

# ANGELA MARZULLO

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BORN 08.11.1971 IN ZURICH

#### SOLO SHOWS

2013 Un'educazione 2, Villa et Collezione Panza, Varese  
2012 Home Schooling, Ex elettrofonica, Rome  
2011 Congrès de Libellules, Biennale d'art des Libellules, Geneva  
2007 Makita Strikes Back, Salle Crosnier, Classe des Beaux-Arts, Palais de l'Athénée, Geneva

#### ARTIST RESIDENCY

2013 Radio Picnic, Berlin  
2009-10 Institut Suisse, Rome  
2007 Utopiana, Erevan, Armenia

#### PRIZES / AWARDS / COLLECTION

2013 Home Schooling, Serie de 6 videos, Fonds d'art contemporain de la Ville de Geneva  
2009 Grant for geneva artists, Département des affaires culturelles, Geneva  
2009 Grant for film production, Département des affaires culturelles, Geneva  
2008 Grant for the collectif art laboratory duplex, Geneva  
2007-10 Grant for an artist's studio, l'Usine, Fonds d'art contemporain, Geneva

#### COMPETITIONS WITH EXHIBITIONS

2011 Aeschlimann + Corti Stipendium, Kunstmuseum Thun  
2009 Concours fédéral d'art, Messe Basel

#### GROUP SHOWS

2013 Qui aurait pu imaginer une chose pareille ? Perpignan  
2013 Cherche appartement, Centre de la photographie, Geneva  
2012 Strange loop Gallery, XX, New York  
2011 Satin Blanc, l'ov, CAN, Neuchâtel  
2010 (re-): un-historical documents, Chapman University, Los Angeles  
2010 Imagining Equality: Women's Art and Activism, The Guggenheim Gallery, Los Angeles  
2010 Don't open that door, Istituto Svizzero, Rome  
2010 Accademia delle Accademie, The road to contemporary art, Rome  
2010 The dark side of the pink, Forde, Geneva  
2010 The Swiss Cube 2, Istituto Svizzero, Rome  
2010 L'accumulation primitive, Les Halles, Porrentruy  
2009 I am by Birth a Genevese, Vegas Galerie, London  
2008 Art Chêne, Biennale d'art en ville, Geneva  
2008 L'effet papillon, Centre d'édition contemporaine, Geneva  
2008 Art cannot be unthought, La Rada, Centro d'arte contemporanea, Locarno  
2008 Touriste, Fondation d'entreprise Ricard, Paris  
2006 Orchard, New York

#### FESTIVALS VIDEO

2012 Lucca Film Festival, Concorso Corto, Lucca 2011  
2011 Arcipelago, 19° Festival Internazionale di Cortometraggi e Nuove Immagini, Rome  
2010 Eternal Tour, Khalil Sakakini Center, Ramallah  
2009 ImpaKt, Sorbonne Paris 1, Paris  
2008 Internationale Kurzfilmtage, Winterthur  
2008 Les Etats généraux du film documentaire, Lussas  
2008 Eternal Tour, Institut Suisse, Rome  
2007 Biennale de l'image en mouvement, Geneva  
2007 Passion de l'engagement et des films de Carole Roussopoulos, Cinémathèque Paris

#### FESTIVALS PERFORMANCE

2013 Iron People, Zabrisie Point, Geneva  
2013 Swissnext, San Francisco  
2013 arte & psicologia, sala di S.Nicolò, Festival di Spoleto, Umbria  
2012 Eternal Tour San Paulo, O Servizio Social do Comércio, Brazil  
2012 Feminist International Forum, BAC, Geneva  
2012 être / vu, Ex – Machina, Geneva  
2011 Who's afraid of Performance Art ?, BAC, Geneva  
2011 A bras le corps, Etudes Genre, Université de Genève  
2011 l'emiliEFest, Festival de Films Feministes inédits, Spoutnik, Geneva

