read aloud for a few minutes while the computer listens to you and learns how you speak PERIOD When you have finished reading COMMA we'll make some adjustments COMMA and then you will be able to talk to your computer and see the words appear on your screen PERIOD In the meantime COMMA we would like to explain why talking to a computer is not the same as talking to a person and then give you a few tips about how to speak when dictating PERIOD \*\*\* Understanding spoken language is something that people often take for granted PERIOD Most of us develop the ability to recognize speech when we're very young PERIOD As infants COMMA we are experts at babble COMMA making noises unknown to any language PERIOD It is said that even a polyglot couldn't approximate the articulations of a baby EXCLAMATION MARK When learning to speak COMMA children continue to prattle and mimic the noises around them PERIOD The clang of a trolley and the buzz of a bee seem no different than the teaching voice PERIOD In becoming experts at intelligible speech COMMA however COMMA they gradually lose their capacity to babble PERIOD This scenario demonstrates that there are two voices COMMA not one PERIOD There is the voice of logos and the voice of alterity COLON the acoustic mirror that initiates self-recognition COMMA and the medium that penetrates COMMA exposes COMMA and binds us together PERIOD The ears COMMA after all COMMA have no lids PERIOD \*\*\* The first challenge in speech recognition is to identify what is speech and what is just noise PERIOD People can filter out noise fairly easily COMMA which lets us talk to each other almost anywhere PERIOD We have conversations in busy train stations COMMA across the dance floor COMMA and in crowded restaurants PERIOD It would be very dull if we had to sit in a quiet room every time we wanted to talk to each other EXCLAMATION MARK Unfortunately COMMA a quiet room is the optimal setting to talk to your computer PERIOD It is also the optimal setting to talk to many other machines PERIOD In recording singers for his phonograph COMMA for example COMMA Thomas Edison tried to suppress the squeaking of flute keys COMMA the thumping of piano felts COMMA the turning of pages COMMA and especially breathing PERIOD Other sonic imperfections once attributed to the recording apparatus were actually caused COMMA the inventor argued COMMA by the human voice PERIOD It should come as no surprise that Edison was called OPEN QUOTE the man who made a prisoner of echo PERIOD CLOSE QUOTE The phonograph could not heal the deficiencies of the body COMMA but it did improve them in significant ways PERIOD The nearly deaf Edison claimed to hear many things through his machine COMMA though lamented its inability to sound the depths of history PERIOD OPEN QUOTE Dead voices COMMA lost sounds COMMA forgotten noises COMMA vibrations lockstepping into the abyss COMMA CLOSE QUOTE he wrote COMMA were OPEN QUOTE too distant ever to be recaptured PERIOD CLOSE QUOTE We don't expect everyone to share his pessimism PERIOD In fact COMMA you may favor Petron's belief that we live in one of many worlds COMMA which intersect in an equilateral triangle PERIOD The touching point is called OPEN QUOTE the dwelling of truth COMMA CLOSE QUOTE filled with words COMMA ideas COMMA copies COMMA and images of all things past and all to come PERIOD The vibrations of a word may bring entire universes into existence PERIOD With a few sentences COMMA Agathos once birthed blazing spheres COMMA brilliant flowers COMMA and the oceans and volcanoes of wild stars PERIOD A year before Edison invented the phonograph COMMA Florence McLandburgh wrote a story about a great OPEN QUOTE Ear of the World CLOSE QUOTE capable of hearing every past vibration PERIOD So secretive was the inventor of this marvelous device COMMA however COMMA that he solicited a mute COMMA illiterate

woman to verify its workings PERIOD And when the woman was carried off in aural reverie DASH while carrying off the machine itself DASH the inventor took her life PERIOD The device continued to operate after this incident COMMA indiscriminately transmitting the Alpine shepherd COMMA the organ fugue COMMA and the cries of the dying woman PERIOD Try as he might COMMA the inventor couldn't filter out her death rattle COMMA turning his beloved machine into a worthless object DASH an OPEN QUOTE absolute horror PERIOD CLOSE QUOTE \*\*\* Unlike people COMMA computers need help separating speech sounds from other sounds PERIOD When you speak to a computer COMMA you should be in a place without too much noise PERIOD Then COMMA you must speak clearly into a microphone that has been placed in the right position PERIOD If you do this COMMA the computer will hear you just fine COMMA and not get confused by the other noises around you PERIOD A second challenge is to recognize speech from more than one speaker PERIOD People do this very naturally PERIOD We have no problem chatting one moment with Aunt Grace COMMA who has a high COMMA thin voice COMMA and the next moment with Cousin Paul COMMA who has a voice like a foghorn PERIOD People easily adjust to the unique characteristics of every voice PERIOD One of the ways we can identify speakers is by following the movements of their lips PERIOD If Uncle Phil opens his mouth and a foghorn sounds COMMA we can reasonably assume that the foghorn is coming from him PERIOD This is as much as we can assume COMMA however COMMA for we can't see the true origin of his voice PERIOD Speech COMMA in this sense COMMA is ventriloquial PERIOD Sound unseen is acousmatic PERIOD In the 6th century BC COMMA Pythagoras was known to give acousmatic lectures from behind a veil to students sitting in the dark PERIOD We would say that a veil separates you from your computer PERIOD Darkness COMMA divides you PERIOD \*\*\* When people first start using speech recognition software COMMA they might be surprised that the computer makes mistakes PERIOD Maybe unconsciously we compare the computer to another person PERIOD But the computer is not like a person PERIOD What the computer does when it listens to speech is different from what a person does PERIOD The computer has difficulty COMMA for example COMMA distinguishing between two or more phrases that sound alike PERIOD People use common sense and context DASH knowledge of the topic being talked about DASH to decide whether a speaker said OPEN QUOTE ice cream CLOSE QUOTE or OPEN QUOTE I scream PERIOD CLOSE QUOTE Unfortunately COMMA the computer can't use common sense the way people do PERIOD People might also be surprised that the computer has difficulty distinguishing between two or more words that sound alike PERIOD We say OPEN QUOTE acousmatic COMMA CLOSE QUOTE and the computer hears OPEN QUOTE acousmate PERIOD CLOSE QUOTE The difference is not insignificant PERIOD OPEN QUOTE Acousmate CLOSE QUOTE first appeared in an article from 1730 describing a strange event in the parish of Ansacq PERIOD One night COMMA the air filled with a multitude of OPEN QUOTE human voices of different sounds COMMA sizes and brightness COMMA of all ages COMMA of all sexes COMMA speaking and crying all at once PERIOD CLOSE QUOTE Several causes were proposed over the ensuing months PERIOD Natural scientists attributed the event to air masses striking the uneven landscape COMMA while the god fearing detected the work of demon spirits PERIOD Some parishioners even suspected that a ventriloquist had played an elaborate joke COMMA for the racket ended in OPEN QUOTE peals of delicate laughter COMMA as if there had been three or four hundred people who began to laugh with all their force PERIOD CLOSE QUOTE Certainly COMMA it would not be the last time that a multitude of human voices irrupted in the aether PERIOD \*\*\*





Tyler Coburn (American, b. 1983) is an artist and writer based in New York. Images: Excerpts from *Naturally Speaking*, 2013/14. Courtesy of the artist.



Speech recognition software works best when the computer has a chance to adjust to each new speaker PERIOD The process of teaching the computer to recognize your voice is called OPEN QUOTE training COMMA CLOSE QUOTE and it's what you are doing now COLON you are Pythagoras COMMA and the computer is your pupil PERIOD The more you speak COMMA the better it learns to listen PERIOD The computer will keep track of how frequently words occur by themselves and in the context of the other words PERIOD This information helps the computer choose the most likely word or phrase among several possibilities PERIOD Its method COMMA known as brute force computing COMMA relies on statistical learning algorithms to construct models from your data PERIOD Massive amounts of unintelligent computation COMMA in short COMMA gauge the probability of the sound samples we know as words PERIOD Brute force computing was an unlikely child of the 1960s PERIOD At the time COMMA scientists still dreamed of true artificial intelligence that could learn and understand human languages PERIOD A mechanical model of the ear and vocal tract COMMA they proposed COMMA would someday perform to the measure of their biological counterparts PERIOD Until technology advances to match this dream COMMA however COMMA speech recognition software can ignorantly but competently listen PERIOD \*\*\* The training process takes only a few minutes for most people PERIOD If COMMA after you begin using the program COMMA you find that the computer is making more mistakes than you expect COMMA use the tools provided in the TOOLS menu to improve the recognition accuracy PERIOD Additionally COMMA people sometimes mumble COMMA slur their words COMMA or leave words out altogether PERIOD They assume COMMA usually correctly COMMA that their listeners will be able to fill in the gaps PERIOD Unfortunately COMMA computers won't understand mumbled speech or missing words PERIOD They only understand what was actually spoken and don't know enough to fill in the gaps by guessing what was meant PERIOD In some cases COMMA what was spoken may not be heard PERIOD Chilling temperatures COMMA for example COMMA can freeze language PERIOD If you experience this problem COMMA try adjusting the room temperature or warming the words in your hands PERIOD As the ice melts COMMA you will hear what you said COMMA and the computer will too PERIOD The last time words froze COMMA computers were still called people PERIOD Journeying through the northern climes of Nova Zembla COMMA Sir John Mandeville's crew fell prey to this silent spectacle COMMA OPEN QUOTE nodding and gaping at one another COMMA every man talking and no man heard PERIOD CLOSE QUOTE Three weeks elapsed until a turn of wind warmed the air PERIOD If a modern computer were aboard the ship COMMA it would have transcribed the crackling of consonants COMMA the lovelorn sighs of lonesome sailors COMMA and the tardy epilogue of a bear PERIOD If a computer accompanied Pantagruel through the Frozen Sea COMMA it would have run aground a land of prattle COMMA ignorantly COMMA competently COMMA and indiscriminately recording the thawing din of a great battle COLON OPEN QUOTE hin COMMA hin COMMA hin COMMA hin COMMA his COMMA tick COMMA tock COMMA taack COMMA brcdelin HYPHEN brededack COMMA frr COMMA frr COMMA frr COMMA bou COMMA bou COMMA bou COMMA bou COMMA bon COMMA bou COMMA track COMMA track COMMA trr COMMA trr COMMA trr COMMA trrr COMMA trrrrr on COMMA on COMMA on COMMA on COMMA on COMMA ououououon COMMA gog COMMA magog PERIOD CLOSE QUOTE And if a computer were a young student of Plato COMMA then it would live life as a very long winter COMMA at the end of which COMMA old and obsolete COMMA it could finally warm to his teachings PERIOD But a computer had none of these experiences PERIOD Computers are none of these things PERIOD \*\*\* To understand what it means to speak both clearly and naturally COMMA listen to the way newscasters read the news PERIOD If you copy this style when you dictate COMMA the program should successfully recognize what you say PERIOD One of the most effective ways to make speech recognition work better is to practice speaking clearly and evenly when you dictate PERIOD Try thinking about what you want to say before you start to speak PERIOD This will help you speak in longer COMMA more natural phrases PERIOD Speak at your normal pace without slowing down PERIOD When another person is having trouble understanding you COMMA speaking more slowly usually helps PERIOD It doesn't help COMMA however COMMA to speak at an unnatural pace when you are talking to a computer PERIOD This is because the program

