

postcards from beirut – cv

Statement



Postcards from Beirut è un court-bouillon artistico in continua ebollizione. I suoi ingredienti comprendono: *goyangi soju*, fosfori e coni, audio e video, bombe postatomiche, onde radio, raggi gamma, lattice e vinile, soda caustica, sarcasmo q.b. Postcards from Beirut è indicato per: noia, reumatismi, virus, apatia.

Postcards from Beirut è nato nel 2009 come side project formato da due componenti del collettivo Liquid Cat (www.liquidcat.org) che hanno deciso di intraprendere una propria impresa artistica.

I componenti di PfB hanno esposto e operato a: BJCEM Biennale a Skopje, Macedonia, Museo Marino Marini e Centro di Cultura Contemporanea Strozzi a Firenze, Museion a Bolzano.

Postcards from Beirut is an artistic court-bouillon in continuous boiling. Its ingredients include: *goyangi soju*, phosphores and cones, audio and video, postnuclear bombs, radio waves, gamma rays, latex and vinyl, lye, sarcasm. Postcards from Beirut is useful in case of: boredom, rheumatism, virus, apathy.

Postcards from Beirut is a side project founded in 2009 by two elements of the **Liquid Cat** art collective (www.liquidcat.org) who decided to pursue their own artistic endeavour.

They have exhibited in several venues, among which: The BJCEM Biennale in Skopje, Macedonia, The Marino Marini Museum and the Centro di Cultura Contemporanea Strozzi, in Florence, Italy, The Museion, in Bolzano, Italy.

Attività / Activity

2012

Heilige Lochkarten – Santini informatici, Interferenze curated by Associazione Culture Attive, Dynamo Camp, San Marcello Pistoiese, Italy (December 1, January 5, 2013)
Punjabi Girl, slideshow (with live sound by Gea Brown), *FONO*, curated by Gea Brown, Circolo Aurora, Firenze, Italy (September 3-September 14)
Stradario, installation, *Obbligo di Transito*, curated by Associazione Culture Attive, Galleria d'Arte Moderna e Contemporanea Raffaele De Grada, San Gimignano, Italy (June 30-October 1)

2011

Tea Party, installation (with live sound by Gea Brown), *L'odore del legno bruciato*, curated by Cristiano Magi and Vincenzo Estremo, Stazione Ceramica/Utopia Station Temporary Art Centre, San Giovanni Valdarno, Italy (December 16-January 22, 2012)
Ufficio Imprevisti del Comune di Firenze, project, *Otto progetti non ancora realizzati*, curated by Eugenia Delfini, *Prendimi in cura da te*, curated by Superfluo Project and Caterina Benvegnù, Central Park, Padova, Italy (June 22-June 29)
Dumpster Opera, video, *home_nature*, curated by Katia Baraldi and Laure Keyrouz, *Front of Art*, Nervesa della Battaglia, Treviso, Italy (May 28)
Martyrs of the Atomic Age, installation, *Memorie contemporanee*, curated by Martina Becattini, Museo Stibbert, Florence, Italy (May 15).
Sci-Fi, installation, *Notte Bianca 2011*, curated by Valentina Gensini, Florence, Italy (April 30).
Wall paper, The Wall (archives) #3, curated by Pietro Gaglianò, NosadellaDue, Bologna, Italy (March 25 - April 19).
African Sky Airlines, inflight airliner catering performance, Florence, Italy (AS001, January 20; AS002, March 24).
Wall paper, The Wall (archives) #2, curated by Pietro Gaglianò, Reload, Roma, Italy (January 10 - March 5).

2010

Heilige Lochkarten – Santini informatici, Jacopo Milani studio, Milan, Italy (December 8)
The Pelago Time Capsule. 2010-2060, semi-permanent installation (with live sound by Gea Brown), *Tuscany*, curated by Pier Luigi Tazzi, Fondazione Lanfranco Baldi, Pelago (Florence), Italy (October 31, 2010 – 2060).
Wall paper, The Wall (archives), curated by Pietro Gaglianò, *Private Flat*, Florence, Italy (October).
UFO. Unidentified Florence Object, video project, *Aperto alle Murate*, curated by Valentina Gensini, Le Murate, Florence, Italy (July 5).
Frecciarossa; Dumpster Opera, video-installations, *Negations*, curated by Matteo Chini, Ex-Fila, Florence, Italy (March 27 - May 15)

Postcards from Beirut is featured in the 1:1 projects (www.1to1projects.org) and Sottobosco (www.sottobosco.net) archives.

Come Liquid Cat / As Liquid Cat

2010

Caffè Sindona, installation, Museo Marino Marini, Florence, Italy (April 9 – July 31)
Divorzio all'italiana, residency and video performance at *Radical Intention*, Milano, Italy (February, 18-20)

2009

Hazmat (PT), performance, Pistoia, Italy (December, 4)
Konzum, food contest/live video performance at *Bari Altri/Menti - Cinque inviti personali per scambio pubblico*, Teatro Kismet OperA, Bari, Italy (November, 28)
Bacco, tabacco e Venere, vice-based barter at *Trastevere 259 #5*, c/o Cesare Pietroiusti, Roma, Italy (November, 13)
Balkan Exotic, video at *Eppisitis*, Teatro Studio, Scandicci, Italy (November, 10)
Cut the crap!, workshop project at Clicca su oggi, *Networking 2009. Back to the present*, Arezzo, Italy (November, 7)
Free Entries - Art Camp 2009, workshop held by Liquid Cat at Museion, Bolzano, Italy (October, 5-9)
Liquid Cat Machine + Postcards from Beirut, closed-reel tapeset at Privat Flat, Firenze, Italy (October, 2)
Hazmat, exhibition and défilé-performance at *Uniforme*, Genève, Suisse (October, 1-3)
IC Cuisine, performance at *Splav Meduze*, Lake Šmartinsko, Celje, Slovenia (August, 21 - 23)
E70 252exp 100asa, travel+performance+installation to/at *XIV Edition of the Biennial of Young Artists from Europe and the Mediterranean*, Skopje, Macedonia (August, 17 - September, 15)
Liquid Cat Video Works, video projection at *U-35*, Firenze, Italy (June, 25)
Venice Vacation/Residency, Venezia, Italy (June, 15 - 22)
Hazmat, performance at *Nopasswd n°0*, Genova, Italy (May, 8 -10)
Postcards, installation at *Reliquaries of Empires Dust*, MAN Museum, Berlin, Germany (May, 1 - June, 19)
Postcard Workshop, workshop and installation at *Green Platform*, CCC Strozzi, Firenze, Italy (April, 23 - June, 9)
Product Placement, selling Liquid Cat, installation at *Rotte Metropolitane*, Villa Romana, Firenze, Italy (March, 27)

