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LET'S SPIT ON HEGEL



This feminist investigation deals with separatism in art. In maintaining that women should keep away from moments of masculine celebration, specifically in the art world, the protagonists renew Carla Lonzi's 1970s feminist discourse, giving it more contemporary impulsion.

Since the artworks that are viewed represent naked women, made by men, the feminist indictment

is visually expressed: the difference between man and woman must be affirmed, and feminist liberation begins by self-affirmation as women. Indeed, the occupation of public space by sculptures of naked women made by men is an affront to these adolescent women on the cusp of exploring the city, of their curiosity about the public domain, of their "coming out" as feminists.

*video tape 10' hd, 16:9,
Geneva 2015*





In other words,



And even to exaggerate
the hold that realism has over them,



and consequently to identify with their aggressor,
which is reality itself.

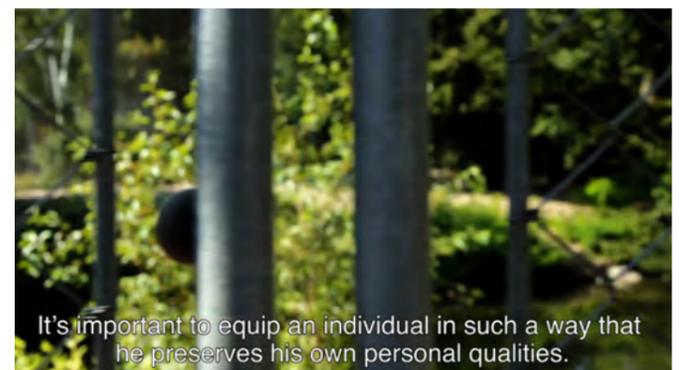
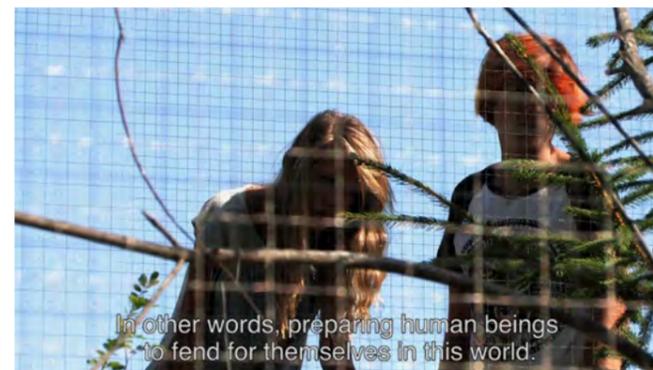
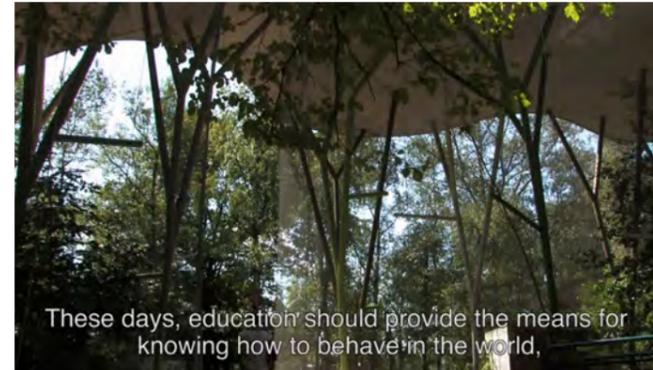
Through the links of a fence in a zoo, eyes and ears are riveted on a discussion between two adolescent girls: education, why? and for whom? The debate is based on Theodor Adorno's and Hellmut Backer's theories "Education for Maturity and Responsibility" 1969, and presents a critique of the anticonformist claims made for the return to a state of innocence. For Adorno and Becker, education must above all enable the formation of true consciousness as support for the goals of democracy.

The young age of the actors,
the enclosure of animals place
the German theorists concepts
in a new light.

How far can the compromise
between adaptation and resistance
go in a world where individual
freedoms are under increasing
threat?

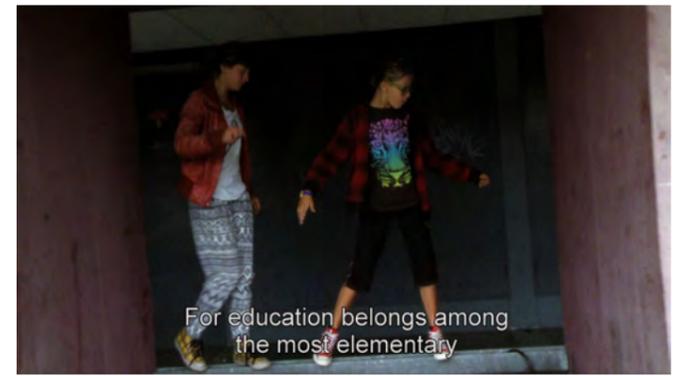
Will the solitary ibex, lying on
the roof of his barn, find an answer
to the problem of adaptation
in the two girls' discussion.

**video tape 12' hd, 16:9,
Geneva 2015**





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 decor 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.