listens for predictable sound patterns when matching sounds to words PERIOD If you speak in syllables COMMA each syllable is likely to be transcribed as a separate word PERIOD With a little practice COMMA you will develop the habit of dictating in a clear COMMA steady voice COMMA and the computer will understand you better PERIOD \*\*\* When you read this training text COMMA the program adapts to the pitch and volume of your voice PERIOD For this reason COMMA when you dictate COMMA you should continue to speak at the pitch and volume you are speaking with right now PERIOD If you shout or whisper when you dictate COMMA the program won't understand you as well PERIOD With a shout or a whisper COMMA the program comes undone PERIOD Semes give way to intensities of force that expose COMMA penetrate COMMA and bind us together PERIOD So important are these aspects of human communication that Daniel Heller-Roazen can imagine OPEN QUOTE the primary form of human speech to be not a statement COMMA a question COMMA but an exclamation PERIOD CLOSE QUOTE Language is most itself COMMA he claims COMMA when it leaves OPEN QUOTE the terrain of its sound and sense COMMA CLOSE QUOTE opening itself to the surrounding babble PERIOD This proposition runs counter to what most people learn COMMA so take a moment to consider its ramifications PERIOD If Aristotle felt compelled to exclude prayers and cries from the realm of logic COMMA for example COMMA then he must have sensed that there was something dangerous DASH even radical DASH about affect PERIOD PERIOD PERIOD If in the beginning there was the exclamation COMMA what follows would be a history of the limit COLON the OPEN QUOTE murky speech COMMA CLOSE QUOTE Dina Al-Kassim writes COMMA that sometimes gathers itself into a counterdiscourse PERIOD This unsovereign COMMA unintelligible speech fills the mouths of ranters COMMA noisemakers COMMA and dissenters PERIOD It has failed to father a lineage COMMA though in different ages and for different peoples COMMA irrupts nonetheless PERIOD \*\*\* We are not obligated to train our software COMMA though doing so can remind us of the horns we are dictated to keep PERIOD One of the first speech recognizers was a dog named Rex PERIOD Created in the 1920s COMMA he responded not only to his master's voice COMMA but to any speaker who called his name at a prescribed frequency PERIOD Speech recognition software has remained on a tight leash to this day PERIOD It will not let you be a noisemaker COMMA but if you speak clearly at a normal pace COMMA it will understand and obey PERIOD The true origin of the voice is hidden from view PERIOD Speech COMMA in this sense COMMA is acousmatic PERIOD Michel Chion has described how COMMA in the passage from acousmetre to acousmachine COMMA the image OPEN QUOTE peels off CLOSE QUOTE the person COLON a living person dies so that OPEN QUOTE the image that is pure mechanical recording may live PERIOD CLOSE QUOTE The computer may be less menacing than the acousmachine or the phonograph COMMA yet it takes something from us all the same PERIOD We are not all born to be newscasters PERIOD Something must be peeled off PERIOD Who is the subject supposed to speak to the computer QUESTION MARK We know where she must place her microphone PERIOD We know how she must speak PERIOD A lingua franca COMMA writes Édouard Glissant COMMA OPEN QUOTE is always apoetical PERIOD CLOSE QUOTE The subject supposed to speak to the computer may be as well PERIOD \*\*\* There are at least two voices COMMA not one PERIOD If we are citizens of the Monoglot Millennium COMMA we are also witnesses to The Great Thaw PERIOD The planet warms with a crackling of consonants COMMA and a multitude of voices irrupts in the air PERIOD Words melt in the palms of our hands COMMA as phrases never known and thus never forgotten ride the updrafts COMMA vibrating new worlds into existence PERIOD Even our machines are no longer silent scribes PERIOD The multitude never begins nor ends COMMA and we enjoy losing our voice among the others COMMA though sometimes enjoy it less PERIOD At last COMMA dead noises can climb out of the abyss COLON the Laugh of the Augurs and the Song of the Swan play as if on the very chord of our being DASH intimate COMMA impersonal sounds PERIOD Over time COMMA prattle once known and forcibly forgotten may also begin to melt PERIOD We will hear the echoes of unbounded babble PERIOD We may slowly unlearn to speak PERIOD We hope you have enjoyed reading about the different ways that people and computers recognize spoken language as well as some tips for effective dictating PERIOD \*\*\*



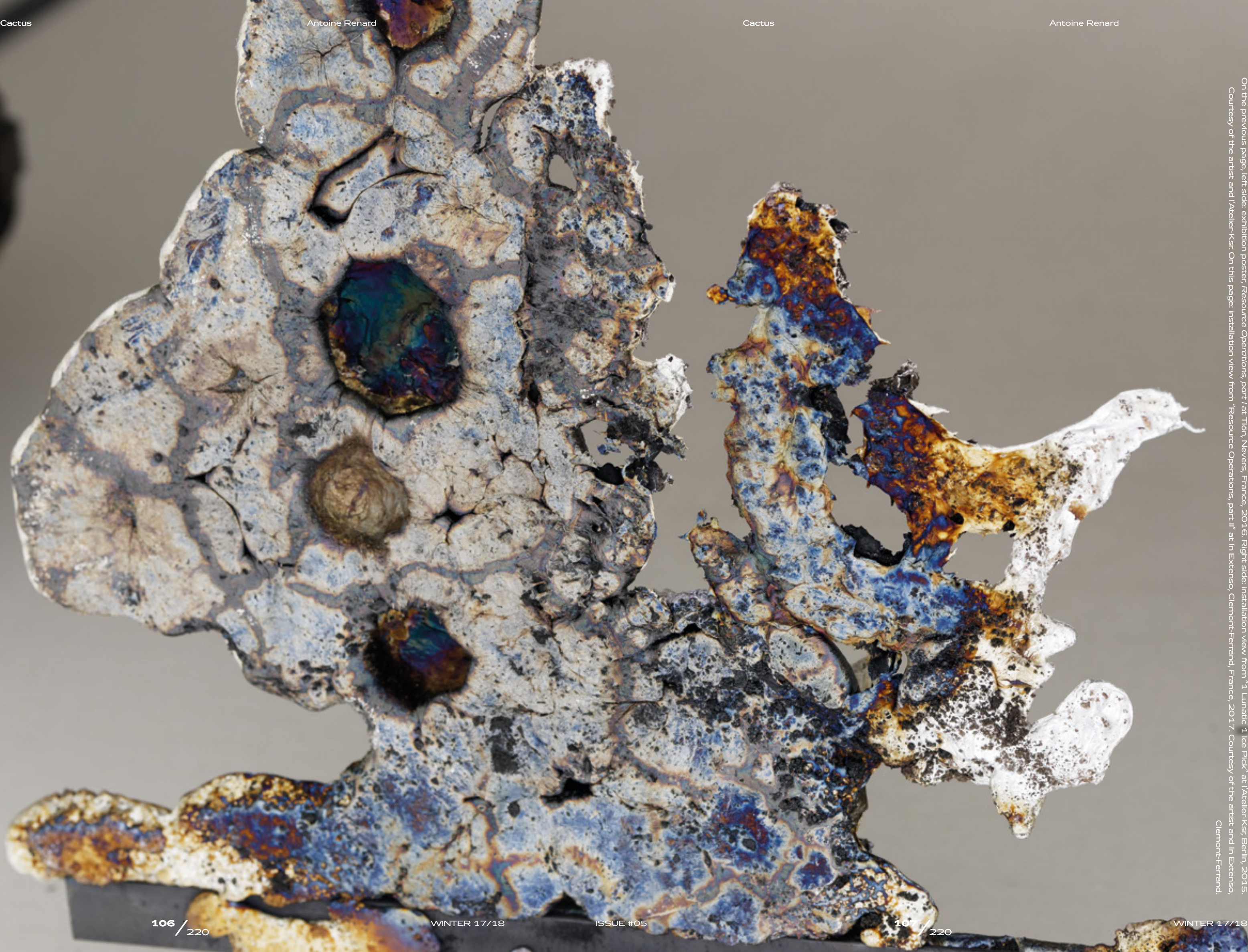


Antoine Renard (French, b. 1984) live and work in Berlin, where he directed the Project Space Center from 2013 to 2016. Working in the field of sculpture and mixed media installation, his recent exhibitions include "Black Dance" at Chez Valentin (Paris), "1999" at Marsellena (Milan), "I Spell It Nature" at Diesel (Liège) and "1 Lunatic 1 Ice Pick" at l'Atelier-Ksr (Berlin). Image: installation view from "I do it so it feels real" at Alt Stralau, Berlin, 2014, in collaboration with Clemence de La Tour du Pin. Courtesy of the artist.









On the previous page, left side: exhibition poster, *Resource Operations, part I* at Tilon, Nevers, France, 2016. Right side: installation view from "1 Lunatic: 1 Ice Pick" at l'Atelier-Ksr, Berlin, 2015. Courtesy of the artist and l'Atelier-Ksr. On this page: installation view from "Resource Operations, part II" at In Extensio, Clemont-Ferrand, France, 2017. Courtesy of the artist and In Extensio, Clemont-Ferrand.