2008

Declaring Independence!, installation at 1:1 Project, *Independence!* workshop, Roma, Italy (October, 11)
Mesh Network, installation at *Palinsesti 2008*, San Vito al Tagliamento, Pordenone, Italy (September, 13 - November, 2)
most important galleries' restroom exhibitions [phase #3], installation at Santa Maria della Scala, Siena, Italy
most important galleries' restroom exhibitions [phase #2], installation at Galleria Continua, San Gimignano, Italy (May, 17)
Ouroboros, performance at *Fabbrica Europa*, Firenze, Italy (May, 15)
most important galleries' restroom exhibitions [phase #1], installation at CCCB, Barcelona, Spain (May, 1)
Tibet! Tibet!! Tibet!!!, performance at CCC Strozzi, Firenze, Italy (March, 20)

Curriculum

Postcards from Beirut

Elisabetta Mori - Rocco Poiago
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Elisabetta Mori

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mob: +39 333 4589278

Ha studiato architettura presso la Technische Universiteit di Eindhoven, Olanda e l'Università degli Studi di Firenze, dove si è laureata con lode con una ricerca sui primi computer Olivetti. Dal 2003 partecipa a mostre e workshop nel campo dell'arte contemporanea, come artista individuale, dal 2008 con il collettivo Liquid Cat, dal 2009 con il collettivo Postcards from Beirut. Ha collaborato con architetti, fotografi e designer. È stata curatrice dal 2002 al 2010 della sezione / mostre di ARCH'IT, rivista digitale di architettura. Vive e lavora in Toscana.

She read Architecture at Technische Universiteit Eindhoven, Netherlands and at the Università degli Studi di Firenze where she graduated with honours with a dissertation on early Olivetti mainframe computers. Since 2003 she has participated in contemporary art exhibitions and workshops, both as a single and as part of the Liquid Cat (since 2008) and Postcards from Beirut (since 2009) art collectives. She has been working with photographers and designers. Since 2002 she has been the editor of the exhibitions section of the architecture webmagazine ARCH'IT.

Rocco Poiago

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Dopo una pluriennale esperienza in teatro con la compagnia Archivio Zeta, lavora da quindici anni nel mondo dell'arte contemporanea come *book designer*. È stato socio fondatore della casa editrice Gli Ori delle cui pubblicazioni cura la veste editoriale. Ha al suo attivo più di 400 titoli e ha collaborato direttamente con artisti e istituzioni nazionali e internazionali. Dal 2006 partecipa ai collettivi artistici Liquid Cat e Postcards from Beirut. Insegna Graphic Design presso la Florence University of the Arts.

Ater a several-years experience in theatre as a founder of the group Archivio Zeta, has been working for the last fifteen years in contemporary art as a book designer. He has been a founding partner of the publishing house Gli Ori. He has designed more than 400 books and worked directly with international artists and art institutions. Since 2006 he has been part of the art collectives Liquid Cat and Postcards from Beirut.

postcards from beirut – *portfolio*

Postcards from Beirut – *The Pelago Time Capsule, 2010-2060*



“Una capsula del tempo è un contenitore appositamente preparato per conservare oggetti o informazioni destinate ad essere ritrovate in un’epoca futura. È un metodo per comunicare in modo unidirezionale con il futuro e non è da confondersi con la macchina del tempo.”

da Wikipedia

In occasione della mostra *Tuscany*, curata da Pier Luigi Tazzi alla Fondazione Lanfranco Baldi di Pelago, Postcards from Beirut presenta *The Pelago Time Capsule, 2010-2060*. La capsula, in acciaio inossidabile estremamente resistente, interrata l’11 dicembre 2010 nel corso di un evento speciale nel giardino della Fondazione Baldi. La capsula rimarrà sepolta per 50 anni.

Ogni volta che la società del Ventesimo secolo si è sentita minacciata o in pericolo, da conflitti mondiali “caldi” o “freddi” che fossero, da crisi economiche o da altre congiunture negative le capsule del tempo hanno fatto la loro comparsa.

The Pelago Time Capsule, 2010-2060, 2010

Capsula in acciaio inossidabile contenente 25 ingredienti per un pic-nic interrata nel giardino della Fondazione L. Baldi di Pelago per 50 anni / stainless steel capsule containing 25 ingrediants for a pic-nic, buried in the garden of the Fondazione L. Baldi in Pelago for 50 years, dimensioni ambiente / dimensions variable. Tuscany, curated by Pier Luigi Tazzi, Fondazione Baldi, Pelago.



The Pelago Time Capsule

2010-2060



43°46'13.67"N – 11°30'16.71"E
a Postcards from Beirut project

Postcards from Beirut – *The Pelago Time Capsule, 2010-2060*



25 ingredienti per un pic-nic autarchico.

Selezionare un certo numero di oggetti e manufatti meritevoli di essere conservati e tramandati ai posteri è un atto presuntuoso e arbitrario che, al di là di ogni intento dichiarato, racconta e svela l'identità sociale degli autori. Postcards from Beirut ha scelto di consegnare a chi aprirà la capsula un possibile scenario. Coltivando e combinando gli ingredienti contenuti nella capsula, seguendo le istruzioni fornite si potrà, nel giro di qualche mese, gustare un pic-nic autoprodotto.

Come sarà Pelago quando la capsula verrà aperta? Nel *worst-case-scenario* si tratterà di un pasto a base di piante ormai estinte.