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



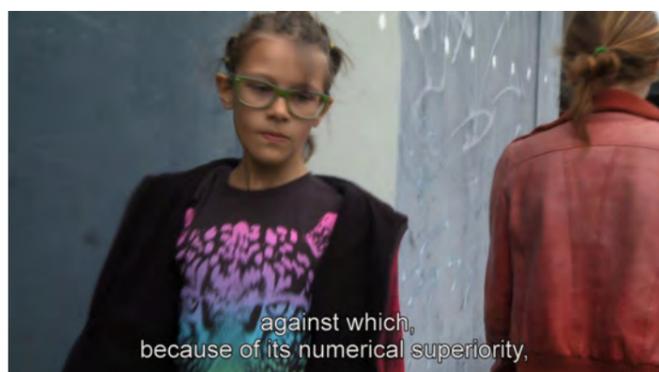
tends to be either conformism



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,

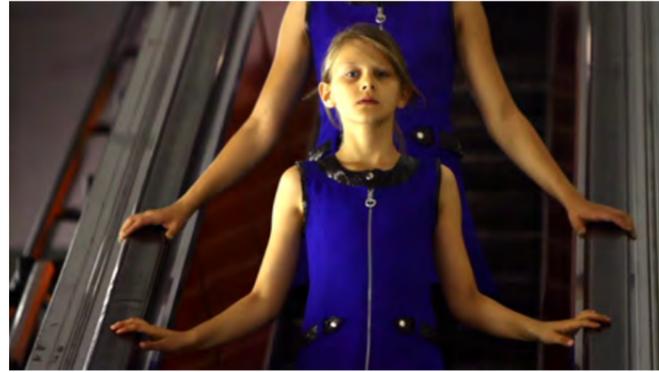
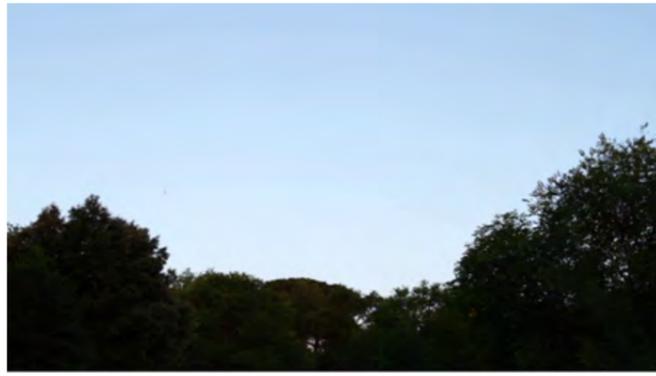




CONCETTINA

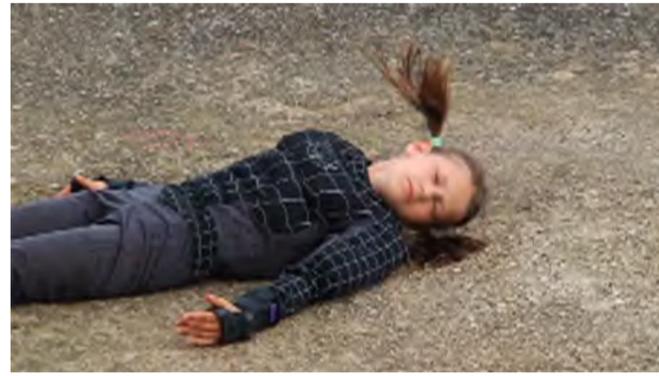
Concettina is a video based on Pier Paolo Pasolini's Lutheran Letters, and on its pedagogical treatise Gennariello in particular. Through the adaptation of some of its excerpts, the work tells of the uncertainty surrounding the life of two teenagers. The video was entirely shot in the parking lot of 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 centres around the myth of the Tarantula bite which is particularly vivid in Southern Italy's Puglia 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.





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.



A proposito della scuola obbligatoria



Là è il nodo della questione.

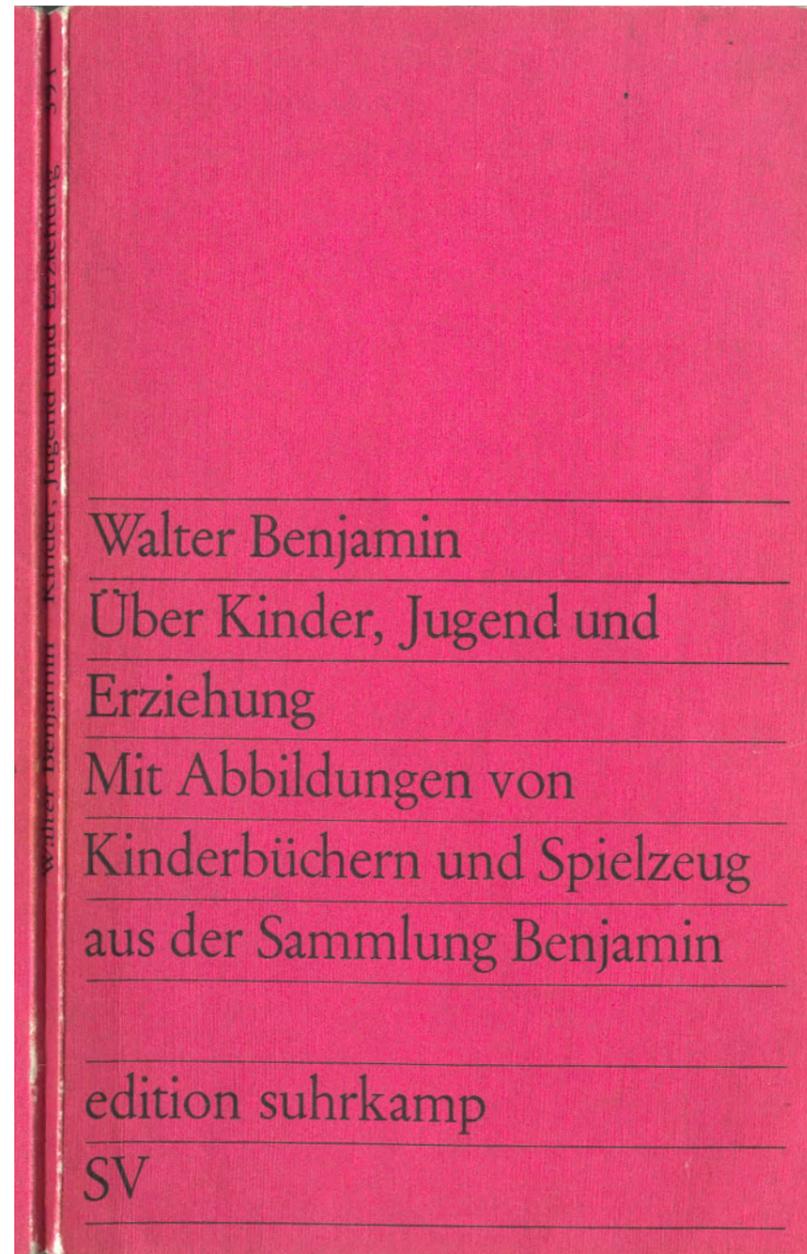


con un codice annesso di sapere-vivere della strada...



liberamente commentata





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 Vieusseux 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.



PERFORMING * 1

Claim excerpts, Vito Acconci, 1971
Vito Acconci presents a three-hours 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.