PHOTOGRAPHERS - MOOS-TANG STYLISTS - LUCA BALZARINI & ANDREA VOLONTÉ GROOMING - THAIS BRETAS



MODELS - XIE @ FASHION, JIN SU SEO @ WONDERWALL ALL CLOTHES - KENZO











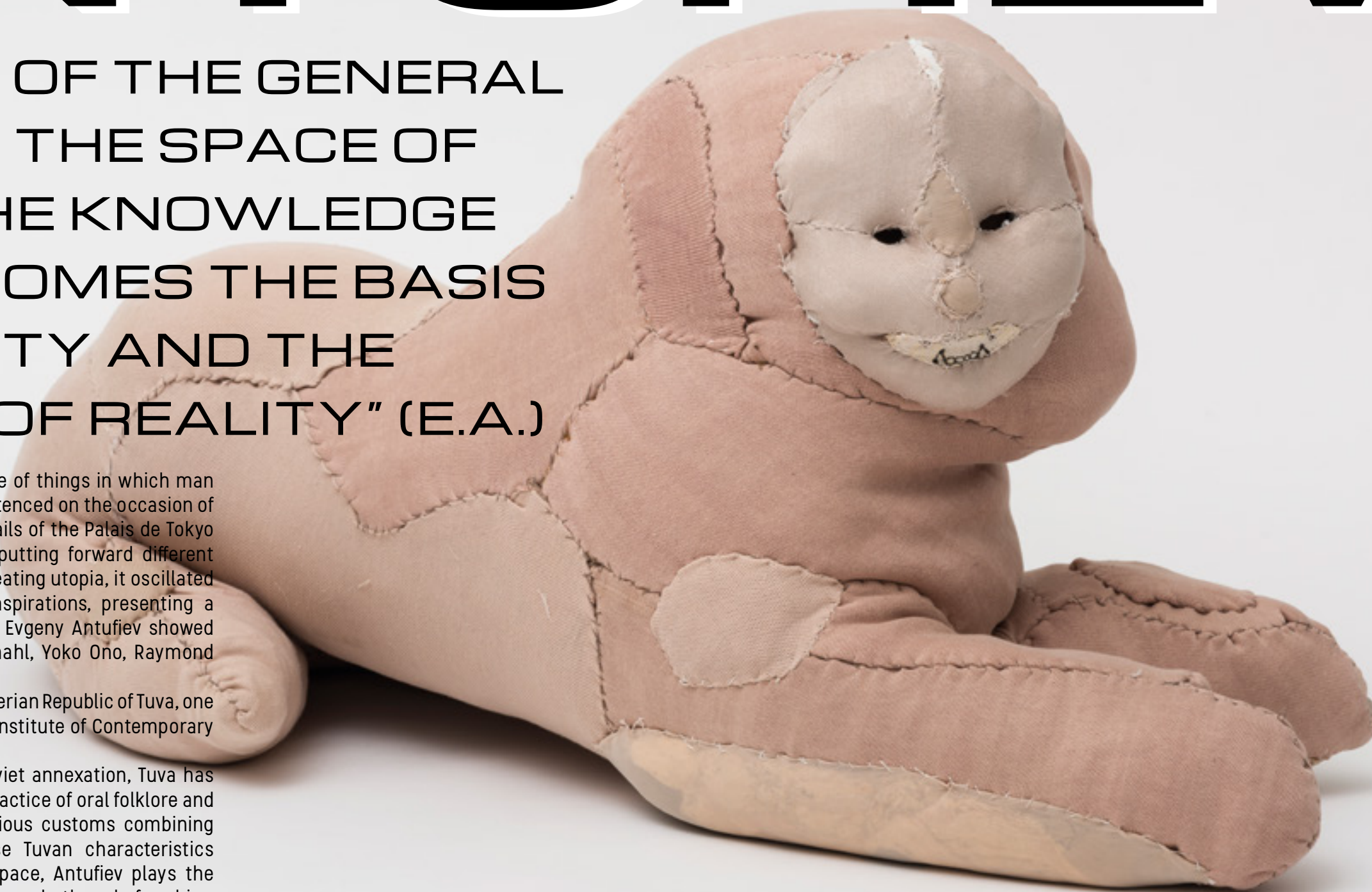
# ON EVGENY ANTUFIEV

"IN THE WAKE OF THE GENERAL COLLAPSE OF THE SPACE OF THE MYTH, THE KNOWLEDGE OF MYTH BECOMES THE BASIS FOR CREATIVITY AND THE PERCEPTION OF REALITY" (E.A.)

"The disappearance of utopia leads to a static state of things in which man himself is no longer any more than a thing" was sentenced on the occasion of 'THE GARDEN OF EDEN', a project located in the entrails of the Palais de Tokyo in Paris in fall 2012 suggesting other worlds and putting forward different models of thought and action. A space for a self-creating utopia, it oscillated between skepticism and destruction, hope and aspirations, presenting a hypothetical contemporary Garden of Eden, where Evgeny Antufiev showed his work together with Cecile B. Evans, Rainer Ganahl, Yoko Ono, Raymond Pettibon, Thomas Schütte, Erwin Wurm and more.

Evgeny Antufiev was born in Kyzyl, in the southern Siberian Republic of Tuva, one of Russia's most remote regions. He studied at the Institute of Contemporary Art in Moscow.

Isolated by its geography and half a century of Soviet annexation, Tuva has maintained its ties to local traditions through the practice of oral folklore and trance-like throat singing, as well as unique religious customs combining native shamanism with Tibetan Buddhism. These Tuvan characteristics inform Antufiev's practice—in a real but mythic space, Antufiev plays the role of the artistic shaman, much like Joseph Beuys and others before him.



An incubator of ancient rituals, ancestral ghosts, and nameless gods, Antufiev creates talismanic, doll-like figures and fashions occult-like arrangements of dried flowers and boiled bones.

Evgeny Antufiev took part in 'Ostalgia' at New Museum in New York in 2011, an exhibition that paid particular attention to the unique place that artists came to occupy in the Socialist countries, acting simultaneously as outcasts, visionaries, and witnesses. Some of the preoccupations

"...RESEMBLANCE IS ONE OF THE MOST IMPORTANT LAWS OF MYTH"

that united the artists in 'Ostalgia' were a romantic belief in the power of art as a transformative, almost curative agent; an obsession with language; the conception of a new aesthetic of the body; a fascination with the ruins of history as represented by monuments and architectural vestiges; and an understanding of artwork as a form of sentimental documentary that mediates between cultural pressures and individual anxieties. The exhibition traced a psychological landscape in which



individuals and entire societies must negotiate new relationships to history, geography, and ideology.

For the artist's show 'Twelve, wood, dolphin, knife, bowl, mask, crystal, bones and marble - fusion. Exploring materials' at the Italian Collezione Maramotti in 2013, after a residence in Reggio Emilia, the variety of objects and materials he made constant use of show no immediate relationship to one another, but fuse with one another within his installations and find themselves transformed: they come to be involved in a process that is reminiscent of alchemy—where the image is again endowed with the power to effect our reconnection with an alternate reality in which to pursue the construction of our identity and our relationship with the world. The artist uses his own two hands for the realization of everything he does, making this take on the value of a rite.

Antufiev's attempt to *place the world on display* speaks of a nostalgia for an eschatology where every aspect of the plane of the human finds its correspondence on the plane of the divine, and where the creative gesture of the human being can catalyze an energy into a state of constant mutation that holds the power to evoke an immortality, understood not as survival, but as the "persistence of meaning".

From the artist's words on his work exhibited in that occasion: "The body becomes *permeable* and *soft*, wrapping itself around things and meanings, as a mollusk does with a pearl. These items, gleaming with a pearly light, can be extracted if one has a great desire to do so (the miracle of materialization)". "The artist (...)



gradually replaces his *fleshy* organs for something more perfect. His entire life is devoted to a search for secret connections that cannot be chosen by happenstance. The materials must possess internal correspondences. (...) Resemblance is one of the most important laws of myth".

Compelled by the oblique connections formed when species are named after deceased famous figures, for his project at Manifesta 11 in Zurich in summer 2016, Antufiev adorned the Wasserkirche with bowls of roses named after literary greats, while a giant rendering of a butterfly is suspended from the ceiling - an ode to Vladimir Nabokov's other respected career in lepidopterology—a theme the artist revisited for his solo show at Z20 Sara Zanin gallery in Rome last spring.

'Immortality forever', his exhibition at M HKA in Antwerp held this year, gathers reflections about the legendary ballerina Anna Pavlova, including a real rose and porcelain replicas of different versions of the Pavlova dessert, named after her. The Russian writer Leo Tolstoy is evoked in - on one hand - a collection of postcards of his forest grave and - on the other - a video of an encounter of this international branched family at their family castle.

Evgeny Antufiev's highly personal and labyrinthine course of research opens out onto multiple planes of vision which together permit the need for a restoration of the order and meaning of the physical and symbolic world to find a confluence with the need to interpret its "laws".

Martina Alemani

EVERY ASPECT OF THE PLANE



A NOSTALGIA FOR AN ESCHATOLOGY WHERE

ON THE PLANE OF THE DIVINE

OF THE HUMAN FINDS ITS CORRESPONDENCE

Evgeny Antufiev (Russian, b. 1986) is an artist who lives and works in Moscow. He is represented by Z20 Sara Zanin gallery, Rome; Pechersky Gallery and Artwin Gallery, Moscow; and Emalin, London. Evgeny Antufiev's upcoming projects include his first solo exhibition at Emalin as well as his first UK museum exhibition at MOSTYN, Wales, both in November 2017. Images: *Whitfield*, 2016. Courtesy of the artist and Emalin, London.



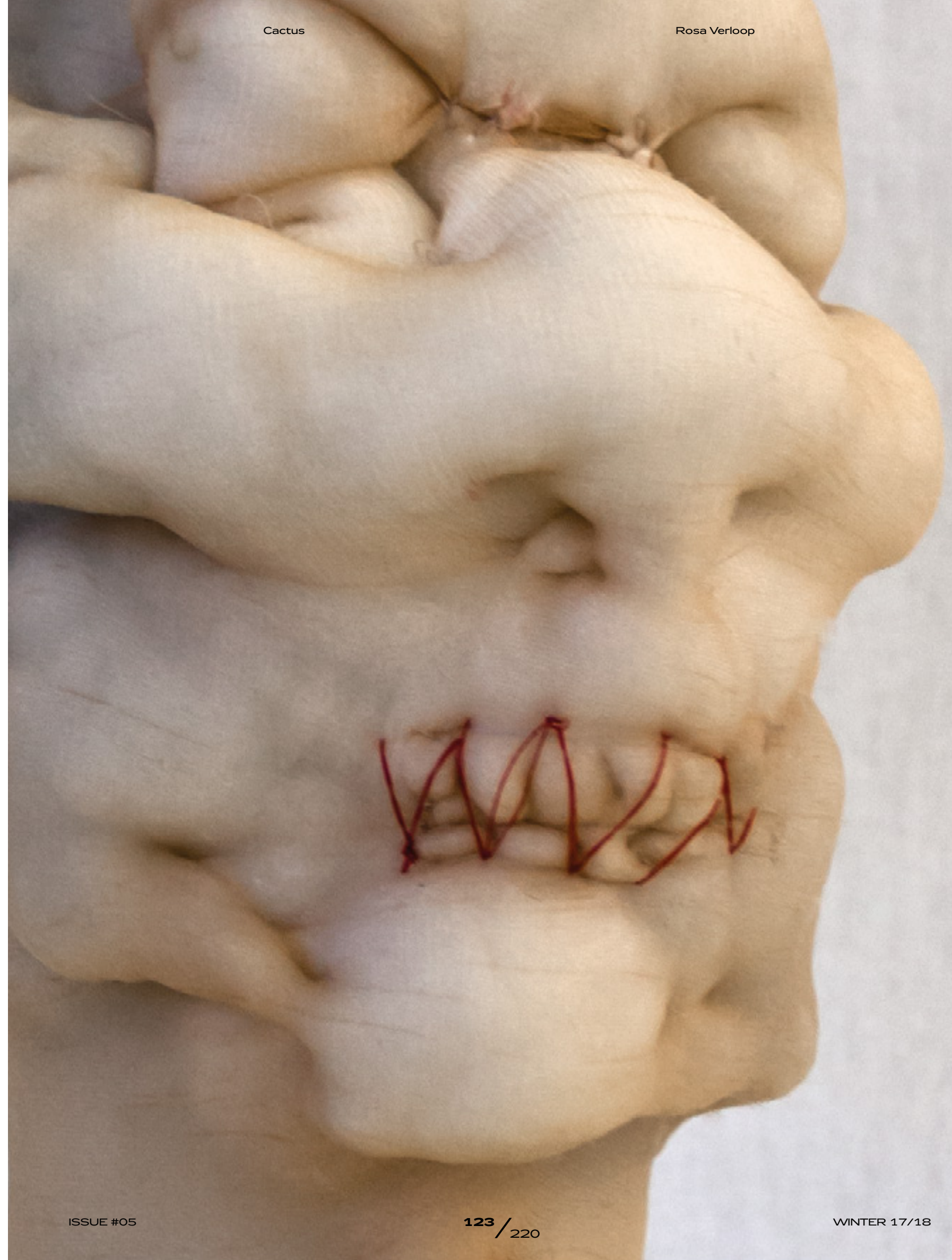
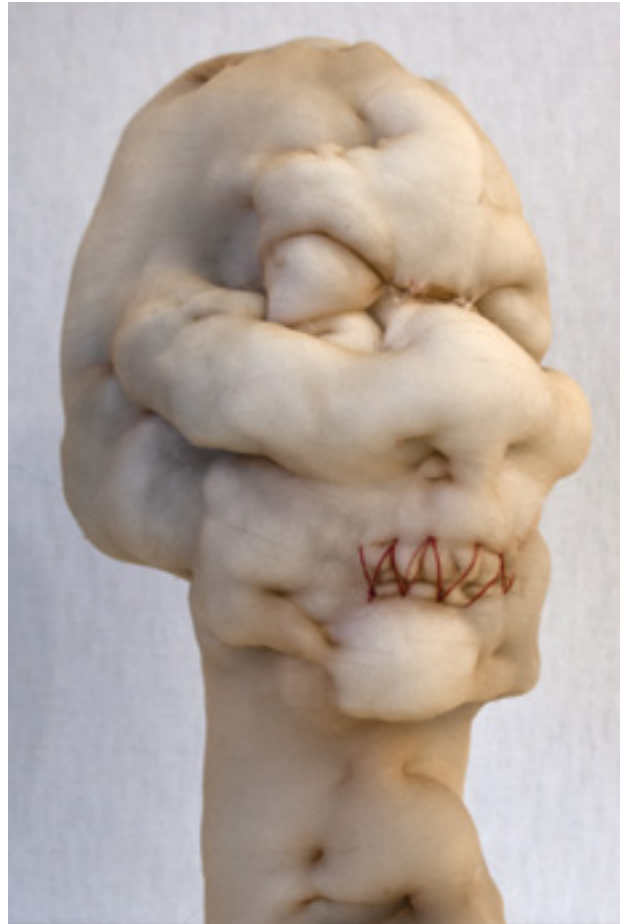