#### PUBLICATIO

2013 A bras le corps, Les presses du réel, Paris  
2011 HIC 4, édition dasein, Paris  
2010 Accademia delle Accademie, The road to the contemporary art, Rome  
2010 Artistes à Genève du XV<sup>e</sup> au XXI<sup>e</sup> siècle, Karine Tissot, Editions Notari, Geneva  
2010 Flux News n. 51, "Sur les traces de Carole Roussopoulos", Julia Hountou, Rome  
2010 Turbulences vidéo n. 66, "Sur les traces de Carole Roussopoulos", Julia Hountou, Rome  
2008 Cahiers du cinema n. 630, "Image activiste", Nicole Brenez, Paris  
2007 Salle Crosnier, Poster, Geneva

#### EDUCATION AND TRAINING COURSES

2004 Postgraduated studies, HEAD, E. Fontanilles, Geneva  
2001-03 Postgraduated studies, HEAD, J.-L. Boissier, Geneva  
1999 Diploma dissertation, HEAD, Geneva  
1998 Diploma, Anselm Stalder, esba, Geneva  
1994-98 Studies, Mixed Media, Sylvie Defraoui, Stanley Brouwn, HEAD, Geneva

#### WORKSHOP DIRECTION

2013 Un'educazione 2, Villa et Collezione Panza, Varese  
2011 Campo d'educazione feminista, Casa delle Donne, Rome  
2010 Work Sex Shop, Institut Suisse de Rome,

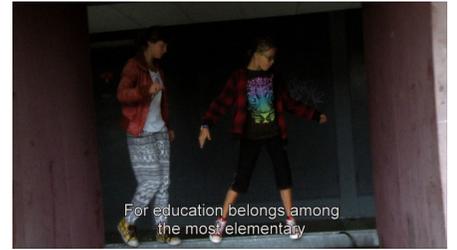
## THE CRISIS OF THE EDUCATION

Is a consideration on education influenced by the point of view of the German philosopher Hannah Arendt, known for her research works on the ideal education, grounded on the coexistence of conservative principles with the modernity.

The reality of this project is anchored to the modernist décor of the Libellules which I have appropriated with the aim of visualizing the thinking of the writer-philosopher through the surprising contrast between the long building and the presence of teenagers of our times.

video tape, 6' hd video, geneva 2011





For education belongs among the most elementary



they assume responsibility for both, for the life and development of the child



But the world, too, needs protection to keep it from being overrun and destroyed



the child has not been freed



They are either thrown back upon themselves or handed over to the tyranny of their own group



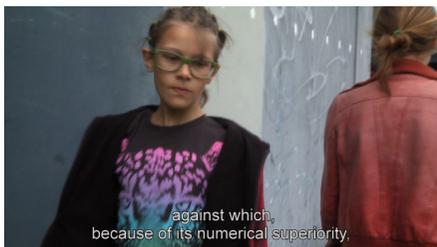
tends to be either conformism



the child against the world, the world against the child.



and introduce it as a new thing into an old world, which,



against which, because of its numerical superiority,

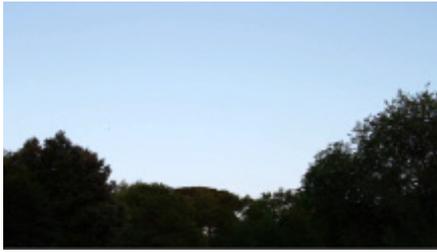


## CONCETTINA

Concettina is a video based on Pier Paolo Pasolini's Lutheran Letters, and on its pedagogical treatise Gennariello in particular. Through the adaptation of some of its excerpts, the work tells of the uncertainty surrounding the life of two teenagers. The video was entirely shot in the parking lot of the Villa Borghese in Rome, which hosted a historical Contemporary Art exhibition in 1973 (Contemporanea '73), and is also a tribute to Luigi Moretti's architecture.

video tape,10',hd, roma, 2010





## TARANTA

Taranta centres around the myth of the Tarantula bite which is particularly vivid in Southern Italy's Puglie region. A pagan resurgence which has survived until the second part of the 20th century, this myth claims that the spider's bite provokes a mental illness that can be relieved, and even cured, through music and dance.

video tape, 15', hd, taranto, 2009

"The tarentulated becomes spider. She becomes the spider within her. Her thoughts become pure rhythm and from her almost mechanical movements come out liberating figures, shot through with desperate shadows. She stands now fighting the spider, imagining herself squashing it, killing it with her dancing foot. Step by step, she searches for balance, getting closer to vertigo following a musical curve that gets more and more vibrant, until total loss of the senses."