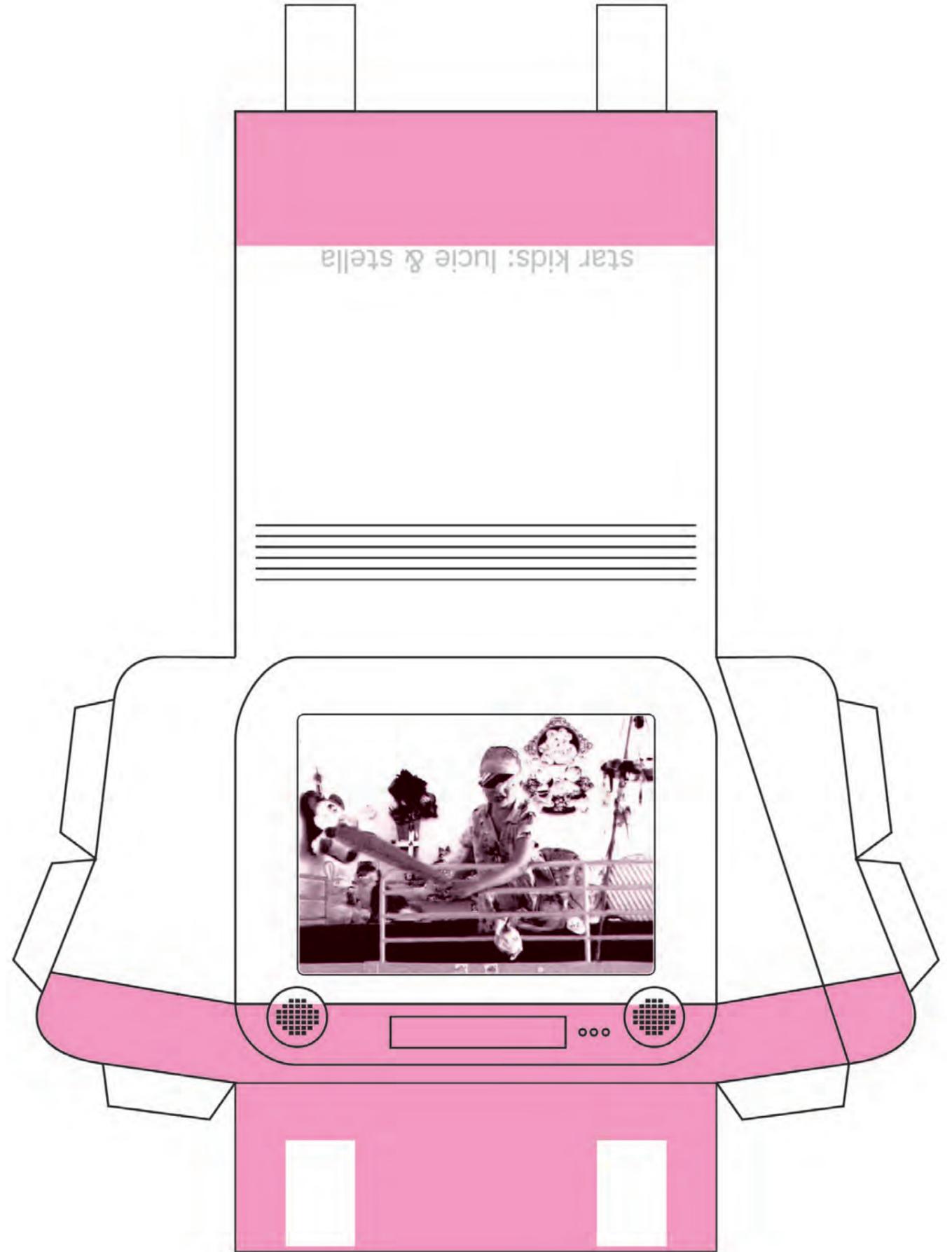
PERFORMING * 6

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*.

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 15' dv, Geneva, 2005



*1



*2



*3



*4



*5



*6





Photography glued
on aluminium

BLACK BLOC 60 cm x 80 cm
DESOBEISSANCE 60 cm x 90 cm
PLANET 60 cm x 90 cm

In collaboration with
Michael Hofer



DÉSŌBÉISSANCE





NE VILLEZ
LISSE LA
COMME VOUS L'AVEZ TROUVE
ARRIVANT



NE VILLEZ
LISSE LA T
COMME VOUS L'AVEZ
TROUVE EN ARRIV
ANT M R



A parody of John Carpenter's *New York 1997*, this video questions a contemporary feminism that seems to have no other alternatives than media-unfriendly activism and dead-end extremism. More and more often criticized for its moralistic positivist and puritanical tendencies the feminist movement fails to reclaim its past pugnacity. In a context in which extremism only provokes media attention, is there only one option left: martyrdom? In co-realisation with Renaud Marchand

Every heart a time bomb



We are going down, we are going to crush!



than this assault against the Twins.



than this assault against the Twins.



We are going to strike off from the map this double penis,



this man's phantasm of double penetration symbol.



We have diverted this phallic device



You will assist to the first radical feminist revolutionary act.



of the mother earth by her liberated sisters.



of the mother earth by her liberated sisters.



We will destroy this oppressive paternalistic symbol



is a historical frenzy architectural phallic erection.



in this forest of penis's pitilessly toward the sky.



Following Air Force One trajectory.





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, Makita herself (doiled 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.

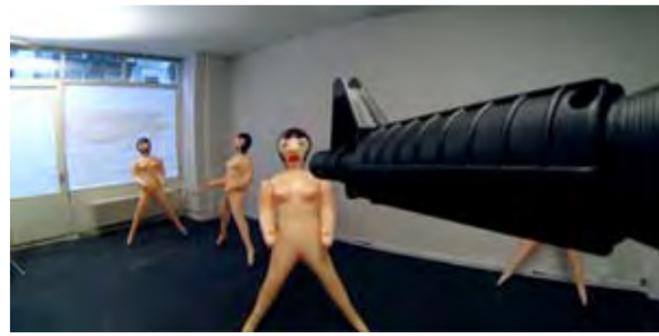
Not smooth and silky, like ballerinas, not stark and sultry like flamenco dancers, not salacious and sexy like teen-porn-singers, but danced like bodies dying in slow motion, the gunner thinking “dance, dance, dancing queen” but saying nothing. And then when enough dancing was done, they lay where they 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’
video camera GoPro,
paintball TPM Bravo One
Espace Labo 2013, Genève*