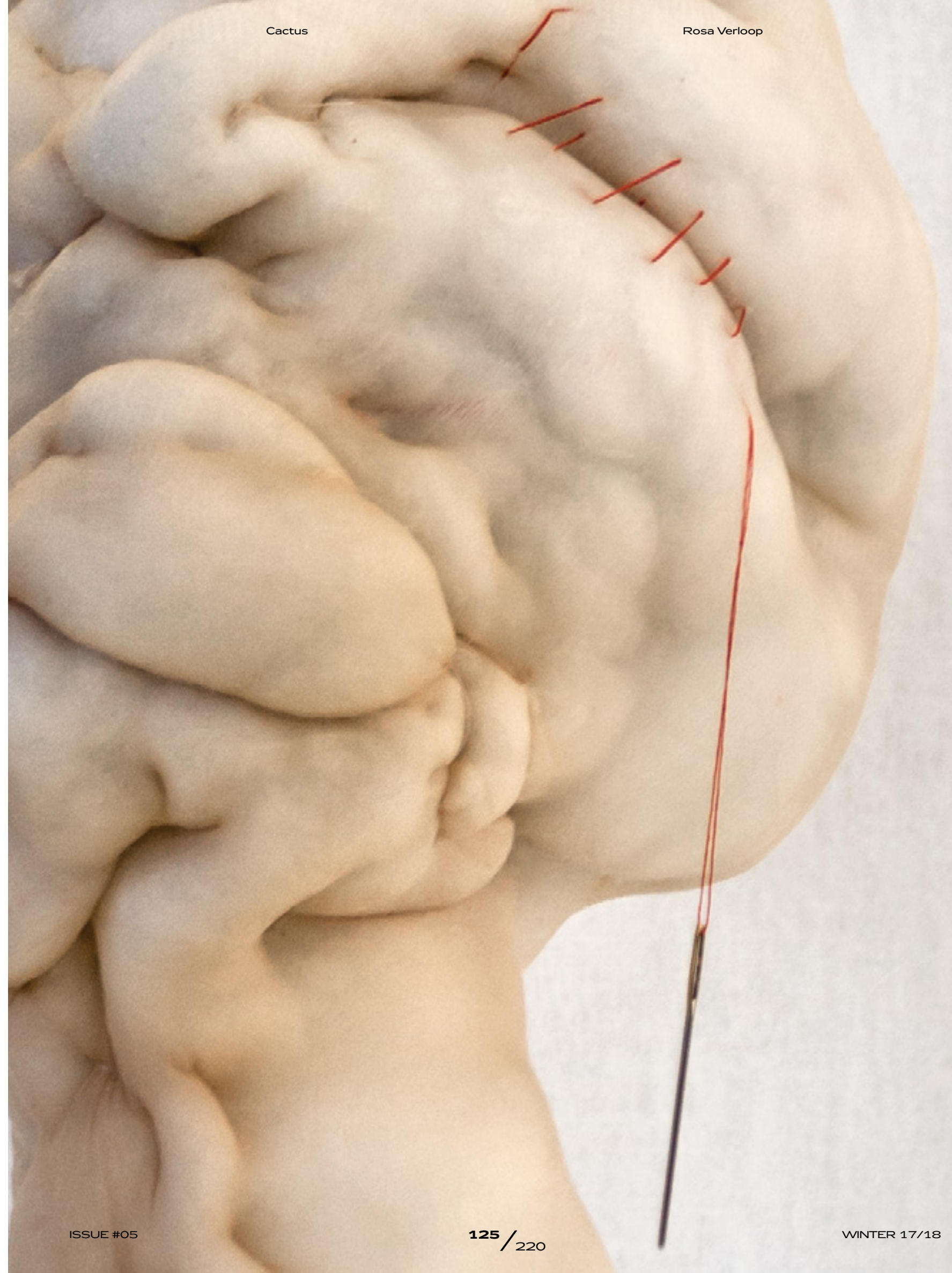
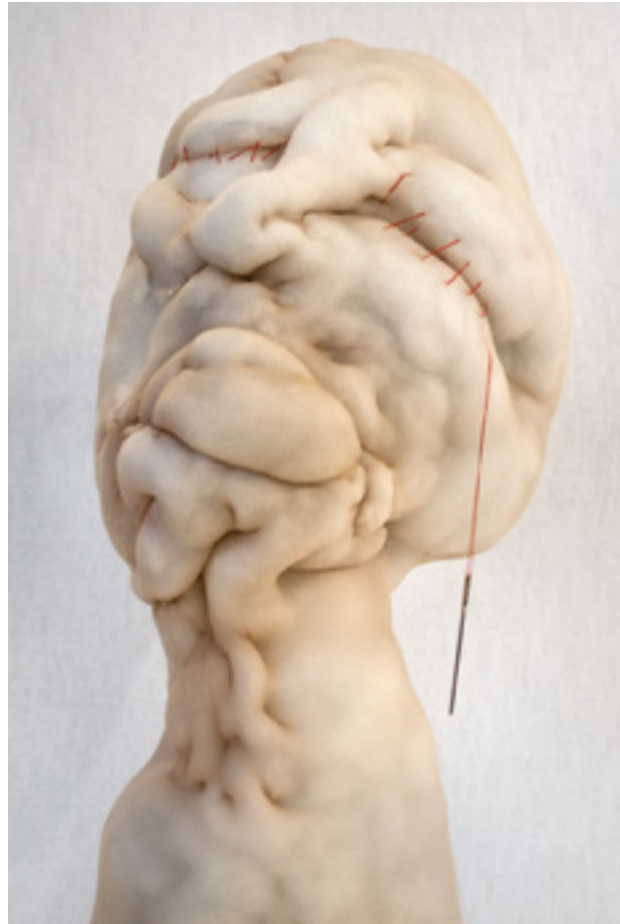


Rosa Verloop (Dutch, b.1965) is an artist who lives and works in Tilburg, The Netherlands. She creates sculptures that appear from primordial depths. Resembling both fetuses and octogenarians, her figures sit at an uncomfortable place in the life cycle between birth and death. The tan nylon stalkings resemble skin, which the artist folds and bends into a twisted cacophony of wrinkles that give each form a unique, organic structure. A Rosa's solo show will be held at Shooli Gallery, Antwerp, from December 17 through January 21, 2018. Images: courtesy of the artist.











PHOTOGRAPHER - DARIO SALAMONE STYLIST - LUCA SMORGON @ ATOMO MANAGEMENT MAKE UP - GIULIA CIGARINI @ CLOSE-UP USING MARCJACOBSBEAUTY  
HAIR - DANIELE FALZONE @ ATOMO MANAGEMENT USING KEVIN MURPHY

PHOTO ASSISTANTS - PIETRO PAPPALARDO & VALERIO NICO ASSISTANT - REBECCA BALDANZINI MODELS - MARIA SOLE ANGERETTI @ ELITE, PETRY @ BRAVE,  
BEEKALY @ INDEPENDENT, KASIA JUJEZKA @ THE FABBRICA, MAGALI BUHRMANN @ THE LAB, ALEKSANDRA @ SPECIAL





Coat STYLIST'S OWN Turtleneck BALENCIAGA Boots KENZO  
Bracelet & Earrings ACNE STUDIOS





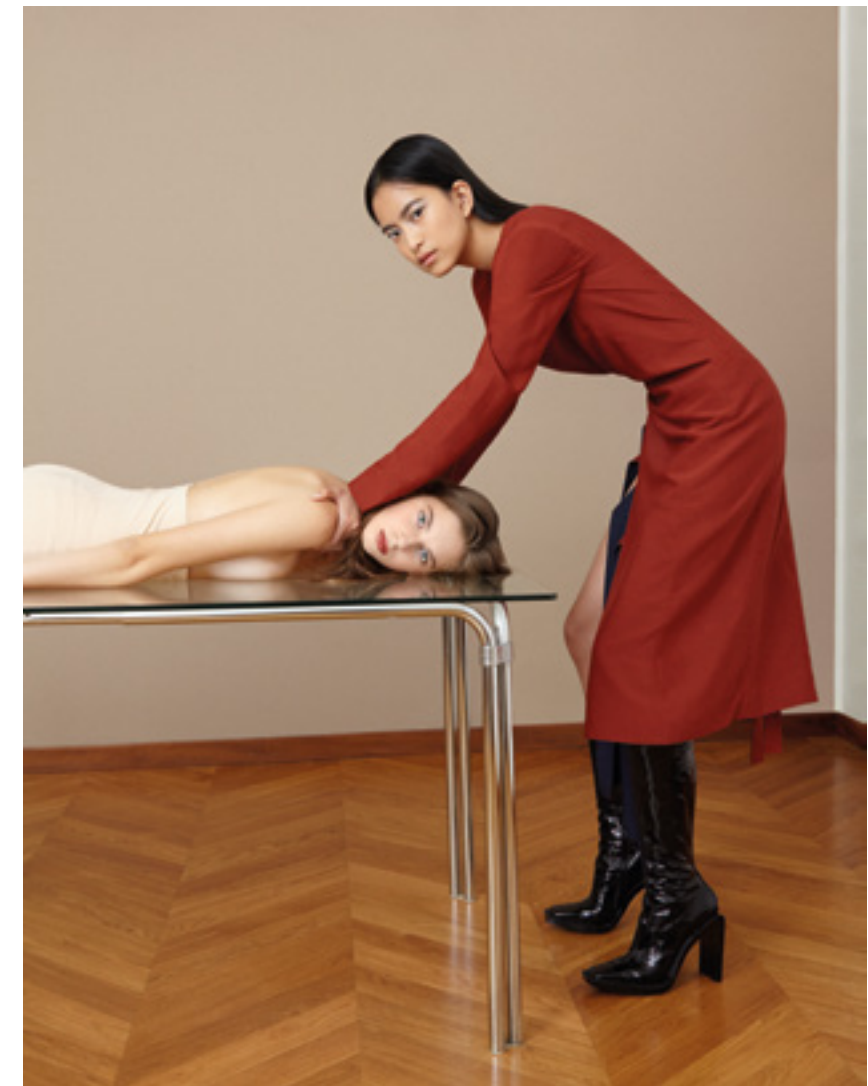
All Clothes BALENCIAGA Earrings ACNE STUDIOS







T-Shirt STILIST'S OWN Earrings ACNE STUDIOS



All Clothes KENZO





From left to right: Top MARNI Trousers LUCIO VANOTTI Sandals MARNI; Dress ACNE STUDIOS Shoes Y/PROJECT; Dress J. W. ANDERSON Shoes ACNE STUDIOS





Turtleneck CARVEN



Dress LUCIO VANOTTI Sandals MARNI





Turtleneck & Skirt CARVEN









Jacket STYLIST'S OWN Top MARNI Trousers ACNE STUDIOS Sandals MARNI





From left to right: Dress KENZO Shoes BALENCIAGA;  
 Dress ACNE STUDIOS Shoes BALENCIAGA; Coat LUCIO VANOTTI  
 Shoes BALENCIAGA; Coat STYLIST'S OWN Shoes BALENCIAGA







T-Shirt STILIST'S OWN Sandals MARNI Earrings ACNE STUDIOS







Coat STYLIST'S OWN Turtleneck BALENCIAGA Boots KENZO Bracelet & Earrings ACNE STUDIOS





# CECILE DI GIOVANNI

## RESIDUAL SYMBOLS MAP (LISTING THE FOOTPRINTS)

*Art enables to question our society using the lexical field of sport, violence and war*

I started taking interest in sculpture by transfiguring some everyday recycled objects with simple manipulations, giving them a new reading. It is by playing with codes and symbols that surround us that I could question them and what they tell about us and about the society we belong to, using a vocabulary often absurd.