salvatore quasimodo, Notes on La Taranta de Gianfranco Mingozzi, Italie 1962

"Les devenirs animaux ne sont pas des rêves ni des fantasmes. Ils sont parfaitement réels. Mais de quelle réalité s'agit-il? Car si devenir animal, ne consiste pas à faire l'animal ou à l'imiter, il est évident aussi que l'homme ne devient pas réellement autre chose. Le devenir ne produit pas réellement animal, pas plus que l'animal ne devient réellement autres chose. Le devenir ne produit pas autres choses que lui-même. C'est une fausse alternative qui nous fait dire: ou bien l'on imite ou bien on est. Ce qui est réel, c'est le devenir lui-même, le bloc de devenir, et non pas des termes supposés fixes dans lesquels passerait celui qui devient."  
deleuze et guattari, Mille plateaux





## SHORT PEDAGOGICAL TREATISE

This is a staging of Pier Paolo Pasolini's  
Lutheran Letters, Short Pedagogical Treatise,  
My Suggestions regarding School and  
Television.

The video was shot in Lecce's countryside,  
where the author wrote the text in 1971.

video tapes, 6', dv, taranto, 2008





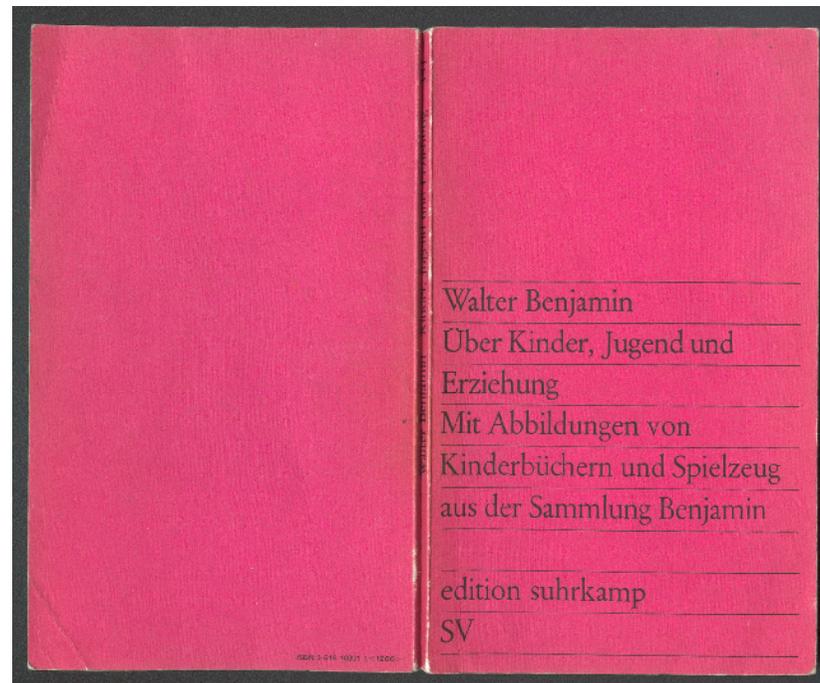
STELLA, PROLETARIAN THEATRE FOR  
CHILDREN

As a starting point, this video takes one of Goethe's plays, in which the protagonists share the same name as the actors playing in the video: Lucie and Stella.

In the first part of the film, we see Stella and Lucie skating and skateboarding around the Vieuxseux estate in Geneva. They progress through this scenery where the architectural aspects are underlined during their whole ride.

Off screen, we hear Lucie reading a part of Walter Benjamin's theoretical text about proletarian theatre for children. Having arrived in a small public square, the two girls find a book: Goethe's Stella. They take it, and because of the similarity with their real names, they decide to play the final dramatic scene where Lucie replies to Stella, the characters of the play.

7', video loop, dvd, geneva, 2006





## PERFORMING

This cycle of video works called Performing revisits several video-performance works (\*1 – \*6) from the seventies. The protocols of these pieces are reenacted in a child's room, by two sisters, aged 10 and 6.

Appropriation, by young girls, of these significant performances underlines the childish source of the actions. Childhood games sometimes seem to serve as raw material to stage adult deviancies.