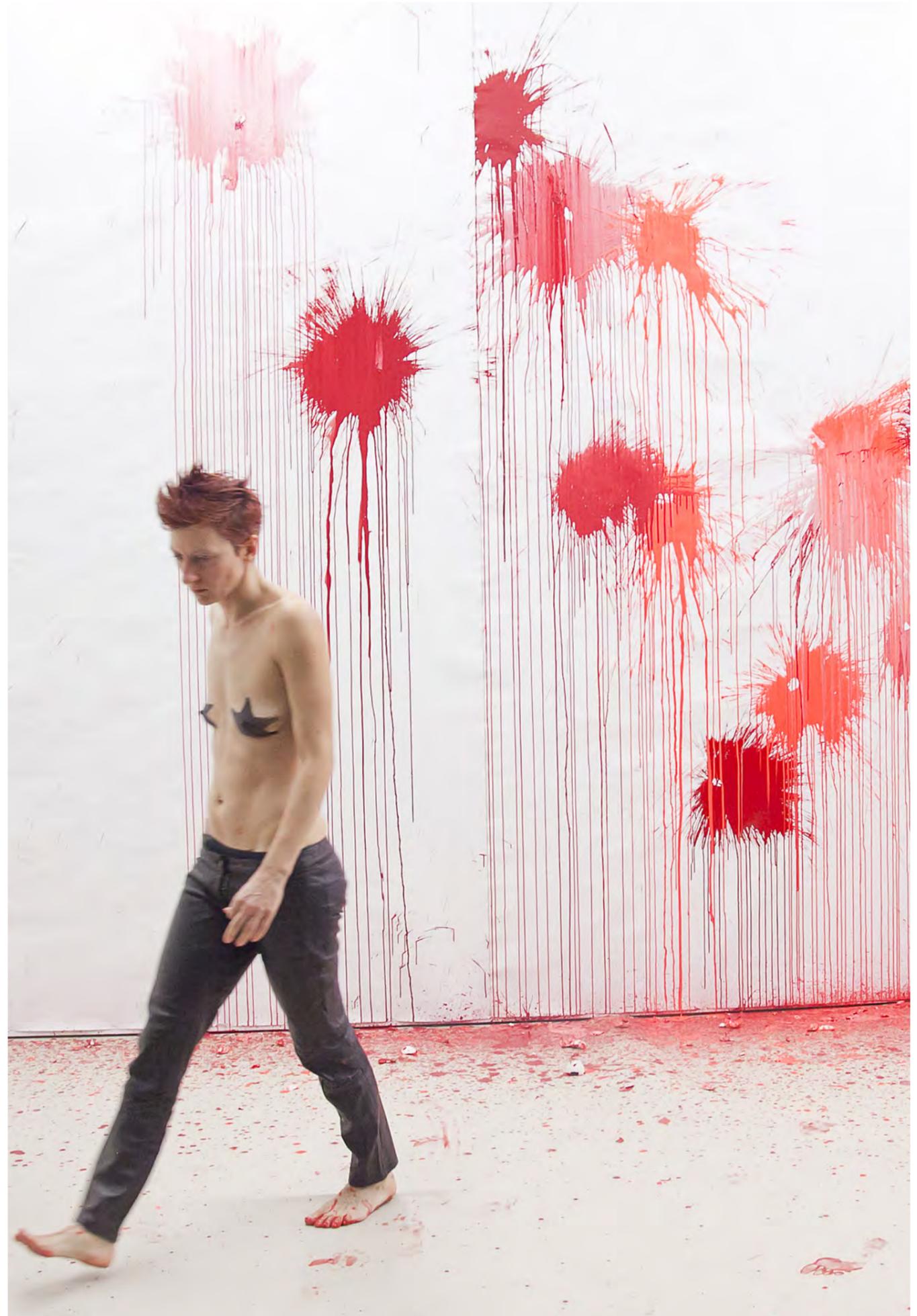
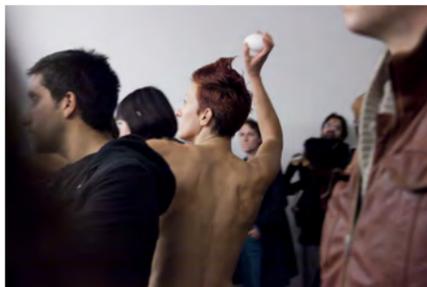


MAKITA TEMPERA

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.

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 PISS OFF / FALL

In “Makita Piss Off”, the urinary act is placed on a pedestal, as the artist sits at a height of about 3 feet off the ground, imperturbably miming a long and magisterial pee, together with sound effects. The haughty artist defies spectators to look on her with disapproval. By migrating from the private to the public sphere, peeing becomes a political act.

***live performance 1h
Hackney, London, 2010***

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

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 lightened in a theatrical way by a spotlight.

live performance 30'

Iron People, Zabriskie Point, Geneva, 2013









The statuette from 1920 belongs to the ethnographic museum's collection in Geneva. A mold was created from the original. Copies were made with plaster mixed with the artist's urine.

Installation

Plaster, urine, height 13,5 cm

Edition 150 copies

Centre d'édition contemporaine, Geneva, 2008





MI SCAPPA LA PIFI 02

In this video we follow Makita, 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.

**photography glued on aluminium 150 cm x 100 cm
video, 3' dvd, Geneva, 2004**





MI BODYBUILDING

Bodybuilding presents a romantic-pornographic performance, rhythmmed 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.



NUDE DESCENDING 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 Sélavy.