Globalization, the driving force of the consumer society, has been a way to nourish my work.

However, I instinctively gave my questions a new direction, more political, with the recent insurgencies that occurred in Europe. I started questioning myself about the impact and the sense of the recycling of urban objects when they are distorted to protesting ends. Aren't they becoming a way to fairly reverse the enslavement and the alienation they predispose to? Or is it on the contrary a possible full-of-imagery interpretation of exhausted populations, ready for anything, that represent despite themselves the weaknesses of an economic and social system that careens toward its ruin?

Then I could pursue my researches especially through the transfiguration of sporting material. Art enables me to question the current state and the future of our society using the lexical field of sport, violence and war.

How did sport infiltrate the reality by its codes and its symbols and impact our everyday behavior by using the notions of "endurance", "competitiveness" or even "performance"? How is it a way of emancipation? How is it an additional metaphorical and symbolic process to visualize the alienation, the control and the absurdity of human condition?

Cecile di Giovanni





**Fibula Tibia, Tarsals Malleolus**  
UNTITLED, 2014 (BUILT IN TOULON, VAR, FRANCE)  
**Metatarsals Phalanges Satyr**  
**Frida's leg CAT infrastructure**  
**Pierre and Ernest Michaux Pieter**  
**Verduyn Bicycle pedals Shoes soles**  
*Safety shoe legs Orthopedic legs*  
*Motocross knee pads*

BREASTPLATE, 2016 (BUILT IN TOULON, VAR, FRANCE)

**Thoracic Vertebrae Lubar**  
**Vertebrae Sternum Scapula**  
**Clavicle Ribs Lorica**  
**Segmentata/Muscolata**  
**Piaggio Momo Design Vespa**  
**by Corradino D'ascanio LED**  
**crucifix UNKUT Hockey sticks**  
*Aluminum grids Shin guards Ice*  
*skate blades Plastic Metal*

**French Chin Guard Decapitation**  
HELMET #2, 2013 (BUILT IN TOULON, VAR, FRANCE)  
**Tavis Barker Joey Jordison**  
**Egma - Let The Bass Kick Roland**  
**CR-78 Muhammad Ali National**  
**Football League Vesica Piscis**  
**Spring (device) Bass drum pedals**  
*Aluminum and metal Chin guard*  
*Tooth protector Plastic*

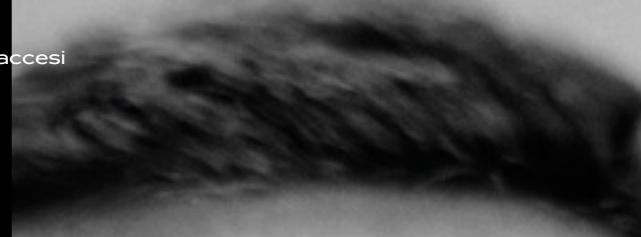
UNTITLED, 2014 (BUILT IN TOULON, VAR, FRANCE)

**Lucanus cervus Fiat SB4**  
**Eldridge aka Mefistofele Bosch**  
**Isio Luge sled Skeleton sleigh**  
**Chin guard helmet Suneate**  
**Iron board Strong-greaved**  
**Achaean 273, 15 K Hockey**  
*sticks Aluminum grids Shin guards*  
*Ice skate blades Plastic Metal*





Cactus



Andy Massaccesi



Cactus



Andy Massaccesi



PHOTOGRAPHER - ANDY MASSACCESI @ ANNINA PIANA STYLIST - LUCA SMORGON @ ATOMO MANAGEMENT GROOMING - SARA BUSAN  
PHOTO ASSISTANTS - ALESSANDRO OLIVA & DAVIDE SARTORI