The video Performing therefore goes "back to the source".

video loop, 15', dv geneva, 2005



#### PERFORMING \*1

Claim excerpts, Vito Acconci, 1971

Vito Acconci presents a three-hour performance where the artist protects the access to 93 Grand Street, blindfolded, armed with an iron bar.

Aggressiveness from this fictional confrontation with hypothetical invaders underlines the psychological relationship between artist and visitor. By defending his territory, Vito Acconci enters into a hypnotic relationship with language and places himself in a state of possessive trance.

#### PERFORMING \* 2

Semiotics of the kitchen, Martha Rosler, 1976

Martha Rosler shows and tells from A to Z the ingredients of a woman's life. While naming several kitchen appliances, she mimes their use in a caricatured way.

#### PERFORMING \* 3

S.C.U.M, Carole Rousopoulos, 1976

This video stages a woman dictating Valerie Solanas's S.C.U.M text to another woman, somewhere in front of the camera we see a television showing war images.

#### PERFORMING \* 4

Art must be beautiful, Marina Abramovic, 1976

This video shows the artist violently combing her hair with a brush in each hand while proclaiming the two sentences in its title: «Art must be beautiful, artist must be beautiful».

#### PERFORMING \* 5

Performer/Audience/Mirror, Dan Graham, 1975

Graham's performance is a phenomenological study of the relationship between a performer and his audience, based on concepts of objectivity and subjectivity. In the first phase, Graham stands in front of the audience and describes himself objectively. In a second phase, he describes the audience in front of him, commenting as he goes on the changes in attitude that his speech provokes within the public. In the third phase, the performer turns around, placing himself back to the audience, facing a mirror, and describes himself, as seen in the mirror; in the fourth phase, without moving Acconci describes the audience as he sees it in the mirror.



#### PERFORMING \* 6

Relation in time, Abramovitch et Ulay, 1977

Abramovitch and Ulay are sitting back-to-back, naked, hair plaited together from behind in a single braid.

Soundtrack

Kathy Acker's lecture, recorded at the Festival de la Bâtie, 1997, excerpts from the book Pussy King of the Pirates.

\*1



\*2



\*3



\*4



\*5



\*6

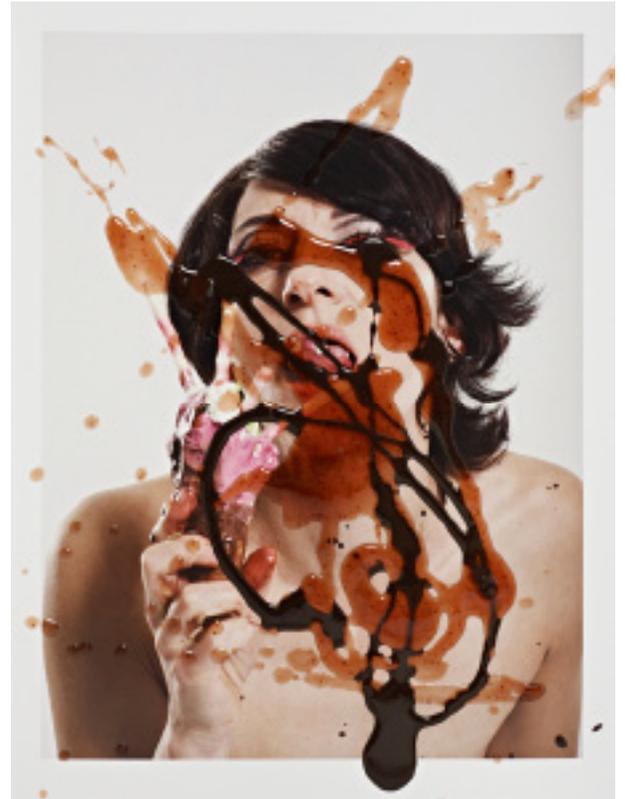


## GELATO

The protocol for this series of images consists in preparing a different ice-cream each time, in order to overpaint the photographic self-portraits.

ice-cream in different tastes,  
digital photography, inkjet  
printing, pearled photographic paper, 92  
cm x 122.5 cm, rome, 2010





## **MAKITA TEMPERA**

Makita throws eggs filled with pink and red tempera.