**video 10', hd
être / vu, Ex - Machina, Geneva 2012**



GELATO



Take 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 SPRING FESTIVAL

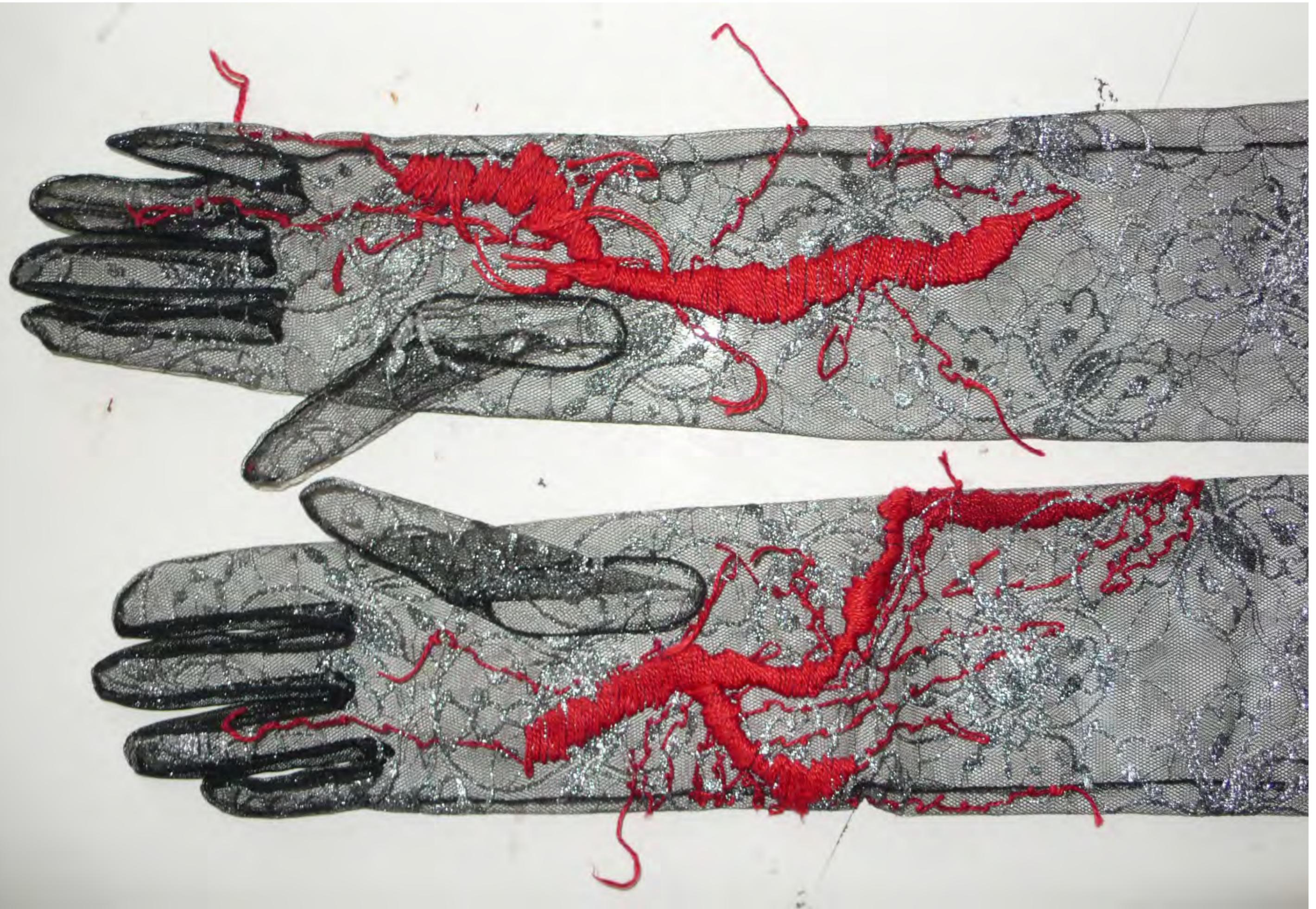
In April 1959, the artist Meret Oppenheim organized a performance in Bern she called Frühlingsfest (Spring Festival). The original work consisted in a young girl lying naked on a table decorated with wooden anemones, her throat and face covered with golden paint. Meret Oppenheim arranged different foods 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 serie 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.

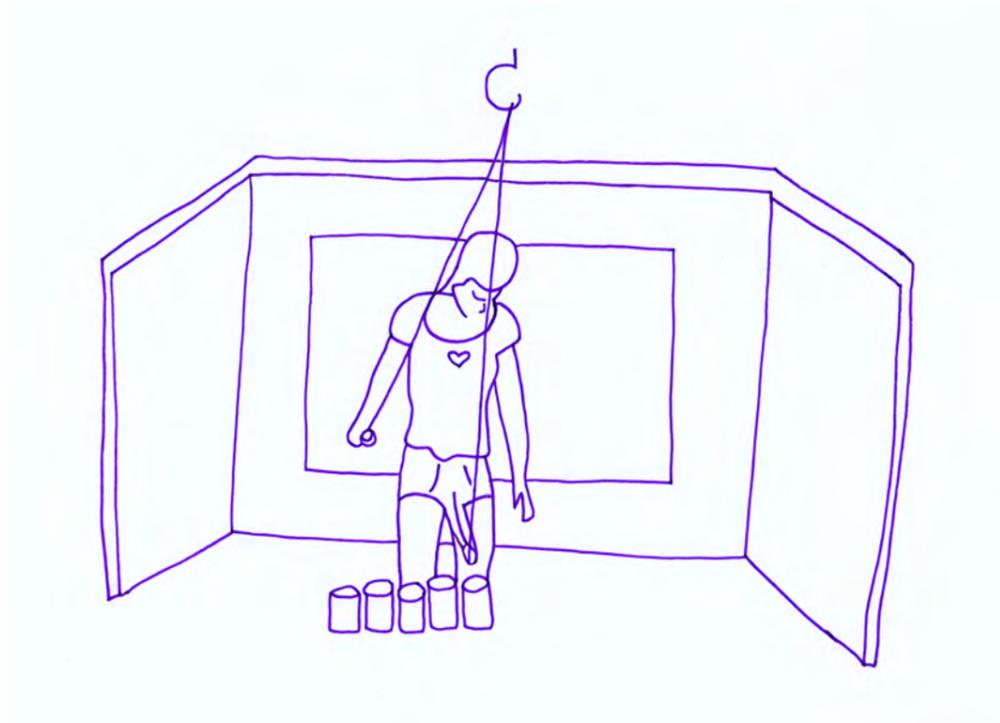
***Gloves are a remake of Meret Oppenheim Glove
live performace 1h, Eternal Tour San Paulo, O Servico
Social do Comércio, Brazil 2012***