Turtleneck GUCCI



ASSISTANT - REBECCA BALDANZINI MODELS - JACK HARRISON @ MILK, OSCAR SCOTT @ SUPA, JEANPIERRE KOUA @ WONDERWALL

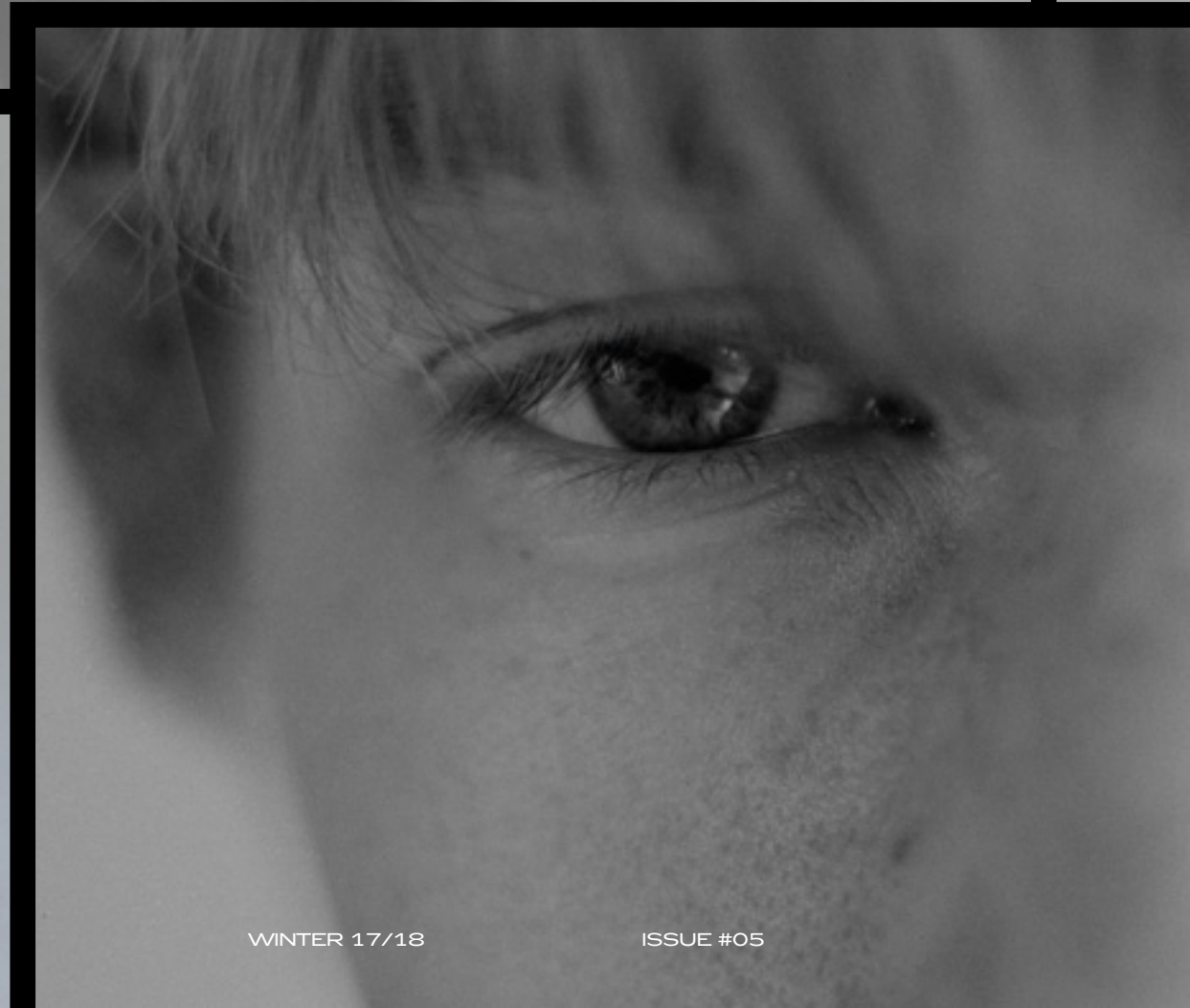




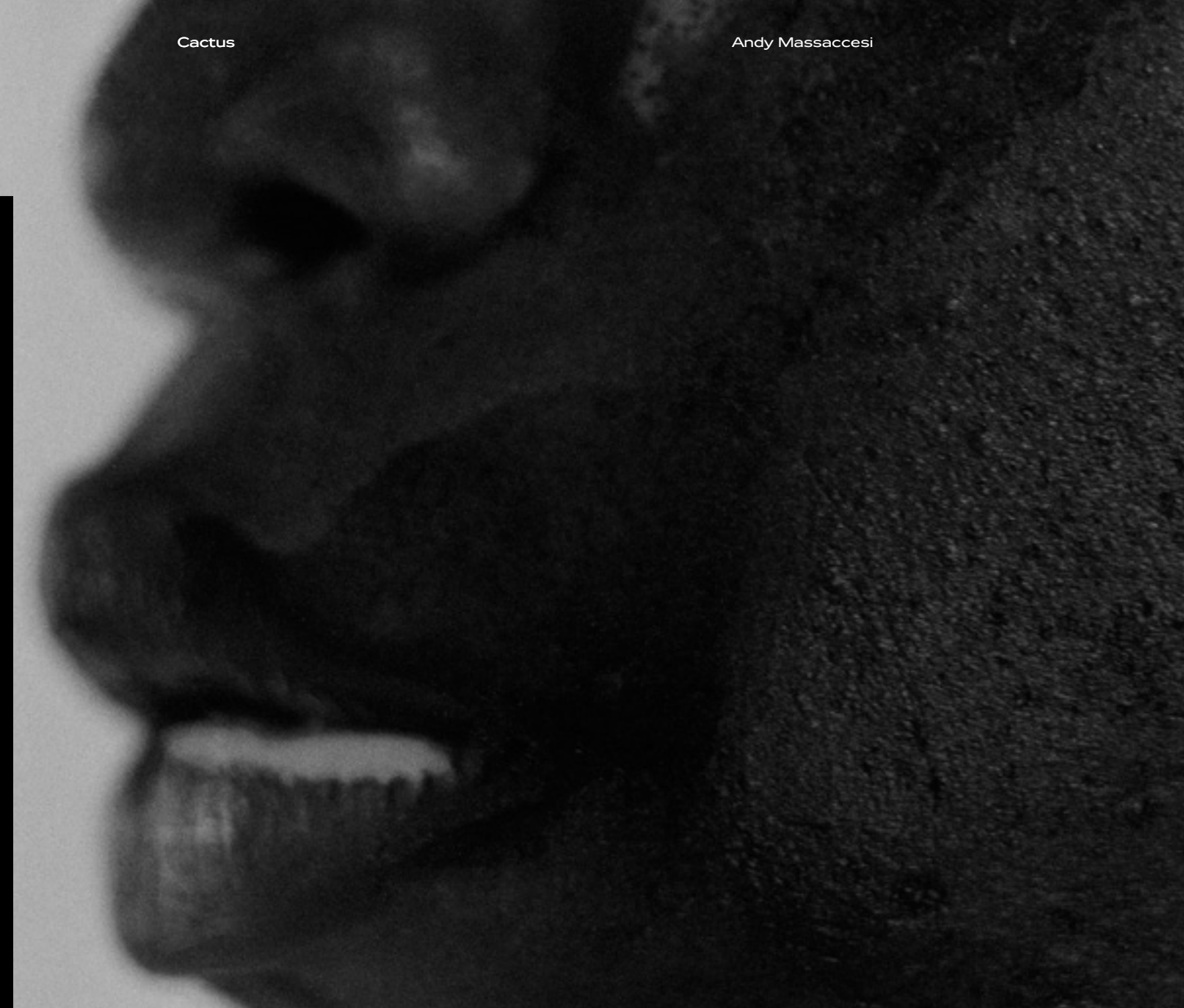
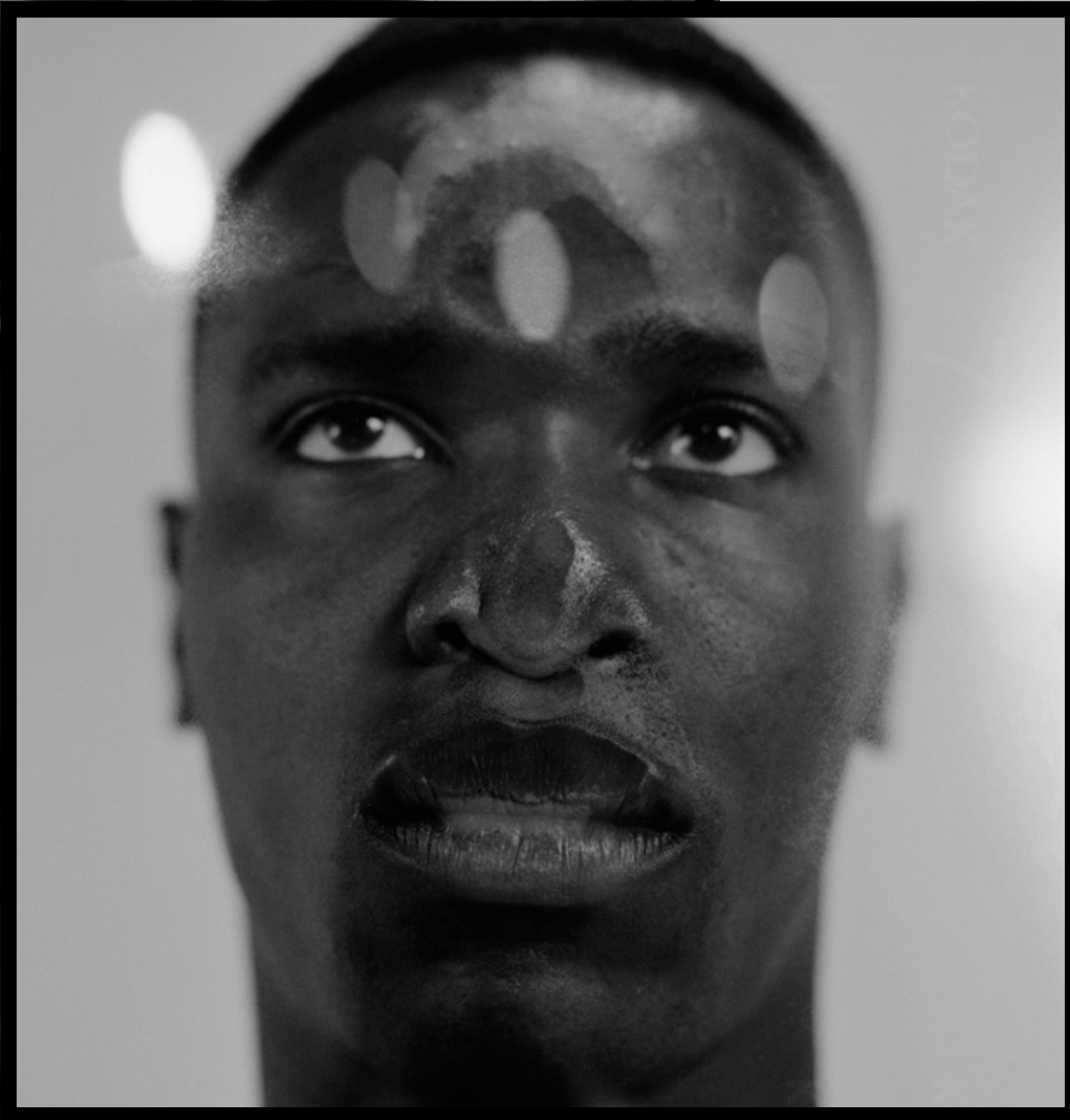