A fresco is drawn as large splatters are superposed.

The egg as symbol of fertility becomes the tool for painting and is transformed in a bomb of colors, a reference to some forms of political activism.

device

100 eggs filled with a mix of pigments, eggs, and linen oil.

live performance, 30'

Who's afraid of Performance Art ?,  
BAC, geneva, 2011





## MAKITA SPRING FESTIVAL

In April 1959, the artist Meret Oppenheim organized a performance in Bern she called Frühlingsfest (Spring Festival). The original work consisted in a young girl lying naked on a table decorated with wooden anemones, her throat and face covered with golden paint. Meret Oppenheim arranged different foods on various parts of her body, and then some of her friends were invited to eat the food arranged on the girl's anatomy.

On August 28th 2012, in the SESC Consolação's Sala Moebius, eight performers are dressed in tow-piece swimsuits specially, created for the occasion in a workshop with the Consolação's public, a Brazilian fashion designer and artists in a collective work. The bikinis are produced with a crafting technique of Portuguese origin, the crochet.

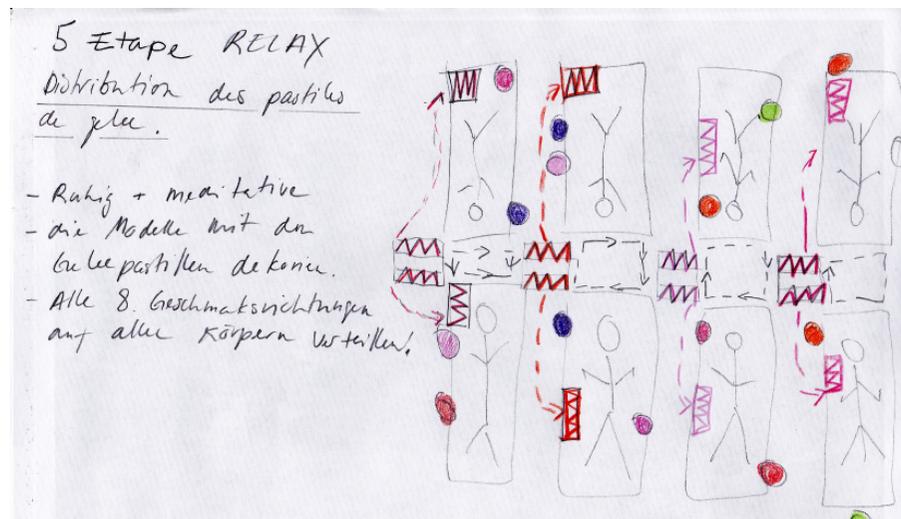
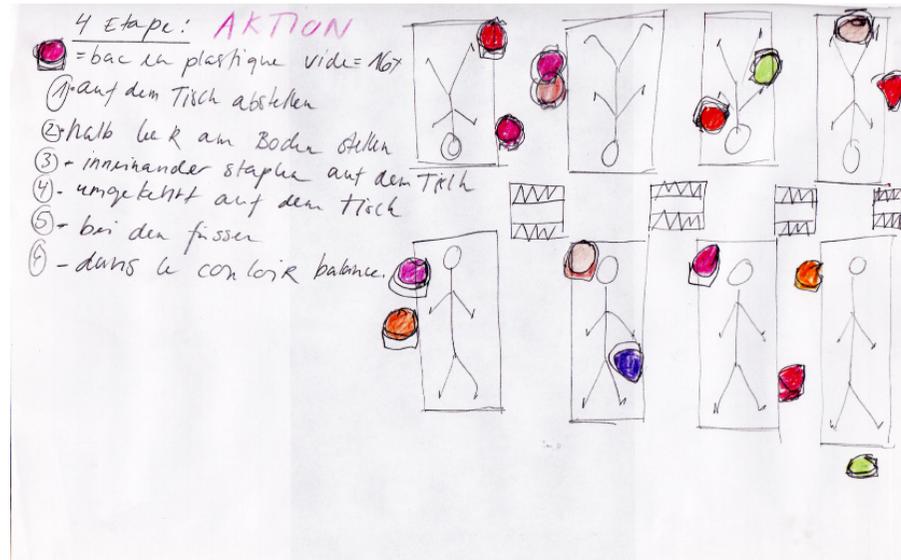
Their hues are adapted at will to the bodies' color tones, while the performers are arranged on human-sized pedestals, covered by flashy multicolored plastic tablecloths. A series of edible jellies of all colors is put on their bodies, live. They evoke different aspects of Brazil's agricultural history and put certain