MAKITA PULLS THE STRINGS



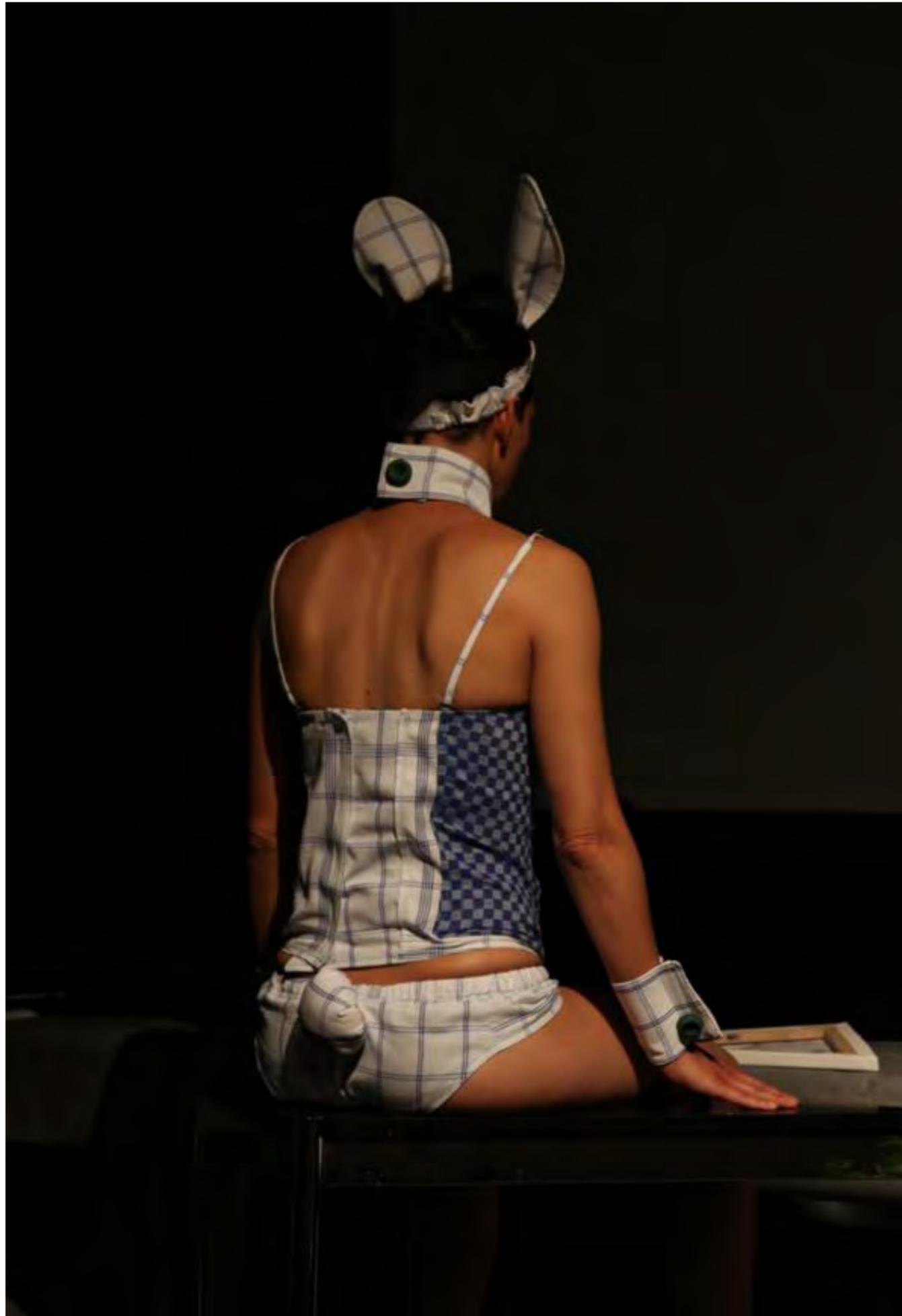
The performer presents herself with her penis hidden between her legs. Then she takes it out... Makita moves her arms along her body, making the penis move up and down. Makita dips her penis into the paint and starts the action-painting. When the painting is finished, Makita opens the bottle of champagne. She sprays it over the work and drinks the end.

***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***



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 pulls the strings”. She is wearing a handmade playboy bunny costume. The costume is made of kitchen rags.

***live performance 20’
Feminist International Forum,
BAC, Geneva, 2012***



***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 practice 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!

art is a political practice *praktis*
territory for women. *nimla*

We reclaim feminism *reclaim*
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. *nimla*

Long live the feminist revolution of the artists! *lin*

Heterosist power relations
inscribe politics in relationships
between the sexes.

Feminism,
in artistic subversion,
questions the differences
between the sexes of normalization
and the pressure of dominant culture *april*

expressed by the dominant culture of feminism *Feminism*

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

To fight hardening of academic feminism,
we must with militant movements *lightness*

the link with institutional legitimacy
and rebel institutional legitimacy *bill*

The tools introduced by the pioneers
must build empowerment.

We practice *praktis*
self-education / self-constitution /
self-defense / self-financing *foundancing*

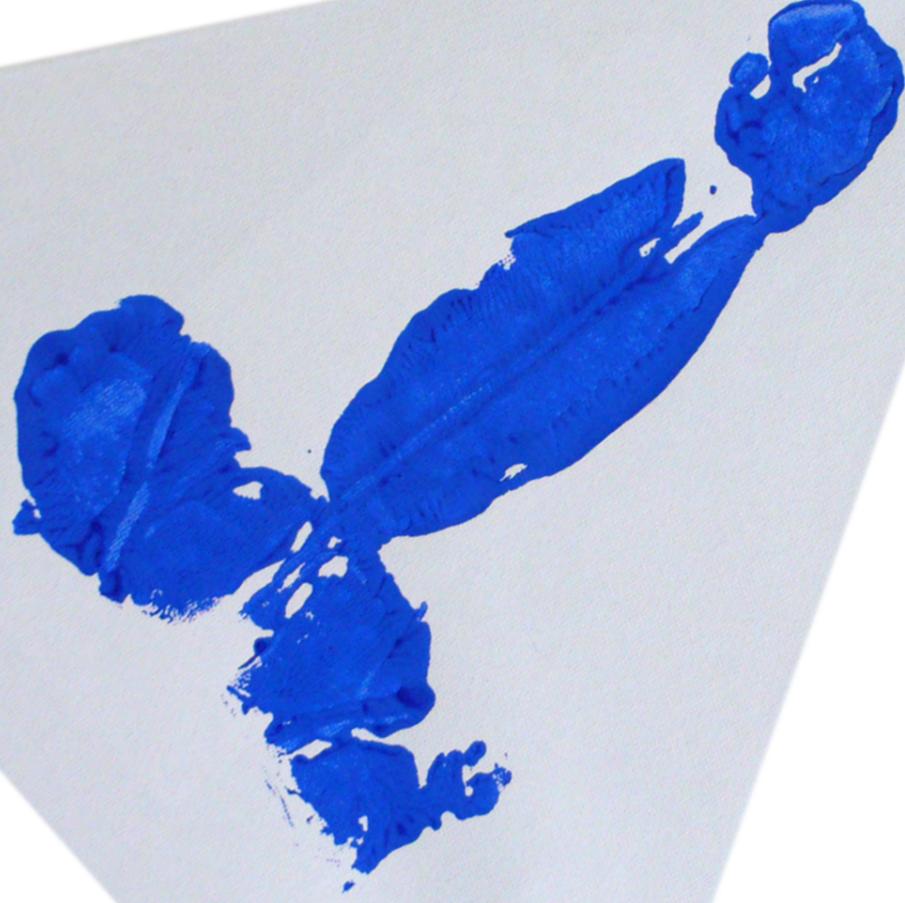
Transmission flows
with anyone involved.