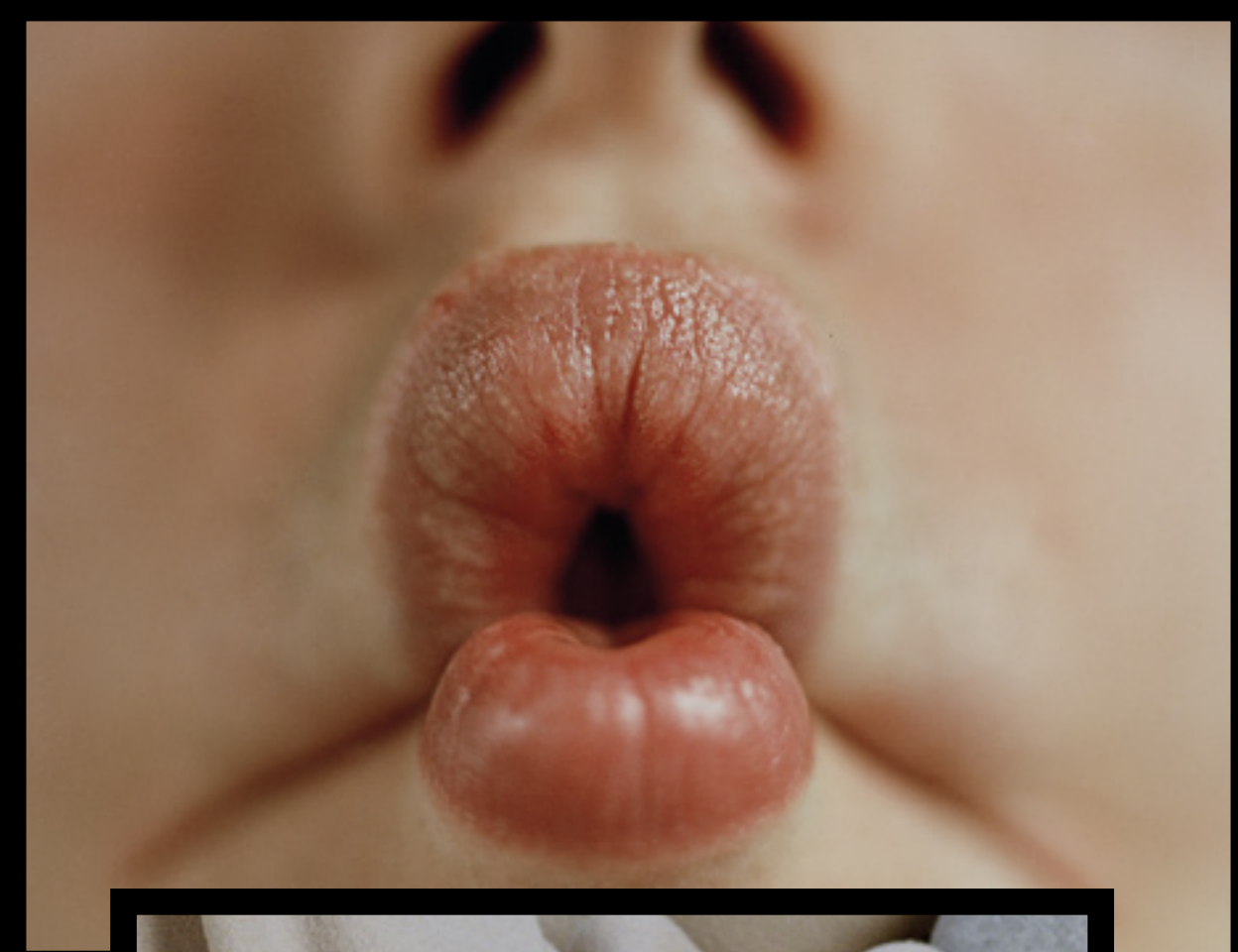


Cactus

Andy Massaccesi

Cactus

Andy Massaccesi



All Clothes ACNE STUDIOS Shoes DAMIR DOMA

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Cactus

Andy Massaccesi



Cactus

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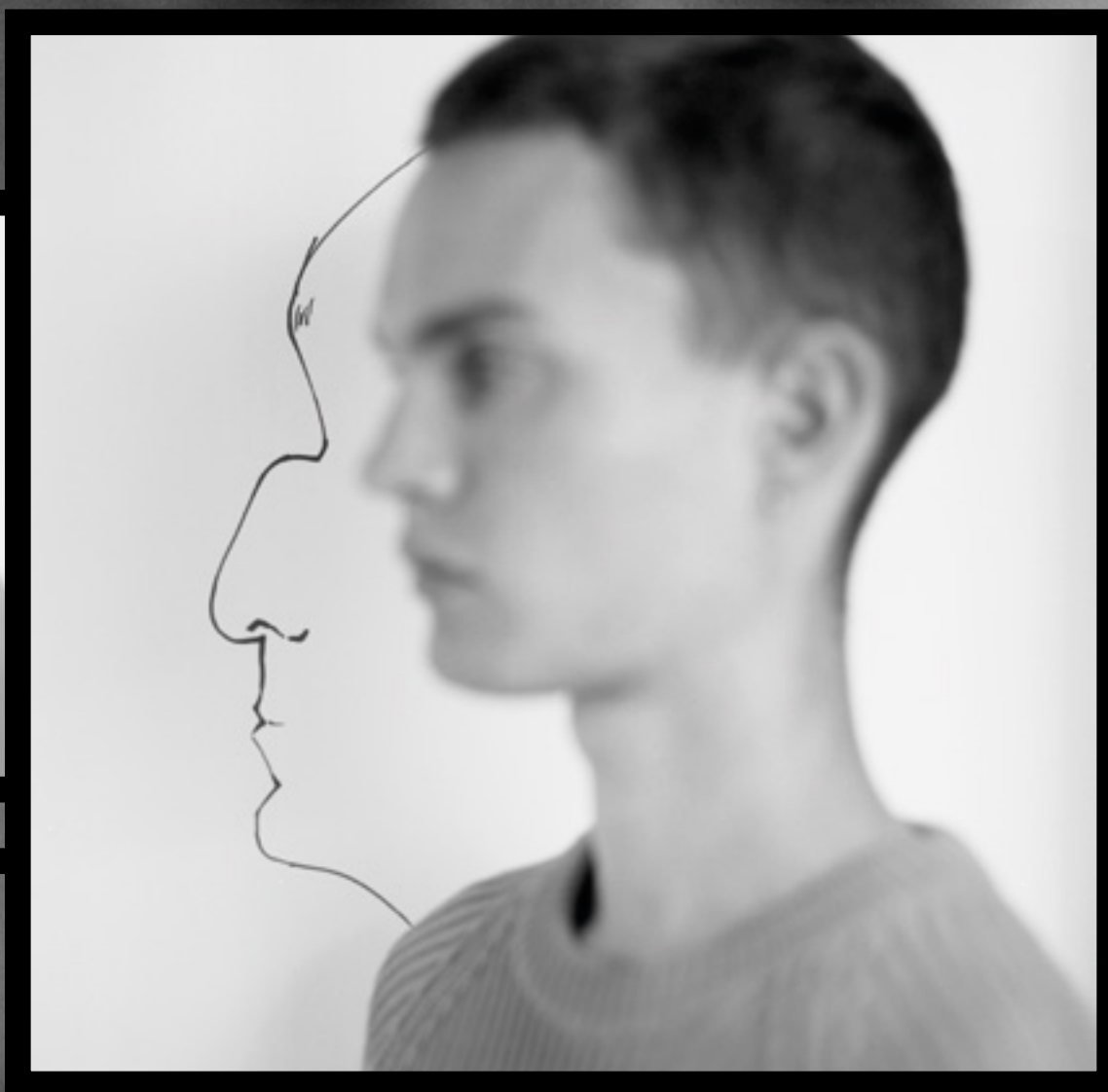
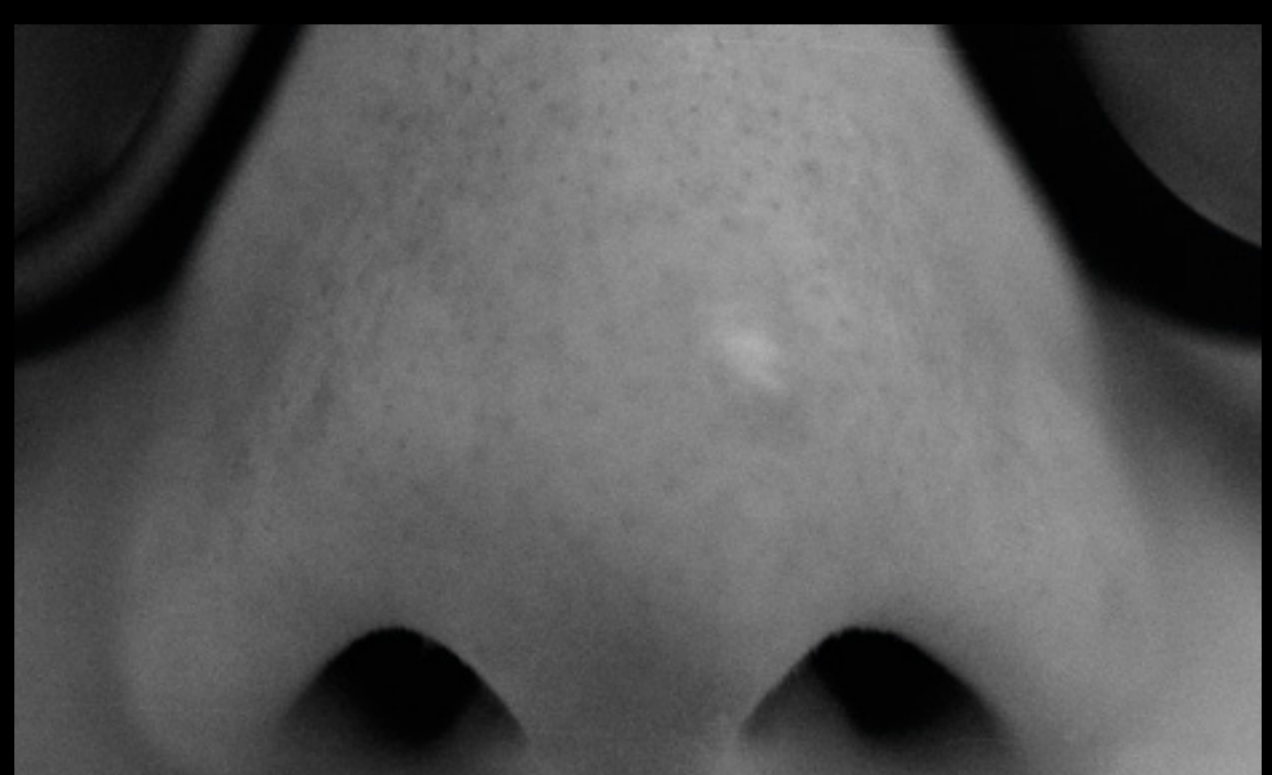
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Jean-Vincent Simonet (b. 1991) graduated from ECAL in 2014. He is an artist based in Paris and Zurich where he juggles between commissioned photography, editorial and personal explorations. Upcoming projects include a solo exhibition in Amsterdam in collaboration with FOAM Museum in October and two publications, one taking place in Tokyo and relating psychedelia in the gigantic city, and the second regarding a personal diary of collages and intimate moments from the recent past. Images courtesy of the artist.













Marian Tubbs (Australian, b. 1983) is an artist who lives and works in Sidney. She is represented by Minerva, Sidney, and Station Gallery, Melbourne. Recent exhibitions include "Master of Three Worlds", Coma Gallery, Sydney, 2017; "In Practice", Sculpture Center, NY, 2017; "Zona Maco Sur", Icd Los Angeles, Mexico City, 2017. She has recently curated shows including "Care" (with Dana Kopel) at Interstate Projects, NY and "Witness" at Minerva, Sydney. Images, opposite page: *i am series of chemical changes*, 2017. This page: *valuable feedstock*, 2017. Following pages, left: *plastic money*, 2017; right: *my internet*, 2017. Courtesy of the artist and Station Gallery, Melbourne.







PHOTOGRAPHER - **ULRIKE RINDERMANN** STYLISTS - **LUCA BALZARINI & ANDREA VOLONTÉ** HAIR&MAKE UP - **CLAUDIA MALAVASI** PHOTO ASSISTANT - **VALERIO NICO**  
HAIR&MAKE UP ASSISTANT - **MARTINA RUSSO**



From left to right: All Clothes JOHN LAWRENCE SULLIVAN Shoes CAMPER  
Bag OTTOLINGER; All Clothes HERMÈS Necklace GUCCI Shoes CAMPER;  
Sweater PRADA Trousers & Shoes JOHN LAWRENCE SULLIVAN

ASSISTANT - **REBECCA BALDANZINI** MODEL - **WILLY MORSCH** @ PAPARAZZI TALENTS - **GIOVANNI** @ STREETPEOPLECASTING, **GIORGIA MORRA**, **TOMMASO DI CIOMMO**



Top & Skirt ISSEY MIYAKE Earrings LUTZ HUELLE





Boots KENZO



All Clothes RICOSTRU





Jumpsuit GUCCI



From left to right: Top SAMUEL GUI YANG Dress MARTA JAKUBOWSKI Trousers WUNDERKIND;  
Dress JOHN LAWRENCE SULLIVAN Shoes CAMPER





All Clothes Y/PROJECT Shoes NEITH NYER



Dress EMILIO PUCCI Shoes GUCCI





All Clothes VÉRONIQUE LEROY Earrings ACNE STUDIOS



Dress WUNDERKIND Cape SAMUEL GUI YANG





All Clothes LUTZ HUELLE



From left to right: All Clothes JOHN LAWRENCE SULLIVAN Shoes CAMPER;  
Dress FENDI Trousers ACNE STUDIOS Shoes GUCCI



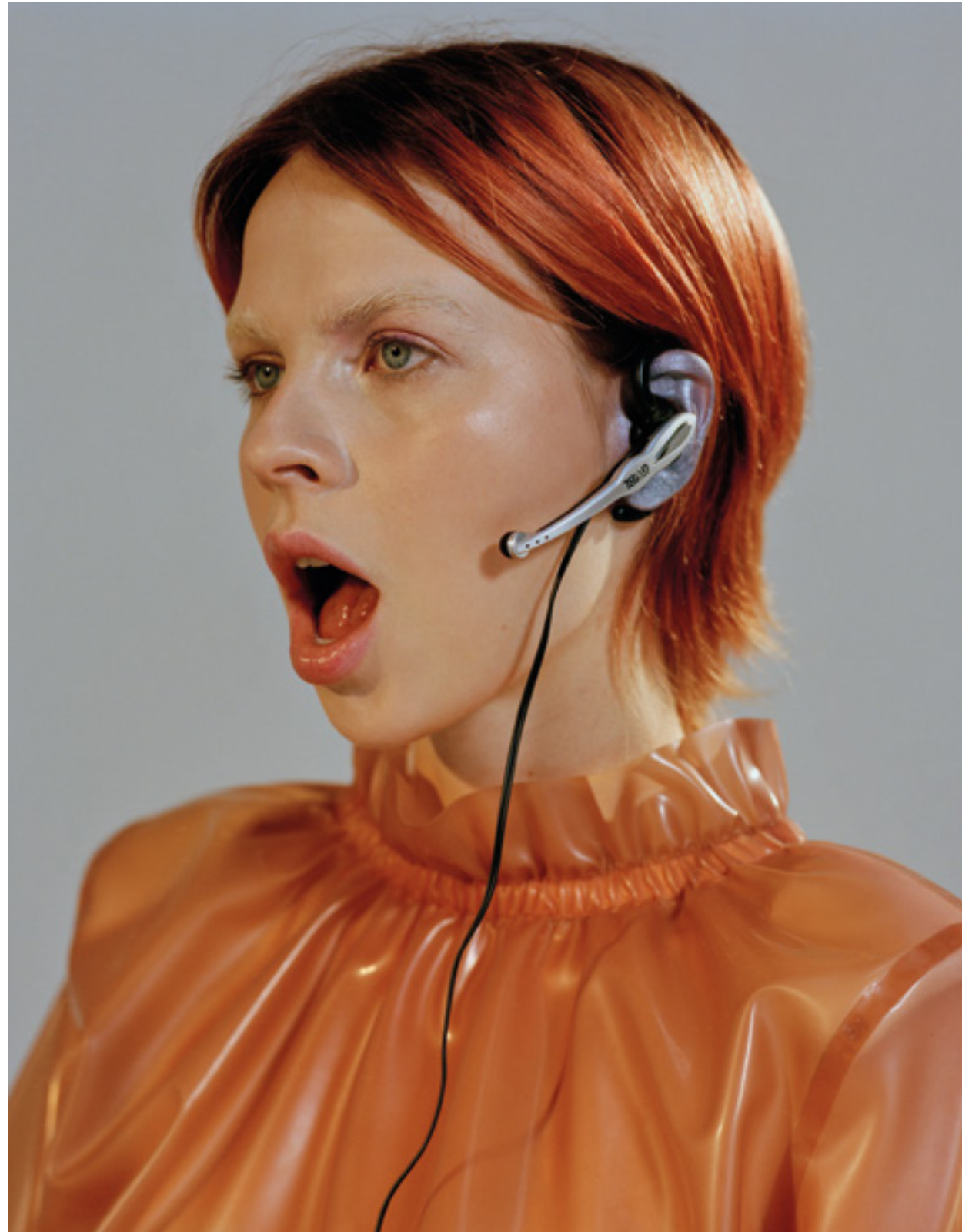


All Clothes Y/PROJECT



From left to right: All Clothes GUCCI; All Clothes JOHN LAWRENCE SULLIVAN  
Shoes CAMPER