Brazilian economic and social circumstances into perspective (colonization, slavery, immigration, naturalization, industrialization, hybridization). Some of the food chosen : pineapples, cacao, coffee, sugarcane, limes, oranges, corn, manioc, passion fruit and soya. Among other things, the work represents a symbolic geography of the different social groups with Brazilian foodstuffs.

live performance 1h  
Eternal Tour San Paulo, O Servico Social do Comércio, Brazil 2012



remake, Meret Oppenheim, Glove, 1985  
Edition for Parkett 4





## MAKITA SHOOTING

Upstairs were a half dozen blow-up dollies mangled into strange shapes, each one having shrunk in pointless collective liposuction into her own meaningful pile. Whores, perhaps, heaps of whores. Of course in the other window, the one that opened up onto the street, Angela herself (doilied and sex-toyed, untoyable with, though) was what I had first seen.

So downstairs there was a paint gun with a peep-hole to look at the plastic carnage. Filming with the same gun all go-proed up, every evening Angela had shot to death her blow-up dollies. Blown them away, pooh! pooh! pooh! flowering pink and flaming orange, hello kitty! good-bye barbie! and heaps of whores on the floor. But between the time they took a shot of paint-ball bullet on their tender plastic skin and the moment their virtual lungs expended a last breath, they danced. Not smooth and silky, like ballerinas, not stark and sultry like flamenco dancers, not salacious and sexy like teen-porn-singers, but danced like bodies dying in slow motion, the gunner thinking "dance, dance, dancing queen" but saying nothing. And then when enough dancing was done, they lay where they fell. In heaps. I could have cried.

Later that evening, I met a young guy at a cabaret. I told him I had gone to Angela's show, and he said "oh yeah", he liked what she did, but this time, well hey, "it was a bit violent". Ow! That hurts. What can possibly be violent by showing some bits of plastic being shot? Little lad, I ask you, what is the pain that you feel? I challenge you to even find a speck of legitimate pain apart from that of guilt. Again the anger.

video performance 20 min.

videoe camera go pro, paintball tpn

espace Labo 2013, Genève





### MAKITA PULLS THE STRINGS

The performer presents herself with her penis hidden between her legs.

Then she takes it out...

Makita moves her arms along her body, making the penis move up and down.

The performer dips her penis into the paint and starts the action-painting.

When the painting is finished,

Makita opens the bottle of champagne. She sprays it over the work and drinks the end.