Postcards from Beirut – *The Pelago Time Capsule, 2010-2060*



Postcards from Beirut – *The Pelago Time Capsule, 2010-2060*



"A time capsule is a historic cache of goods and/or information, usually intended as a method of communication with future people and to help future archaeologists, anthropologists, and/or historians."

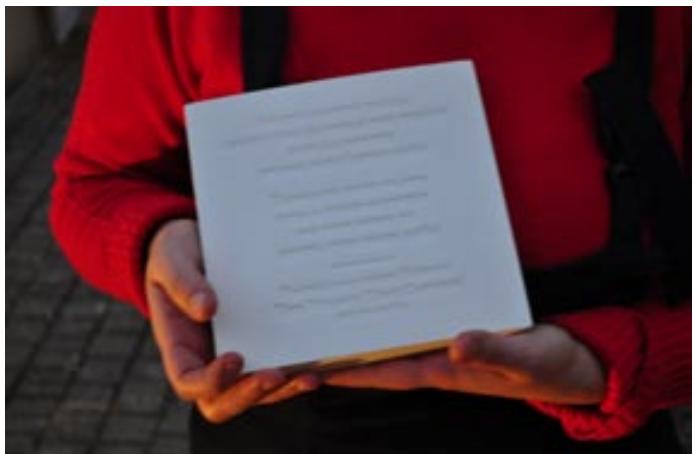
from Wikipedia

For Tuscany, an exhibition curated by Pier Luigi Tazzi at the Fondazione Lanfranco Baldi in Pelago, Postcards from Beirut presents The Pelago Time Capsule, 2010-2060. The time capsule, in stainless steel, has been buried in the garden of the Fondazione Baldi on December 11th, 2010 during a special event. The capsule will remain buried for fifty years.

Whenever the 20th century society has been threatened or endangered by global conflicts, be they 'hot' or 'cold', by economic crisis or other negative events the time capsules have made their appearance.

25 ingredients for an autarchic pic-nic.

The act of selecting a finite number of items and artifacts for preservation in a time capsule is utterly arrogant and presumptuous. It is an arbitrary act that clearly shows – regardless of any stated intention – the social identity of its perpetrators. Postcards from Beirut chose to deliver to the future capsule-unearthers a possible scenario. By seedong, growing and combining the ingredients inside the capsule, closely following the included manual, it will be possible to taste a self-made pic-nic. How will Pelago be when the capsule will be opened? In the worst case scenario the discoverers of the capsule will eat a meal based on extinct food.



Postcards from Beirut – SCI-FI. Storie della scienza a Firenze



SCI-FI è un percorso guidato attraverso i luoghi della scienza a Firenze scovati da Postcards from Beirut e legati tra loro in un percorso concepito appositamente per la Notte bianca 2011.

Attraverso una mappa e un sistema di cartelli dotati di tag QR Code che rimandano a questo sito informativo è possibile seguire un percorso tra piazze e vicoli del centro che è anche una piccola caccia al tesoro.

I grandi errori della storia, della scienza e dell'arte così come i loro meno noti episodi gloriosi in un percorso inedito per Firenze.

SCI-FI is a guided tour among places in Florence which are related to the history of science. Postcards from Beirut has found and collected these places and has connected them in a path, devised exclusively for the Notte Bianca 2011.

With a printed map, a dedicated website and a system of QR-code tags it is possible to follow a path that unfolds between squares and alleys of the historical centre of florence, a path that is also a treasure hunt.

The great errors of the history of science and its less known glorious episodes exposed in a novel route in Florence.

PIAZZA PITTI
SCI-FI

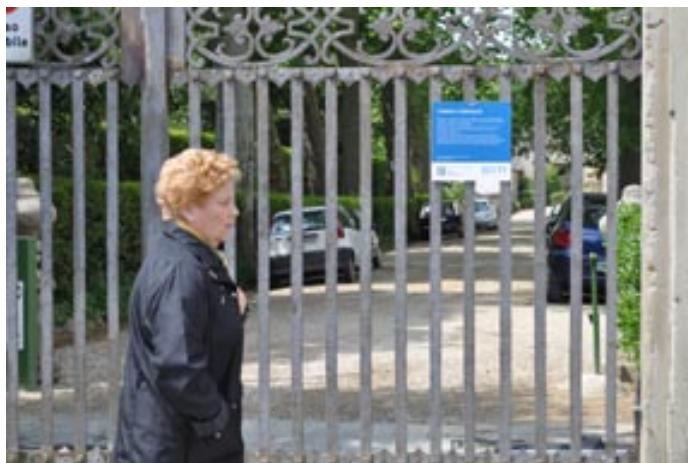
1. Teatro Pergolesi
2. Uffizi di Antonio Neri
3. Fondo Amico
4. Palazzo Vecchio
5. Palazzo Medici Riccardi
6. Palazzo dei Cartellini
7. Osservatorio Astrofisico
8. Biblioteca Nazionale Centrale
9. Teatro delle Persepoli
10. Accademia delle Scienze
11. Accademia dei Georgofili
12. Casa del Puccio Toscanelli
13. Piazza di Santa Croce
14. La Specola'

PIAZZA PITTI
SCI-FI

PIAZZA PITTI



Postcards from Beirut – SCI-FI. Storie della scienza a Firenze



Postcards from Beirut – *Martyrs of the Atomic Age*



Martyrs of the Atomic Age è un progetto di Postcards from Beirut concepito per il giardino del Museo Stibbert.

Martyrs of the Atomic Age è un percorso di devozione tra le icone di alcuni eroi, pionieri, scienziati, operai, pompieri, tutti vittime, per scelta o per fatalità, dell'era atomica.

Dalle rovine artificiali del giardino romantico del Museo Stibbert al sarcofago di Chernobyl in un parallelo tra Ruinenwert e catastrofe postatomica.

Martyrs of the Atomic Age is a project by Postcards from Beirut for the garden of the Museo Stibbert.