Top NEITH NYER

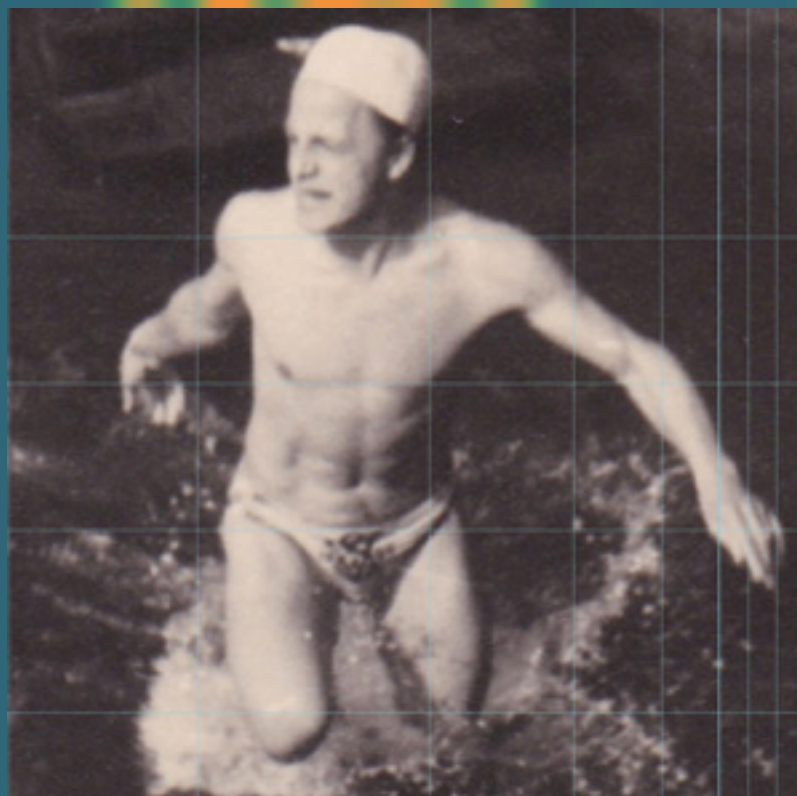


Top & Leggings SPORTMAX Jacket LUTZ HUELLE



# Exploding Plastic Inevitable

## Exploding Plastic Inevitable on Edouard Taufenbach



We share our entire existences on Instagram, which has become a technological prosthesis for our visual biographies by now. Through our profiles, we multiplied, creating mutant bodies in some sort of "Home Morphing", of "Domestic Factory". And, we are both mirrored and transformed by those new human apparatus, revealing how far our pursuit of fame and acceptance has gone: it leads us to some kind of "technological surgery", to take dull everyday selfies.

At an aesthetic and sentimental level, we visit other people's Instagram profiles, liking pics on which we project our imagination: we develop a morbid fascination for images, an actual dependence (even so, this common technological attitude does not usually turn us in actual stalkers and voyeurs). Through a simple @, we can rewrite our lives, cutting off flaws and mistakes and erasing the signs of time. And we can also have our lovers slowly burning, waiting for a new post from us after days of silence. I will call lovers those people we only know through their pics, which we daily wait and like. We are also a part of their visual empires, of their posts. After all, these are the basis of fantasies, hopes and masturbation... of the modern, easy celebrity.

I like to follow certain profiles to achieve a sense of detachment from my own life, to fantasize about sharing other people's existences, up to their secrets and morbid details. We all do.

Among sentimental failures and likes pursuit, among images of sex and food and lives videos, one Instagram profile has made me think about this issue more than any other: @edouardtaufenbach (I'll admit I just love his visuals). Edouard Taufenbach is a young artist who deals with the greatest contradictions in our society, and the visual story he recounts through his images is so anachronistic that it impairs our technological devices. He breaks old photos down, like an archaeologist from the future would do with one of our Instagram profiles. His posts are technologic autopsies, surgeries on motionless, immortal images. His profile is dominated by the impression of an unreal time, both past and present, empty. A surgical sense of omnipotence, the dream of creating new bodies with fragmented identities, constantly repeating as visual

objects which need to be looked at before they can look. The series 'Cinema' can therefore be considered a metaphor of our own unnamed stories, of the technological prosthesis we fit to our lives to defeat the passing of time, of how we cut down our realities.

Taufenbach's nameless bodies do indeed relive in a sensual and non-material media gallery: his works cannot be defined as simple collages. Instead, they could be a symbol of the need to be fixed and settled in too little time, even just with a *like* on Instagram. In his works, he clearly makes references to the visual self-congratulation each of us experiences when



I will call lovers those people  
we only know through their pics



searching for similarities to his amputated bodies, like to other profiles' images... all not to remain anonymous. Edouard said: "Cinema Series was happening because I was really interested in everything that was going on in the other life. The idea was that anybody could be anyone new, so naturally I was trying to tell them all". @edouardtaufenbach's combination of images, technology and mixed bodies can also be seen as an anachronistic manifesto: for this very reason, it can be considered a topical warning against the unaesthetic abuse of images. In our unstable and fast world, it takes less than

fifteen minutes to become a star: Andy Warhol's 'Exploding Plastic Inevitable' (1967) has become a reality. Initially, a live show to promote his friends, the Velvet Underground; today, the approach I take when trying to describe the process through which an anonymous image expands and grows in the time and space of Instagram... but also a way to convince myself to leave @edouardtaufenbach behind and contact Edouard Taufenbach, to drink a gin tonic discussing contemporary feelings. *EXPLODING PLASTIC INEVITABLE*.

Daniele Bellonio

**Through a  
Through a  
simple @,  
simple @,  
we can  
we can  
rewrite our  
rewrite our  
lives**



Edouard Taufenbach (French, b.1988), is an artist who lives and works in Paris. He is represented by Spazio Nuovo Gallery in Rome (Italy), and Galerie Binome, Paris. His research is divided between video art and plastic expression. Working around concepts of trace and memory, his works are constructed by repetition and accumulations of forms. Images: Courtesy of the artist.



PHOTOGRAPHER - TIMOTHY SCHAUMBURG STYLIST - DOGUKAN NESANIR MAKE UP - MANU KOPP USING LAURA MERCIER & PRODUCTS BY THESKIN HAIR - KALLE EKLUND



From left to right: Shirt BALLY KIDS Trousers VINTAGE; Shirt & Skirt VINTAGE; Shirt & Trousers AHMET DOGAN; Top IMPULS Skirt VINTAGE



From left to right: Shirt & Trousers TIMUR ONAYLI; Coat & Suit VINTAGE MUGLER Shoes STYLIST'S OWN

TALENTS - DAD: ASHKAN, WIFE: ESRA, BOY: GEORGE, GIRL: BESTE, LADY: MRS. DOGAN SPECIAL THANKS TO "Z"





From left to right: Top & Skirt SULTAN DOGAN; All Clothes STYLIST'S OWN





Coat & Suit VINTAGE MUGLER





From left to right: Shirt & Trousers TIMUR ONAYLI; Coat & Suit VINTAGE MUGLER Shoes STYLIST'S OWN









Suit & Shirt VINTAGE MARC JACOBS







From left to right: Shirt VINTAGE Polo TOMMY HILFIGER Trousers Y/PROJECT Shoes VERSACE;  
Top & Skirt VINTAGE; Suit & Shirt VINTAGE MARC JACOBS



Coat & Suit VINTAGE MUGLER









From left to right: Coat & Suit VINTAGE MUGLER Shoes STYLIST'S OWN; Shirt & Trousers TIMUR ONAYLI



Shirt BALLY KIDS Trousers VINTAGE





Shirt BALLY KIDS Trousers VINTAGE



From left to right: Top IMPULS Skirt VINTAGE; Shirt & Trousers AHMET DOGAN; Shirt & Skirt VINTAGE; Shirt BALLY KIDS Trousers VINTAGE



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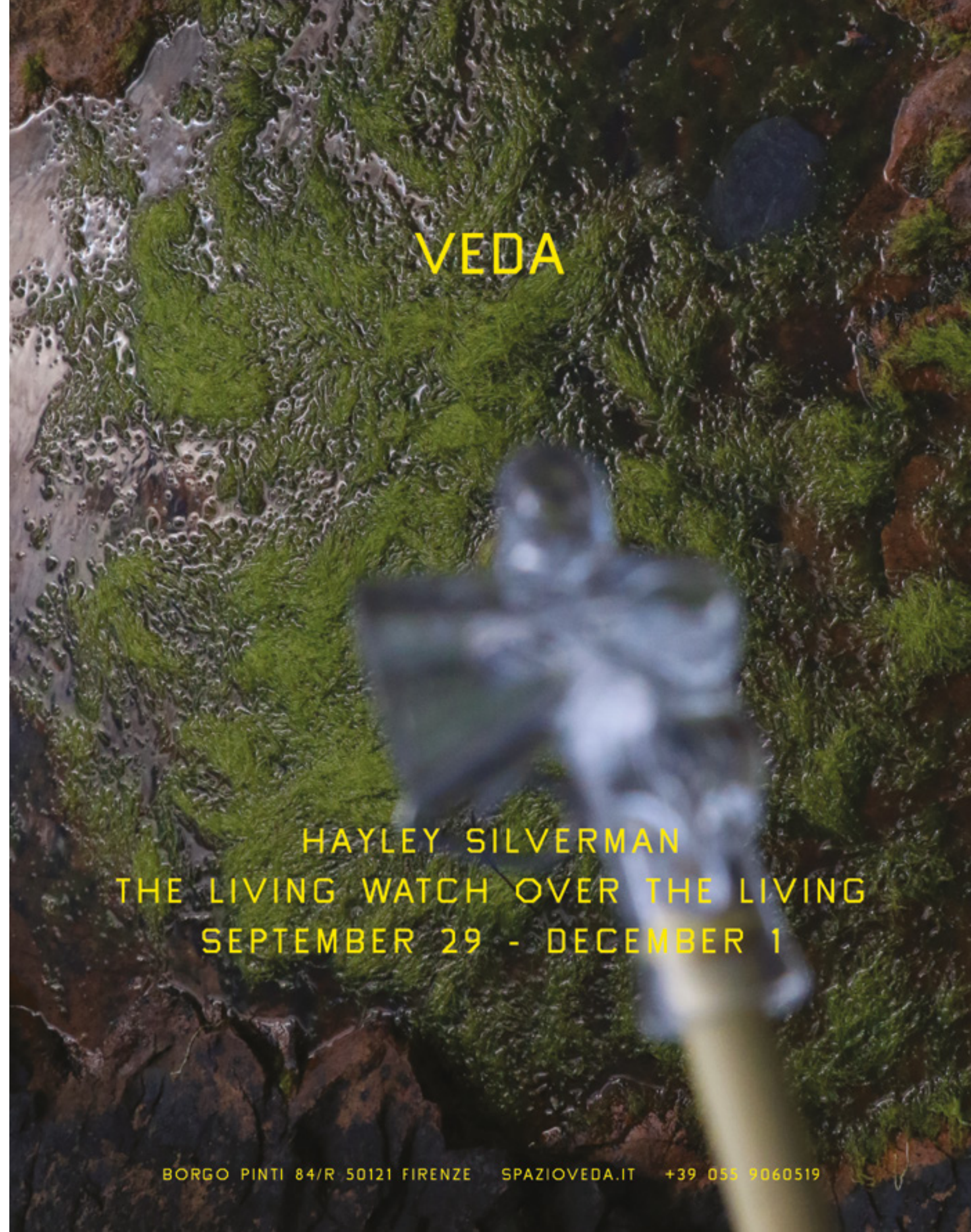
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