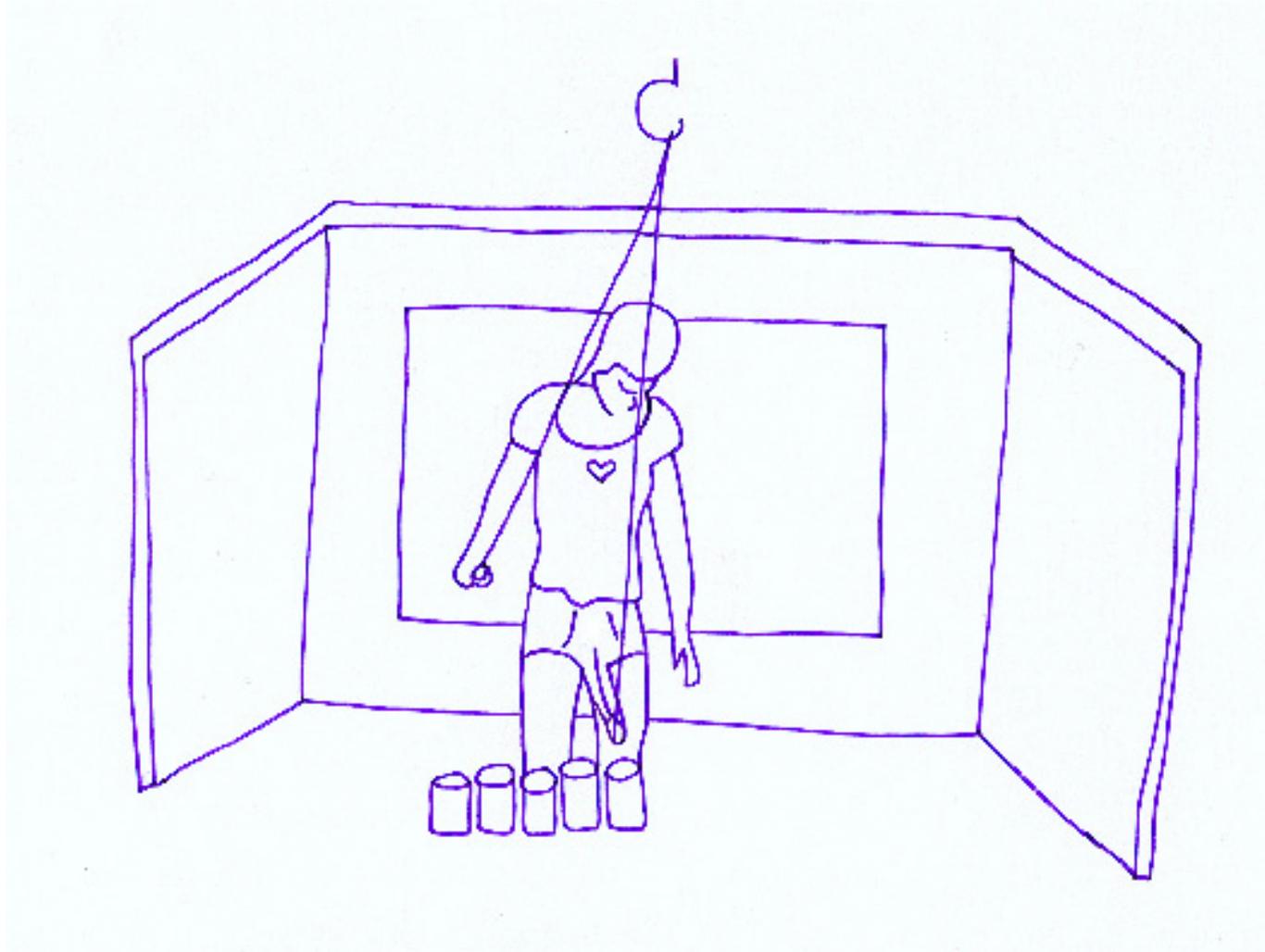
#### device

a white canvas (50 cm x 70 cm) fixed to the wall; five pots of paint (red, green, yellow, blue, white). the pots lay on a white pedestal in front of the wall.

a hook fixed to the ceiling, with a string connecting the performer's left hand to her penis-panty. a bottle of champagne.

live-performance 30'

villa du parc, annemasse, 2006





## BODYBUILDING

Bodybuilding presents a romantic-pornographic performance, rhythmized by the sound of a remixed traditional pizzica which drives Makita, the performer, into a trance. Bodybuilding is a perineum muscle training through the use of a dancing spider device. Pizzica is traditional Salento dance, of the tarantella family.

edition 15 copies, centre d'art contemporain, porrentruy, 2010

video, 2', geneva 2010



## NUDE DESENDING A STAIRCASE

Take on the classic theme of Duchamp's nude descending a staircase, with an Eadward Muybridge citation. One minute long video loop. Makita takes the same steps as Muybridge's female model by deconstructing her movements in several freeze-frames, in a manner similar to the 1912 painting by future Rose Selavy.