Long live "peer to peer" feminism! *lin*

For young girls,
it all starts with sleeping out.

Against heterosystem,
patriarchy and oppression in art.

Unite to rebel! *ll-night*

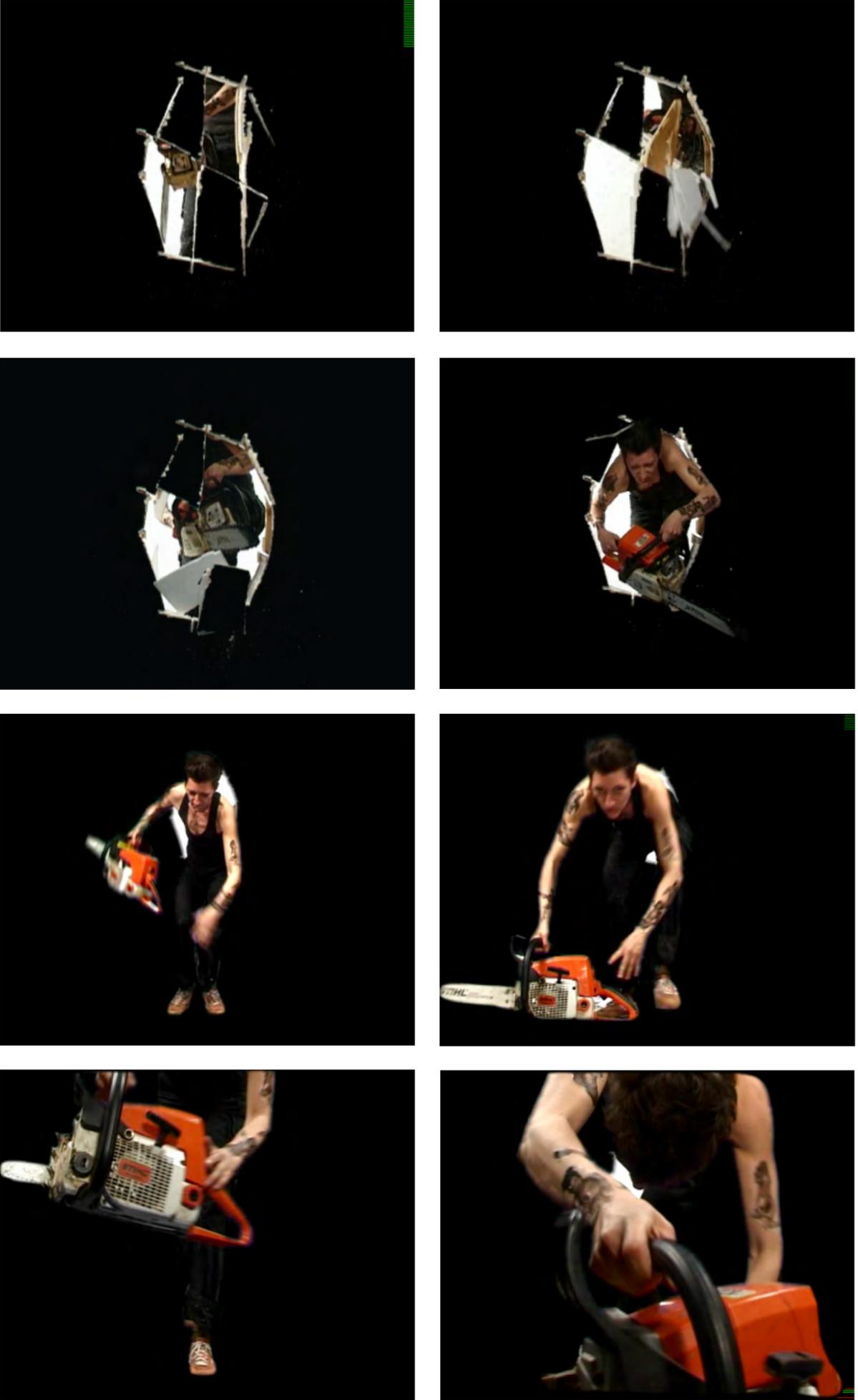
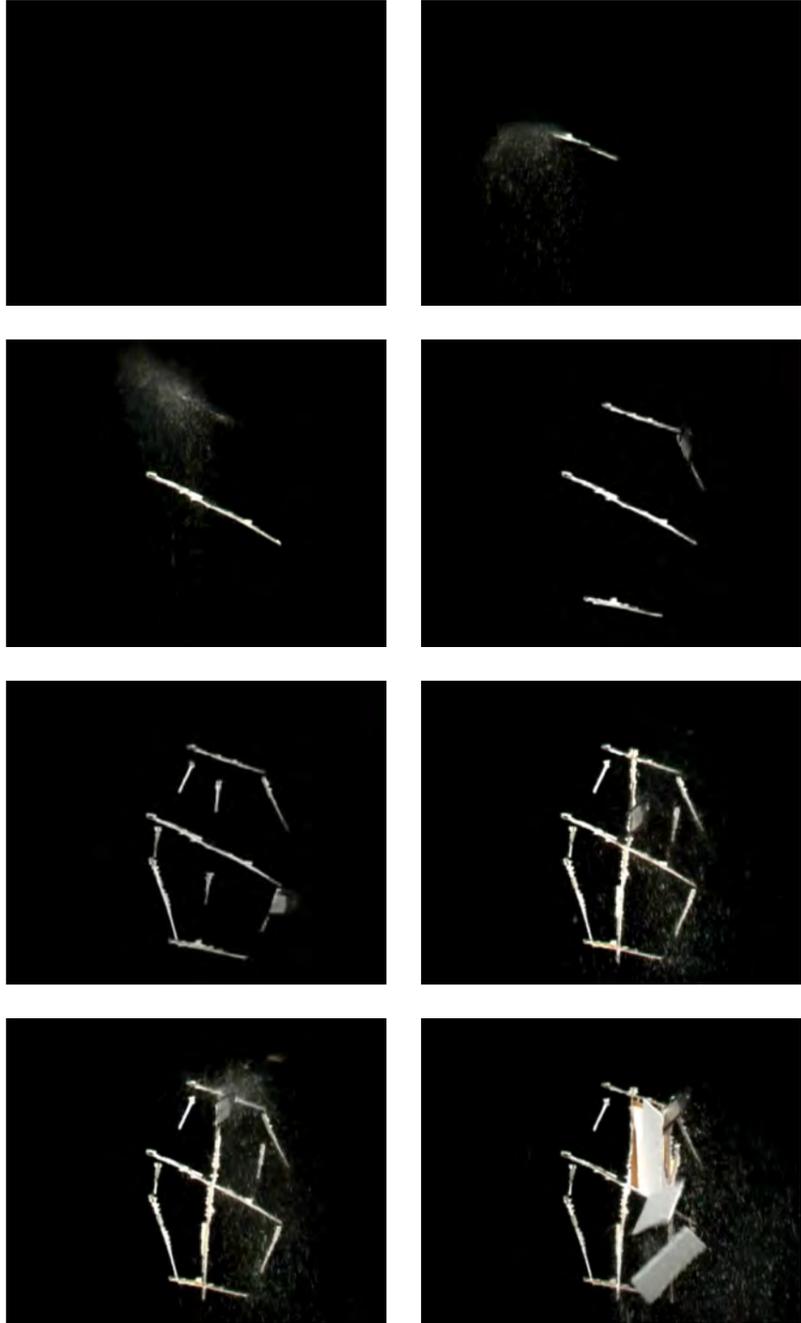