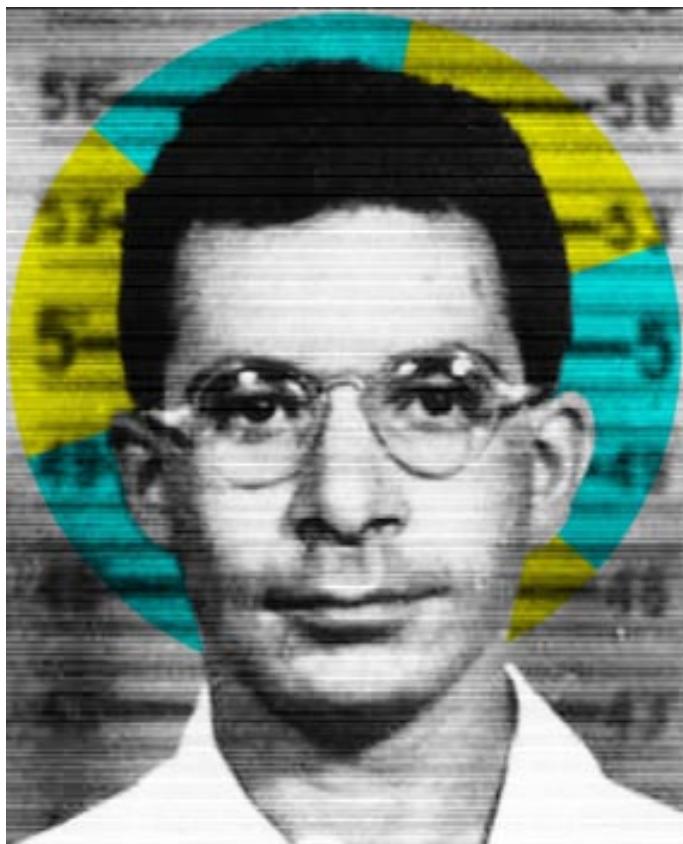
Martyrs of the Atomic Age is a devotional pathway among the icons of some of the heroes, pioneers, scientists, workers, fire-fighters, all victims, willing or not of the atomic age.

From the artificial ruins of the romantic garden of the Stibbert Museum to the Chernobyl sarcophagus, in a comparison between the Ruinenwert and a post-atomic catastrophe.

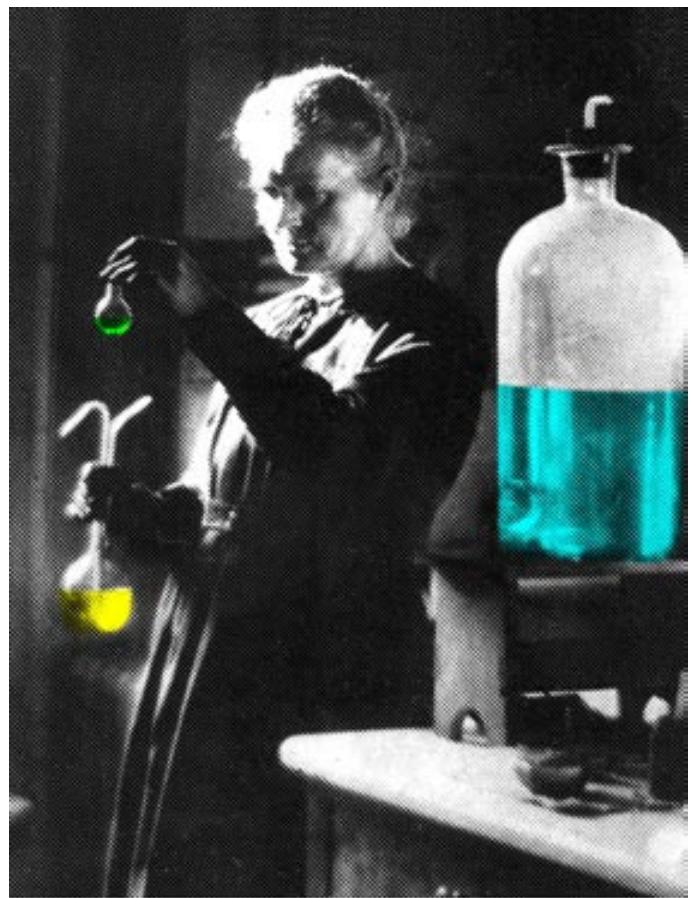
Martyrs of the Atomic Age, installation/pathway. Memorie contemporanee, a cura di Martina Becattini, Parco del Museo Stibbert, Firenze, Italy, May, 15, 2011



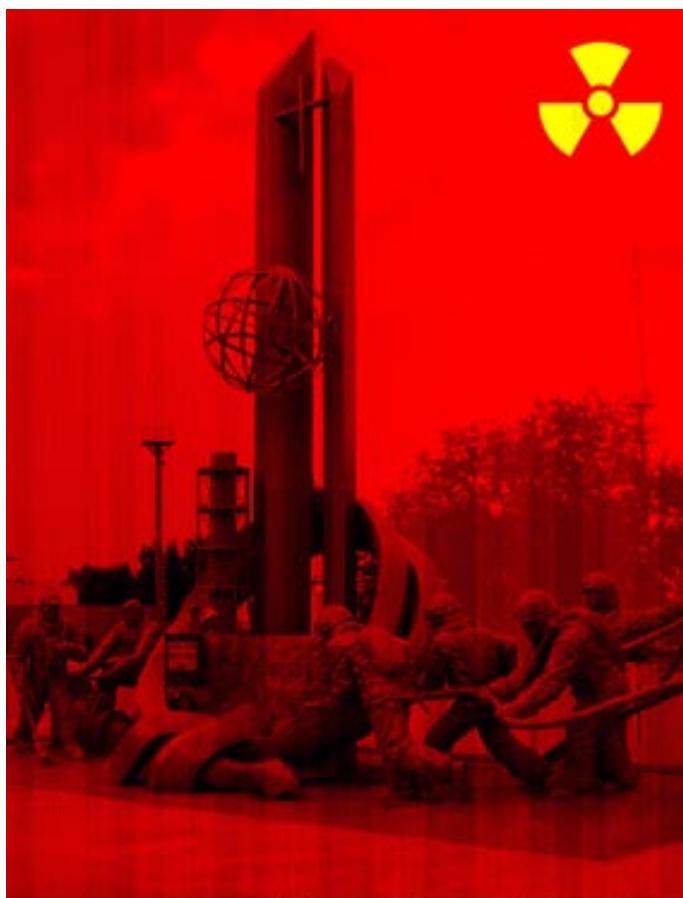
Postcards from Beirut – *Martyrs of the Atomic Age*



A screwdriver is not the best
tool to tickle a dragon's tail.