video loop, 10', hd

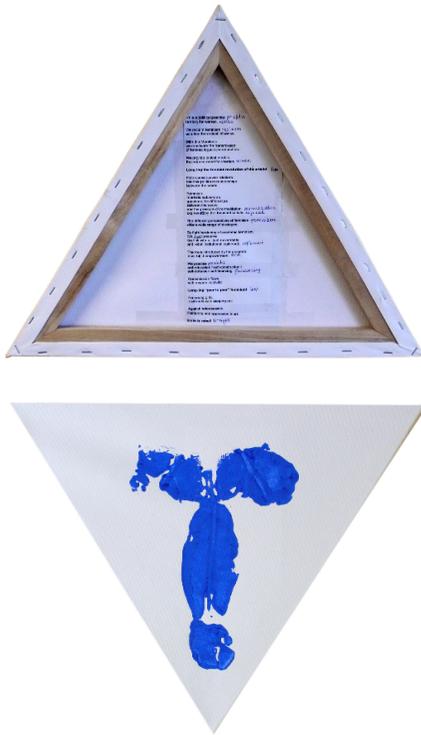
être / vu, Ex – Machina, geneva 2012



## MAKITA BUNNY

Makita recites the “makita manifest” standing on the table. She holds in her hands a triangular painting on which is imprinted in blue “klein” the penis used in the performance « Makita tire les ficelles ». She is wearing a handmade playboy bunny costume. The costume is made of kitchen rags.

live performance, 20'  
Feminist International Forum,  
BAC, geneva, 2012



## MAKITA MANIFESTO

Art is a political practice territory for women.

We reclaim feminism as a key theoretical influence.

With this Manifesto, we reactivate the transmission of feminist legacies in education.

We provide critical models that women need for creation.

Long live the feminist revolution of the artists!

Heterosexist power relations inscribe politics in relationships between the sexes.

Feminism, in artistic subversion, questions the differences between the sexes and the pressure of normalisation expressed by the dominant culture.

The different perspectives of feminism offer a wide range of strategies.

To fight hardening of academic feminism,  
We must preserve the link with militant movements and rebel institutional legitimacy.

The tools introduced by the pioneers must build empowerment.

We practise  
self-education / self-construction /  
self-defense / self-financing.

Transmission flows with anyone involved.

Long-live “peer to peer” feminism!

For young girls, it all starts with sleeping out.

Against heterosexism, Patriarchy and oppression in art.

Unite to rebel!





**MAKITA PISS OFF / SUMMER**

In a bucolic garden in Villa Baron,  
Geneva,  
Makita performs a fountain.  
She pees a powerful stream,  
magnified by the multicolor lighting  
characteristic of contemporary  
installations of historical monuments.

live performance, 1h

Workshop Garden Party à la Maison  
Baron, geneva 2010



### **MAKITA PISS OFF / WINTER**

In the middle of the Plainpalais Rond Point in Geneva, installed on the roof of a small eighties construction, Makita pees on the square. She is lightned in a theatrical way by a spotlight.

live performance, 30'  
Iron People, Zabrisie Point,  
geneva 2013



## MI SCAPPA LA PIPI 02

In this video we follow a woman, dressed in a man's suit, wandering around the UN, in Geneva. She marks the territorial limits of the international organisation by several pees. During her walk, she witnesses two different kinds of manifestation: the never-ending ballet of the busses bringing tourists and the demonstration of communities asking the UN for attention.

device

photography glued on aluminium 150 cm x 100 cm. video, 3 min, loop, dvd, geneva, 2004





## CHAINSAW

A wooden wall panel closed the entrance of the exhibition hall (Salle Crosnier). Makita stands inside. The public sees the blade of the saw open a round hole in front of him. This circle is drawn by the cone of light of a light-projector on the wall from the inside. The rays of light are projected in front of the public following of the saw cuts. The finished work, the audience enters the space and discover the installation.

live performance 30'

2007 Makita Strikes Back,

Salle Crosnier, Genève'

2007 Point Impact,

Performance Festival, Genève





## THE WITCH

In the video we see Makita as a witch, flying around on her broom.

Through a game of mirrors, the Witch is reflected on the walls and ground.

This multiplication of reflections is increased in the installation which recaptures the structure of the decor.

The purpose being that the projection surface then dissolve into the installation, and that everything becomes reflection. Even the spectator loses his glance in this animated labyrinth

video installation, geneva 2008





## MAKITA'S EVIDENCES

These objects can be defined as “bodies of evidence” : The term refers in judicial terminology to an object useful in the reconstruction of an event or a document which is part of a trial transcripts.

These objects are bodies of evidence because they belong to the performance's dimension. They are the protagonists of the subversive act of Makita -the alter ego performer- in every performance, traces of her absent body.

digital photography, inkjet

92 cm x 122.5 cm, geneve, 2012

