

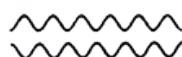
कल्कि

Kalki Club

Tania Fiaccadori • Renk Özer
Marco Rossetti • Luca Staccioli
Venturi & Vasiljević

Kalki Club is CURRENT's exhibition project selected for the first edition of NEST independent art spaces festival by CURRENT., independent art spaces festival. NEST is part of the international network NESXT dedicated to independent artistic production: Non-profit spaces, collectives, artist run spaces, associations and other forms. Taking place in Turin during the Artissima Art Fair 2016 week in the post-industrial spaces of Q35.

In the last decade, in this indefinite cauldron that is called the West, looks like a series of wounds that had reopened themselves, part self-inflicted, and part treated marginally or simply kept at bay. A massive jolt occurred well beyond the economic model (that is perhaps the thing that will suffer less in the end), and highlighted the confusion present in a variety of socio-cultural paradigms. "The whole northern religion of things coming to an end" writes Jonathan Franzen in *The Corrections*. Religion derives its roots from religo, "gather/hold together", but also "tie" and, "regulate". The term religion is put 'in check' by a period in which, even in the utter affirmation of skepticism, idols have experienced an unusual proliferation: The end of religion does not manifest itself in the annihilation of divine form but, rather in a confused deployment of proxies: Uncertain/fluctuating manifestation of beliefs, idols and rituals akin yet but different from religion. And so the absence of god does not stop the spread of *simulacra*: Objects that embody a presence, but one that becomes uncertain, fluctuating, subject to multiple interpretations. Both presence and absence of god generate idols, resonant objects with a meaning beyond the matter. Images not of a god, but of something else about which we are not quite sure. Contemplating a contemporary simulacrum that we are no longer able to recognize who is watching us through the matter: A memory of a distant god, an image of ourselves, has this model been imposed on us by the political/economic power? According to the Vedic tradition, the universal cycle of time is marked by the alternation of four eras, the *mahayuga*, one exponentially shorter than the previous: We are living in the Kali Yuga, the most corrupt and distant one from the golden age. At the end of our era, appears Kalki will appear, the tenth and final avatar of Vishnu, represented riding a white horse with a unsheathed flaming sword. In recent years, a lot of eschatological suggestions, conspiracy theories and catastrophic hypotheses have been proliferated. As a result, and contemporary culture will incidentally have to deal more and more with apocalyptic, extraordinary imagery. Mediatic and real-life wars and endless incarnations of Kalki ply the geopolitical landscape, both in Middle-east, across the Mediterranean as well as the Atlantic. Perhaps a re-reading of some traditional images that continue to haunt us, reincarnated in the contemporary may activate a map spontaneously spreading in a resonance spontaneously from the East to the West, a map that can guide us to unravel this hazy skein made of crises of various nature and identity claims from one part to the other. In this situation of proliferation / confusion, the artists of the exhibition will be confronted with aforementioned these resonant objects in resonance, their significance and their functioning mechanisms. The exhibition space will become a testing ground for new 'simulacra' experiments, hybrids between traditions and contemporary cultures, this time transformed into useful devices for the debate.



Marco Rossetti

Istrice #1, incision on marble, 40x25 cm, 2013
Istrice #2, incision on wood, 50x200 cm, 2013
Istrice #3, bee wax, carbon arrow, 70x13x6 cm, 2013

What is required for spirituality? Peace of the soul? Absence of fear? When we are not able to confess our limits to ourselves, what remains of faith? Who are the preys and who are the predators? Along the borders someone defends and others attack...but is it possible to tell the difference? Is spirituality a gift or a conquest? If eyes ask, the soul does not answer. Eastern roads branch out to the locked doors of the West, leaving at every address the pleasant message of death, which will never be read. *Istrice* is an attempt to create a universal symbol. A simulacrum for the end of the anthropocentric era. It unites the oriental gesture of mudra and the representation of the christian martyrdom.

Tania Fiaccadori**Kosmos**

glass, water, Artemia salina, 30x7x7 cm, 2016

The figure of Madonna is the one most represented on the tradition of the western devotional simulacrum, a feminine figure that had replaced the goddesses of the pagan tradition, a planetarium below. Lourdes is an example of a mass devotion that goes far beyond the canonical dogmas of the Catholic Church and they nourish the supernatural miracles hopes of hundreds of people. The holy water shaped bottle of Madonna resembles the devotional image that redeems hope in magical substances, relics, talismans Christians. In Kosmos, the womb of the Virgin Mary receives a brine shrimp colony, one of the agencies in the course of evolution of life that have remained almost unchanged, and whose eggs are virtually immortal. A swarm of real life but almost drawn from the primordial soup, in salt water, which reproduces the conditions of the sea, origin of life. The Western devotional image is in contrast to the resonant images that instead question the persistence of specular Oriental sacred images.