She buried in her desk drawer the instrument of her martyrdom.



You can't put out a fire that burns from within.

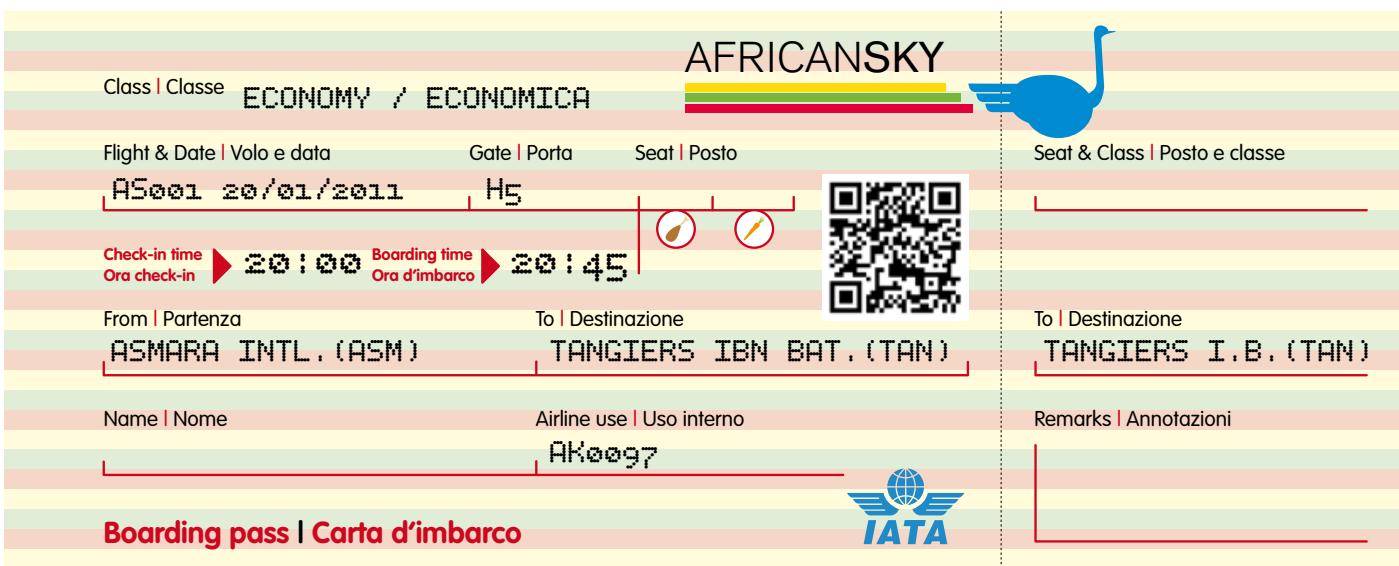


Hands up!
We have plenty of suits,
snow falls down,
just fifty of you.