CHAINSAW



A wooden wall panel closed the entrance of the exhibition hall. 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 performace 30',
Makita Strikes Back, Salle Crosnier
& Point Impact, Performance Festival, 2007 Geneva***

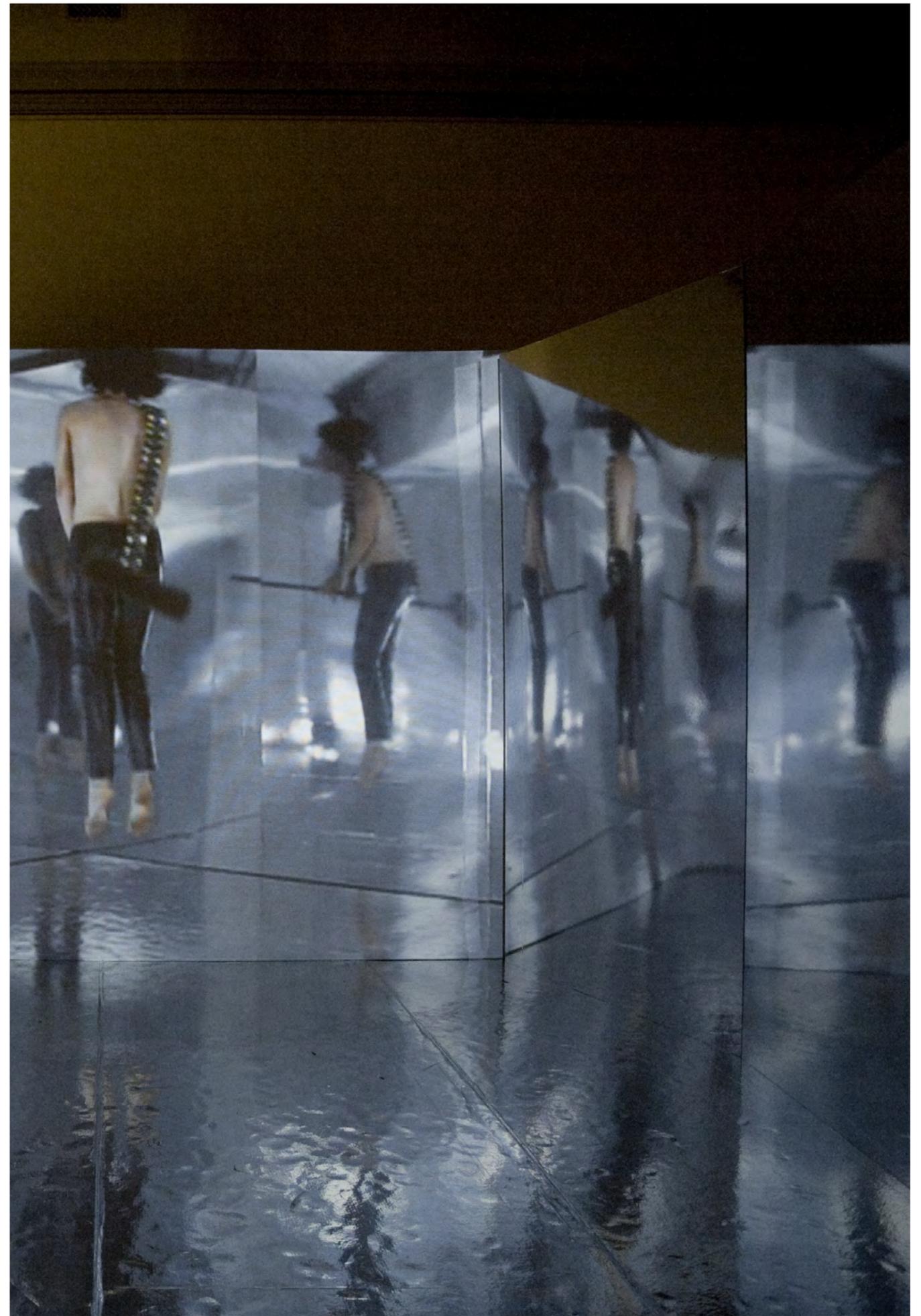




THE WITCH

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,
Makita Strikes Back,
Salle Crosnier, Geneva 2008**









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.