Renk Özer**Flow**

2 video HD, colored, audio: 7'03'', 18'52'', 2016

The video shows a protest organized by a nationalist formation in front of the German Embassy in Istanbul, made with the permission of the police in an area where it is strictly forbidden to organize protests. Not only the demonstrators are heavily protected by police, but the march starts at Taksim Square, a few meters from Gezi Park where they had held protests of an entirely different inspiration. These musicians, dressed in traditional costumes of the Ottoman Empire, are called mehteran, and their task,

historically, was to chant war songs Ottoman Army. In this case, their musical and choral accompaniment is for the demonstrators, in support of their cause anti-European. The flow of the protest and its true nature does not become clear before the conclusion of the video, in which the group of protesters finally appear - dressed normally but marching with arms raised in the sign of the wolf, the Turkish nationalist gesture, by tradition according to which that the origin of the Turkish people is that of nomads from the steppes hardened and nurtured by wolves. Flow through a multi-screen installation, highlights the contradictory aspects of Turkey, "the bridge to the Middle East", and in general the global geopolitical situation in which East and West attracts and contracts and rejects each other. The progressive tendencies mingle religious-traditionalist resurgence (as here) or neo-colonial (if we think instead of the West).

Venturi & Vasiljević**Radio Tristano**

Web-radio, speaker, vinyl, 2016

Radio Tristano is a web radio that broadcasts 24/7 Tristan-Akkord, on display simultaneously at CURRENT (Milan) and NESXT (Turin). The symbolic value of this agreement for Venturi and Vasiljević is a pretext to talk about how the symbol of the loss of reference will become the single point of safety. During the five weeks of exhibition at CURRENT, they will broadcast a program of concerts (among others there are the Array Ensemble and the Orchestra of the Conservatory of Milan), interviews (including Cesare Pietroiusti and Federico Ferrari) and of plays dedicated to the Agreement and to its presence in the music of other composers. At NESXT there will be four live events in Turin, as part of an action in 12 episodes which runs the *Radio Tristano* programming.

Performance of Venturi & Vasiljević

Sunday 6 November - time: 16.00

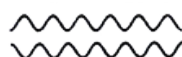
Luca Staccioli**Inhabiting atlas: through the window-pane**

Collection and stratification in the making of various objects, wool embroidery, cotton and silk, installation, various materials, variable dimensions.

Inhabiting atlas: through the window-pane is an on-going project, that starts from a collection of everyday objects found or exchanged during a journey across various Mediterranean cities and places.

The project examines the possible relations between memories, personal stories, travels and geographies, questioning the concept of border, developing the possibility of creating an alternative mapping of places and reflecting upon alternative and interstitial dimensions of inhabit.

The objects are traces and fragments originating from



a geographical locations and become existential maps of those places. The set of objects builds a corpus of study charged with personal and collective lives. The objects are embroidered with signs reproducing the shapes that time and dirt have left on a windowpane. These signs become an imaginary geography, which evidently marks the objects. Furthermore the signs embroidered appear as a frame of viewing uniting the objects, coming from different heterogeneous realities, in the same spatial system.

Thus the abstract geography of the window-pane, symbolic and existential border, is open in an horizontal dimension and becomes a place of building, re-composition and sharing of distant places and identities.

The slow and meditative practice of embroidering aims at seizing the ephemeral nature of the objects and their stories. This artistic act is an intimate and meditative performance/rite allowing a way of re-appropriating the objects.

Map #1

A pack of cigarettes, bus station KTEL, Atene, Grecia, 2015, 15x10 cm, cotton embroidery on the pack of cigarettes

Map #2

Turkish bamboo shawl found at Kos, Greece, 2015, variable dimensions, max 170x96 cm, Cotton and wool embroidery on bamboo shawl

Map #3

leather ball, as children who were playing on the outskirts of Marrakech, Morocco, 2015, variable dimension, max 30x30 cm, cotton embroidery on leather ball.

Map #4

Remnant of naval rope, Paros, Greece, 2015, variable dimensions, max 82x2x3 cm, wool embroidery on cotton rope

Map #7

Package of Moroccan tea, supermarket, Nouvelle Ville, Marrakech, Morocco, 2015, 12x8x5 cm, cotton embroidery on the tea package

Map #8

Daily "Annahar al Maghribia", Café Nouvelle Ville, Marrakech, 2015, variable dimensions, 70x60 cm each page, 16 pagine, silk Embroidery, cotton and wool on newspaper.

Map #10

Woolen fabric, handmade, Souk Medina, contracted for four hours drinking tea, Marrakech, Morocco, 2015, variable dimensions, max 380x140 cm, wool embroidery on wool fabric

Maps #11

Coins: French, Italian and Greek Euro, Tunisian and Moroccan Dinnar: in number of five, ranging in size, embroidery banknotes on metal

Map #12

Bus ticket, Genova, 2015, 3x7 cm
Cotton embroidery on paper

Map #13

Bus ticket from Athens to Patras, 2015, 6x8 cm, cotton embroidery on paper

Map #14

wool berber carpet, apartment Medina, Tunisi 2016, 250x170 cm, wool embroidery and canpa of wool berber carpet

Map #15

train ticket, Tunis, Tunisia
2016, 2x5,5 cm, cotton embroidery on paper

Map #20

Jar of Crème fraîche, apartment in Medina, Tunis, Tunisia, 2016, 15x7x7 cm, embroidery of cotton on plastic jar of crème fraîche

Map #24

Book, Pianissimo of Camillo Sbarbaro, Genova, Italy, 2016, 25x16x1 cm, embroidery on cotton book

Map #27

Smoked cigarette filter, Marseille, France, 2016, 0,5x2 cm

Map #0

2015, 30x30 cm, glass with enamel stains, plaster and salt

