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allows one to open up to a hitherto unknown dimension of attentiveness. Ihrman's artworks and performances constitute the production of a sensing environment inside the exhibition space, a place where we can learn to sense these lives, hear these sounds, and describe, represent, and register them in terms of feelings and movement.

EDUARDO NAVARRO

When Eduardo Navarro proposed an edible abacus, a humorous scenario of the pleasurable destruction of the information world crossed my mind—a fête of counting with bread that would merge orders of production (art, ideas) with perception and the organs that are unaccounted for when we conceive our ideas of the self; that is, the stomach, the guts, the pancreas, the liver. According to Wikipedia, the word “abacus” comes from ἄβαξ, which means “something without base, and improperly, any piece of rectangular board or plank” and the first can be traced back to Mesopotamia in the third century BCE. The “home” position for the beads—now breads—is on the right-hand side. Carefully produced abacuses have metal rods with a slight curvature to prevent the counted beads from accidentally sliding back to the home position. The beads move from right to left: 1 to 10, and then carry on upwards to the next row. The bottom row represents 1s, the next row up represents 10s, then 100s, and so on.

A funny question occurred to me: if the word “calculate” comes from the Latin *calculus*, which means “small stone” (they were used as numerical devices), what would we call a history of mathematics made of bread? The combination of bread and mathematics makes a lot of sense. It is a common understanding that mathematics underpins all the sciences, both as a language and a way of thinking. Without mathematics, it is impossible to adequately address science-related problems and the answers to many of the key questions affecting our planet, for example the prediction and control of the climate, have very important mathematical components. This is one of the reasons why

less wealthy countries historically have a statistically superior capability in mathematics, and often boast a bright mathematical past as a guarantee of transcending their current situation. So this merging of bread and calculus is oriented not only toward information, but also toward an almost astrological idea of prediction, of figures that foretell and transform our lives.

This is not the first time that Navarro has used bread as a material, or made edible art. Edible art, in his hands, is not a thing we “can do,” but a true individual apotheosis that questions the relationships we have historically established through our ideas and sentiments. In other words: if nationalism is based on an ideal of separation, and if colonial expansionism is based on the possibility of absorbing, it is far from crazy to devise an art practice, a movement even, that fundamentally presents cultural cannibalism as a way to reveal the burden of post-Enlightenment forms of power, our relationship to the organs we use to produce ideas, and the future of more radiant and inspiring ideas about gender and identity.

To face this task, in the unassuming and gentle manner that defines his artistic production, Navarro has been baking and drawing. This type of work rejects, or better, does not acknowledge the limits between the works and ourselves. He invites all of us to just eat what we see. One could see his large cabinet of drawings as awakening the fear we have of art, historically speaking, being eaten or destroyed. However, digestion is a comprehensive function aimed, ironically enough, at the dissemination of what we eat. By eating one of culture’s most extreme forms of authority, that is, art, we also move away from any adversarial gesture, since to come to the exhibition and eat it can only be a form of pleasure. It is a pleasure based on simple energies that conjures the need to institute a different grand narrative for gender, nature, race, and, of course, art—through nothing but its steady digestion in all stomachs, including those of the parliaments that bear the future of democracy.

"What if we could be a flower?" asks Chus Martínez, curator for Castello di Rivoli Museo d'Arte Contemporanea of *Metamorphoses: Let Everything Happen to You*. The exhibition focuses on the notion of transformation in the technological era through contemporary artworks by Nicanor Aráoz (Buenos Aires, 1980), Ingela Ihrman (Strängnäs, 1985), Alexa Karolinski (Berlin, 1984) and Ingo Niermann (Bielefeld, 1969), Eduardo Navarro (Buenos Aires, 1979), Reto Pulfer (Bern, 1981), Mathilde Rösier (Paris, 1973), Lin May Saeed (Würzburg, 1973), and Ania Soliman (Warsaw, 1970). Alongside their projects, the exhibition also includes *I Have Left You the Mountain*, curated by Simon Battisti, Leah Whitman-Salkin and Åbäke. All the artists in this exhibition share an interest in transformation and a heterogeneous style. All their works possess a sense of organic life and an interest in nature. But how are nature and metamorphosis entangled? And why is it so important today to distinguish the old modern idea of "change" from the contemporary notion of "transformation"? What is an art interested in joyfully contesting conventional definitions of ontology like? To Martínez, the word "nature" identifies a total revolution that is overturning the way we interact with organic and inorganic forms, and transforming how we think of gender, reproduction, power, and life. Produced on the occasion of the exhibition, this richly illustrated catalog presents a selection of the curator's critical writings on the subject.

"E se potessimo essere un fiore?" si domanda Chus Martínez, curatrice per il Castello di Rivoli Museo d'Arte Contemporanea della mostra *Metamorfosi: Lascia che tutto ti accada*. Il progetto esplora la nozione di trasformazione nell'era digitale attraverso le opere contemporanee di Nicanor Aráoz (Buenos Aires, 1980), Ingela Ihrman (Strängnäs, 1985), Alexa Karolinski (Berlino, 1984) e Ingo Niermann (Bielefeld, 1969), Eduardo Navarro (Buenos Aires, 1979), Reto Pulfer (Berna, 1981), Mathilde Rosier (Parigi, 1973), Lin May Saeed (Würzburg, 1973) e Ania Soliman (Varsavia, 1970), oltre al progetto speciale *Ti ho lasciato la montagna* curato da Simon Battisti, Leah Whitman-Salkin e Åbäke.

Gli artisti in mostra condividono l'interesse per la trasformazione e uno stile eterogeneo. Attraverso le opere esprimono un senso di vita organica e un interesse per la natura. Ma come sono interconnesse natura e metamorfosi? E perché è così importante oggi distinguere l'idea moderna di cambiamento dalla nozione contemporanea di trasformazione? In che modo l'arte si riferisce alla vita contestando la definizione convenzionale di ontologia? Per Martínez la parola "natura" incarna oggi una rivoluzione totale nel modo in cui ci poniamo nei confronti della vita organica e inorganica, nel modo in cui intendiamo il genere, la riproduzione, il potere e la vita.

Prodotto in occasione della mostra, questo catalogo presenta in modo creativo un apparato critico della curatrice e una ricca sezione fotografica sulle opere degli artisti.

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