Postcards from Beirut – *Martyrs of the Atomic Age*

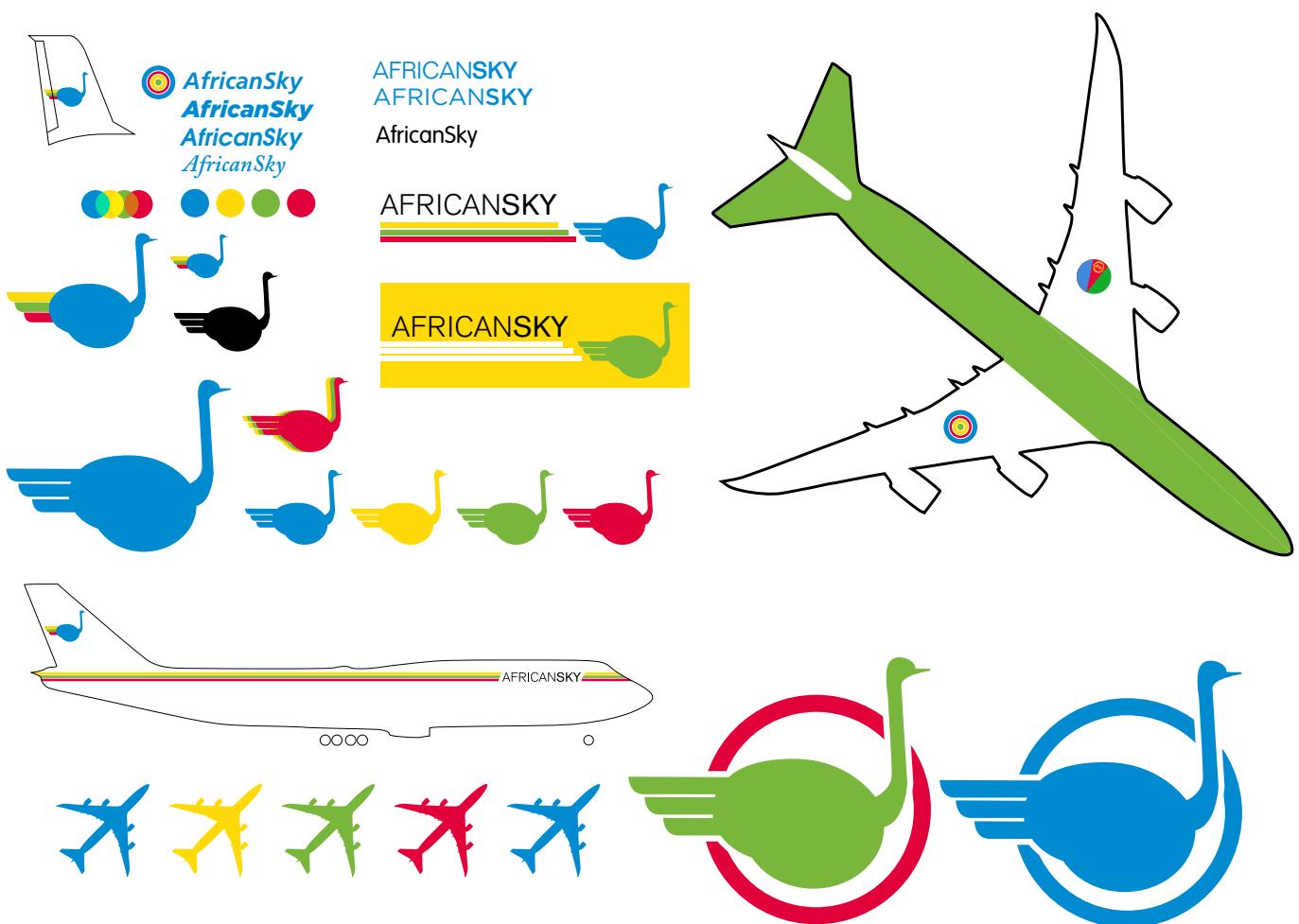


Postcards from Beirut – African Sky Airlines



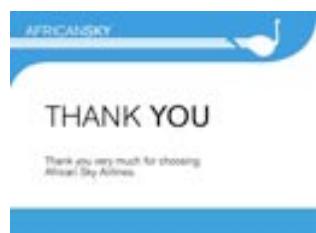
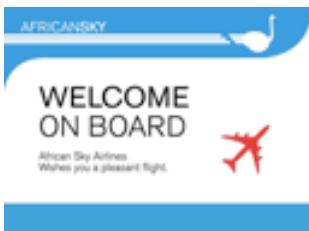
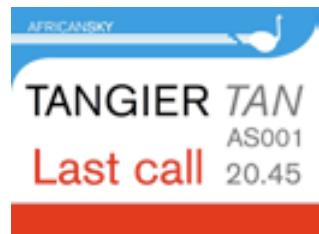
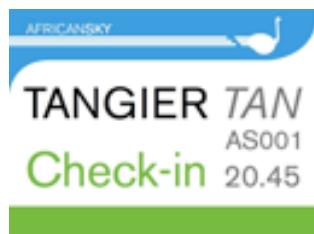
AFRICAN SKY AIRLINES è la compagnia aerea che ti fa viaggiare nei cinque continenti attraverso il cibo. AFRICAN SKY AIRLINES è una *joint-venture* tra **Postcards from Beirut**, collettivo artistico, e **African Sky**, ristorante panafricano dal sapore eritreo. AFRICAN SKY AIRLINES ti offre la possibilità di provare le diverse cucine africane e internazionali attraverso una serie di voli gastronomici virtuali.

AFRICAN SKY AIRLINES is the airline that lets you travel in the five continents through food. AFRICAN SKY AIRLINES is a joint-venture between **Postcards from Beirut**, artistic collective, and **African Sky**, pan-african restaurant with an Eritrean flair. AFRICAN SKY AIRLINES lets you taste the different african and international cuisines by embarking you on a series of virtual gastronomic flights.



Postcards from Beirut – African Sky Airlines

Panama Departure					
Flight	Destination	Dep.	Arr.	Day	Seat Class
AS329	DKR DAKAR	H2	20.29	Boarding	
AS001	TAN TANGIER	H2	20.45	Check-in	
AS648	LAD LISBONA	H2	20.50	Check-in	
AS298	JMM AMMAN	P2	21.05	Check-in	
AS005	CAI CAIRO	H2	21.15		
AS049	DXB DUBAI	P4	21.35		
AS464	CPT CAPE TNL		21.45		



MENU

ANTIPASTI

BRIWATES MAROCCHIO
DULOT ERITREA

PIATTI UNICI

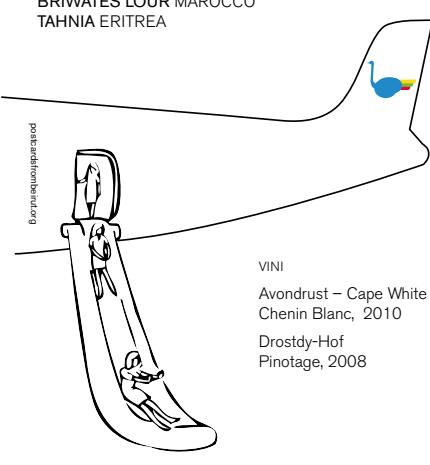
TAJINE MAROCCHIO
ZIGHINI ERITREA

CONTORNI

BAKULA MAROCCHIO
ALICHÀ ERITREA

DESSERT

BRIWATES LOUR MAROCCHIO
TAHNIA ERITREA



VINI

Avondrust – Cape White
Chenin Blanc, 2010
Drostdy-Hof
Pinotage, 2008

African Sky Airlines,
2011
performance
gastronomica
relazionale.

Postcards from Beirut – African Sky Airlines



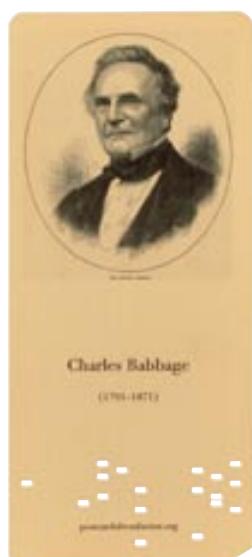
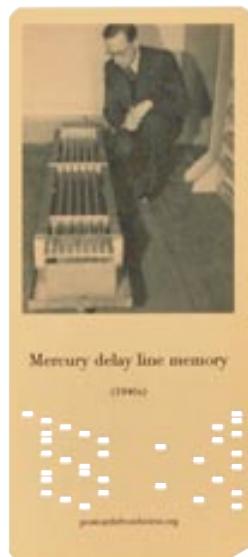
Postcards from Beirut – *Heilige Lochkarten – Santini informatici*



Heilige Lochkarten – Santini informatici, 2010
stampa inkjet su scheda perforata, serie di 10 /
inkjet print on punched card, series of 10, cm 8,2x18,7 ciascuna
/ each.

Schede perforate sante, comprensibili alle macchine. Recano la sacra immagine di dispositivi, dei ed eroi dell'era informatica, dal meccanismo di Anticitera ad Ada Lovelace, dalla Olivetti Pro-gramma 101 a Gordon Moore.

Machine-readable holy punched cards. They bear the sacred images of devices, deities and demigods of the information age, from the Antikythera mechanism to Ada Lovelace, from Olivetti Programma 101 to Gordon Moore.



Postcards from Beirut – *Wall paper*



Wall paper è un campionario di carte da parati basato sull'elaborazione grafica di *pattern* di muri di separazione esistenti, abbattuti o in costruzione. Dal muro di Berlino al 38° parallelo, dal muro di Cisgiordania al confine di Wagah.

Wall paper is a wallpaper fan deck with patterns inspired by separation barriers, whether existing, removed or under construction. From the Berlin Wall to the 38th parallel, from the West Bank wall to Wagah border.

Wall paper, 2010
stampa offset digitale su carta,
cartone, bullone in ottone / digital offset
print on paper, cardboard, brass bolt,
cm 14x28x1,5. *The Wall (archives)*,
curated by Pietro Gaglianò, october
2010, Firenze, Private Flat #6.1.

Postcards from Beirut – *UFO*

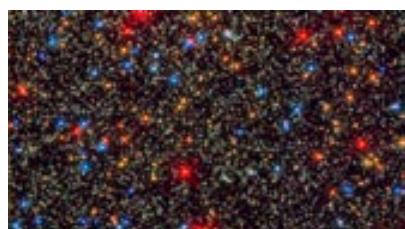
I MARZIANI *non sono radioattivi,*
essi sono *Alla ricerca di un sigaro volante*



UFO part 1, Roberto Pinotti:
<http://www.youtube.com/watch?v=YtTswB5RV4I>



UFO part 2, Lapo Binazzi:
<http://www.youtube.com/watch?v=yr8PJvrD7Pg>



UFO part 3, Andrea Ferrara:
<http://www.youtube.com/watch?v=ROVM4yQst4A>



UFO part 4, Vittorio Maschietto
<http://www.youtube.com/watch?v=Lgi5LG5bxHc>

UFO Unidentified Florence Object, 2010 video playlist.

Aperto alle Murate, curated by Valentina Gensini, 5 july 2010, Le Murate, Firenze.

Firenze ha una lunga storia d'amore/odio con gli alieni che inizia il 27 ottobre del 1954 quando alcuni oggetti volanti non identificati la sorvolarono, furono avvistati dal pubblico dello stadio comunale e rilasciarono una strana sostanza filamentosa sulla città. Altri alieni comparvero nei tardi anni Sessanta nel panorama culturale fiorentino spargendo scompiglio. Altri UFO ci osservano?

Florence has a long story of mixed feelings with aliens and UFOs. It begins October, 27th, 1954, when some unidentified flying objects flew over the city, were seen by the public at the soccer stadium, and released a strange weblike substance on the town. Other aliens ran amok during the late sixties in the florentine culturescape. Are UFO still observing us?

Postcards from Beirut – *Frecciarossa*



Frecciarossa, 2010

proiezione video a circuito chiuso, spazializzazione sonora / closed circuit live video projection, sound spatialization, dimensioni ambiente / dimensions variable.

Negations, curated by Matteo Chini, april-may 2010, Firenze, Ex-Fila.

Postcards from Beirut apre una finestra virtuale sulla ferrovia che rasenta l'edificio dell'Ex-Fila. Una presenza costante e rumorosa che solitamente si tenta di mascherare irrompe nella sala con un flusso audiovideo in diretta.

Postcards from Beirut opened a virtual window on the railway tracks that pass behind the Ex-Fila building.

Such a presence, a constant noise usually masked and hidden, bursts into the exhibition venue as an audiovisual live stream.

Postcards from Beirut – *Dumpster Opera*



Dumpster Opera, 2010
videoinstallazione / video installation,
dimensioni variabili / dimensions variable.
Negations, curated by Matteo Chini, april-may
2010, Firenze, Ex-Fila.

Un incontro fortuito in una giornata ventosa.
Due nuove stelle del *pantheon* della lirica si
affacciano sulla scena per la prima volta sul
palco dell'Ex-Fila.

A random encounter during a windy day. Two new stars of the opera make their debut on the Ex-Fila stage.

video:
<http://www.youtube.com/watch?v=dZ2qypiQ5cc>

Liquid Cat (selezione / selection**)**

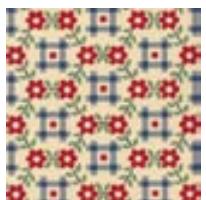
Liquid Cat :: hazmat



On April 26th, 1986 at 1:23:44 the worst nuclear accident of recorded history took place at the V.I. Lenin nuclear power plant in Cernobyl', Ukraine (then a Soviet Republic). About 336.000 people needed to be relocated. Radioactive clouds reached eastern Europe, Finland, Scandinavia and central Europe. In 1987, in the aftermath of the disaster, Italy's public opinion voted en masse to ban the further development of atomic power plants on the national territory. Italy's atomic legacy is far from solved. Tonnes of nuclear waste are scattered in the country, often stored in precarious or dangerous conditions. February 24th, 2009: Berlusconi-Sarkozy agreement. Italy opens to nuclear power again. Enel and EDF agree to build four new nuclear power plants on Italian soil. The first one will be operative in 2020.

Liquid Cat foresees the future of Italian fashion merging the most advanced individual safety devices ('Hazmat' radiation suits) with reassuring home protection devices, a staple of Italy's propension to morality. The brand new Hazmat collection is entirely made of oilcloth tablecovers, decorated with national-popular designs (nautical and natural patterns).

The Hazmat collection follows the new national guidelines and the social evolutions of Italy by offering a burqa model and an emergency kippah. All the suits offer standard feeding tube ports.



Liquid Cat :: hazmat



Liquid Cat :: Product placement, selling Liquid Cat



Liquid Cat takes its name from a spiced cat broth, sold for its therapeutic properties against arthritis and rheumatism, which is particularly popular in South Korea.

For Rotte Metropolitane 2009 Tools for Revolution or Just for Sale Liquid Cat enters the world of Florentine commerce, commingling with the products sold in supermarkets, in corner shops and local markets.

Liquid Cat seeps into the Florentine marketplace at all its possible levels, whether legal or illegal. Liquid Cat starts from the attempt to satisfy the secondary and tertiary need of the market and, selling itself, operates an act of self-affirmation. Satisfies itself and its peculiar necessity to appear alienating and contaminating the context in which it is planted. Liquid Cat branded products will be introduced in the Florentine commercial ecosystem, on supermarket shelves, on street vendors' carts.

Liquid Cat will introduce its brand in the marketplace either gaining the cooperation of the traders or surreptitiously. Liquid Cat will also appear in the urban space reprising the stylistic elements of advertising, from billboards to street culture. Free (as in beer) distribution will complete the short-circuit.

Product placement (selling Liquid Cat), 2009

installation and performance,

Rotte Metropolitane 2009, Villa Romana,

Florence, 27 march – 9 april 2009,

curated by Marco Brizzi and Giacomo Bazzani

Liquid Cat :: Product placement, selling Liquid Cat

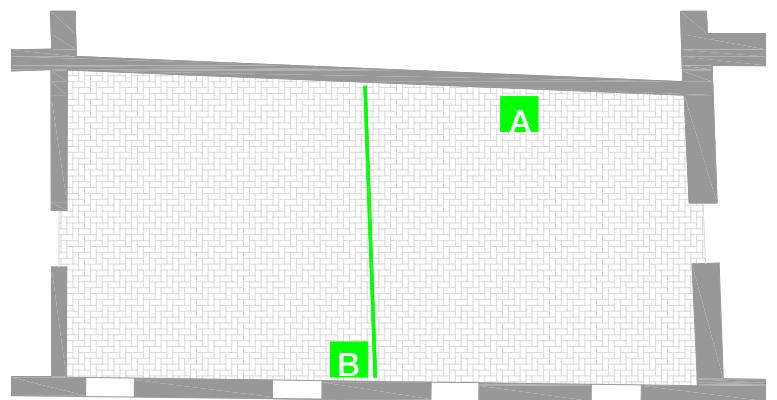


Liquid Cat :: Mesh network



A net cuts a room in half. The network is woven with a single ethernet cable. The two ends are connected to two computers, hidden in gray pedestals, on either side of the net. The “B” computer has a monitor that reproduces a live video stream from a webcam connected to the “A” computer. The stream depicts a pair of scissors. The only way to reach the “B” pedestal and its video stream is to cut through the network with the “A” pedestal scissors.

Mesh network, 2008, installation,
computer, ethernet cable, iron,
webcam, scissors, safe crash plastic,
dimensions variable



Liquid Cat :: Mesh network



"Liquid Cat – a collective noun that hides the identity of its components – conceived this installation playing on the exhibition's theme, leveraging on the usual elements of the praxis of this collective: distortion of meaning and programmed sabotage.

A net, woven with 100 meters of ethernet cable, blocks the passage through the room: an apt depiction of the invasive presence of information technology and of its eternal contradictions. The cable transmits a signal between two computers but at the same time fractures space and generates a communication disruption. In order to see a video, reproduced on the computer behind this net-work, one has to make a detour up a staircase, a balcony, through the upper storey and back down on the other side of the room.

The net, a metaphorical object bearing its own raw but efficient formal aesthetics, is also the device around which Liquid Cat's performative aggression manifests itself. It's a provocation towards the exhibition theme, towards the artwork as a self-contained system and, finally, towards the observer. Around the net, in the two symmetrical, almost identical, cubes another operating system is deployed: a chain of stimuli, acting forces and contraindications that end up frustrating any attempt of interaction with the work. Insulated in their sealed box, breakable in case of necessity, the scissors provide the potential tool to cut through the net and see the video on the other side. An impossible action as the cutting of the cable would interrupt the transmission of the video. Moreover, the image projected on the other side is a specular double of the scissors themselves, captured through a webcam: a captious balance of relationships that ends up entangling the observer in a vicious circle."

Alessandra Tempesti in A. DEL PUPPO, D. VIVA (ed.), *Palinsesti 2008* exhibition catalogue, Udine, 2008

Liquid Cat :: E70 252exp 100asa



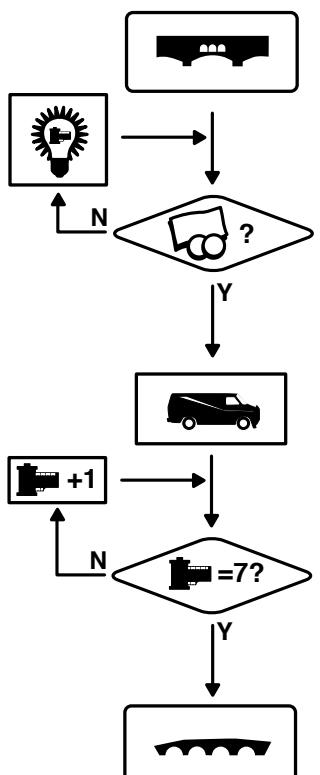
Liquid Cat ventures through the Pan European Transport Corridor X in order to reach Skopje, Republic of Macedonia, where the 14th Biennial of Young Artists from Europe and the Mediterranean will be held between September the 3rd and September the 13th, 2009.

Liquid Cat's project, E70 252exp 100asa, is a road trip from Florence, Italy, to Skopje, Macedonia, in seven stages (Firenze, Trieste, Ljubljana, Celje, Zagreb, Beograd, Niš, Skopje).

Liquid Cat is financing the trip by selling the project in advance. Along each stage Liquid Cat will shoot a full 36 exp. roll of 35mm photographic film. Private or public galleries or everyday people can buy a roll in advance to finance the project, thus becoming co-authors of the artwork.

The final act will be the exhibition of the 252 printed photographs in the Biennial of Young Artists from Europe and the Mediterranean venues in Skopje.

*E70 252exp 100asa, 2009,
installation, 252 c-prints, cm 10x15 each
14th BJCEM Biennale, Skopje, Macedonia*



Liquid Cat :: E70 252exp 100asa

