

MARTA ORLANDO

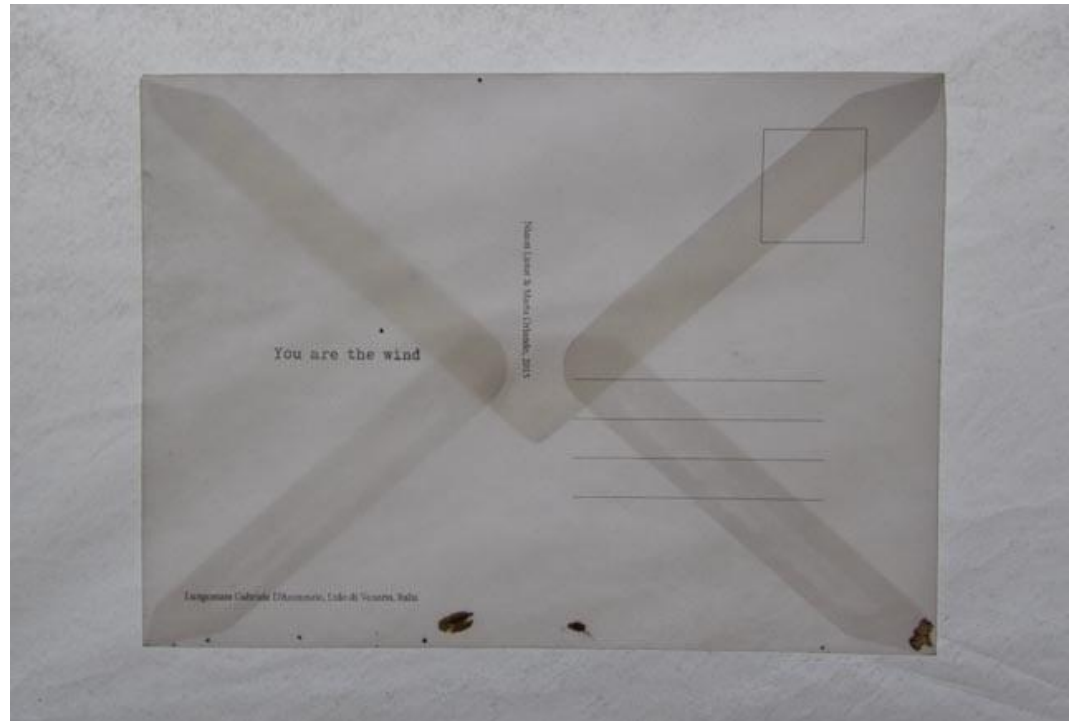
I.R.A.
Independent Republic of Aptang

Flag, 200 x 150 cm, Installation, 2016



Landscape design through birds, collaboration with Ninon Liotet, PPP-Teatro Marinoni, Venice, 2015.





Tattoo session with Douglas Gordon, PPP, Pane per Poveri 72/h, Venice, 2015.

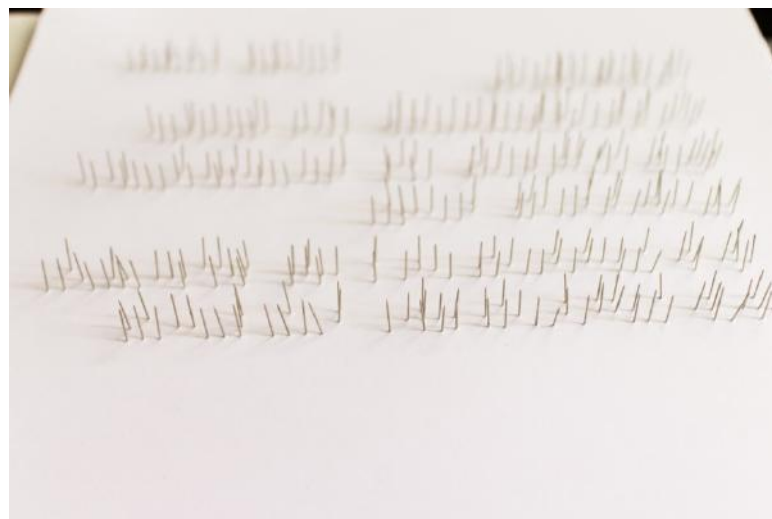
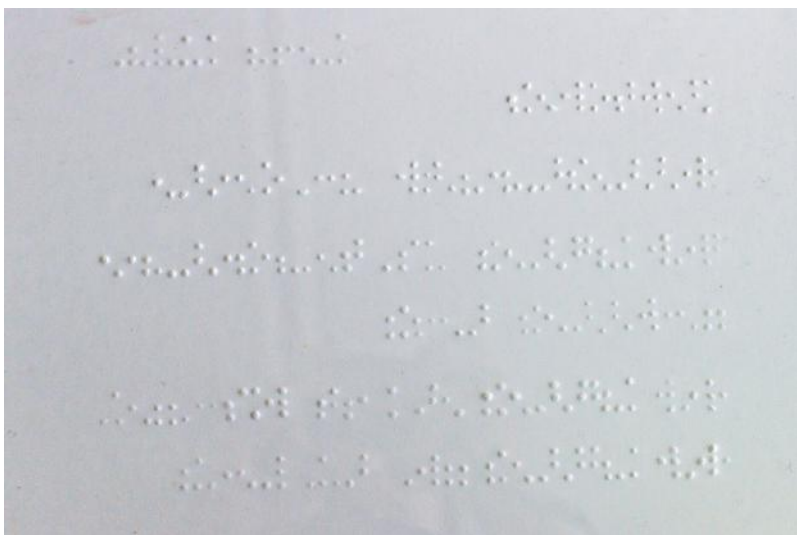
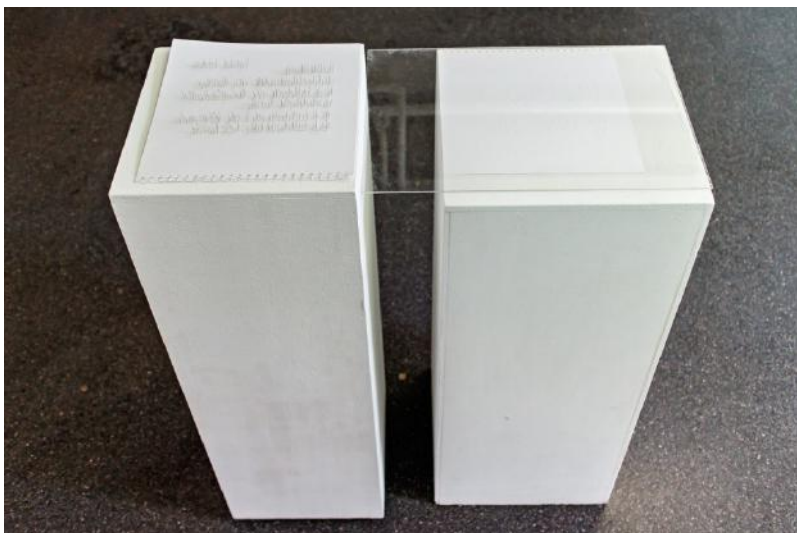


TO TELL FORTUNES BY COTTON MOUTH

Two person exhibition with Ivan Murzin, Husslehof, Frankfurt am Main, 2015.







KILLED AGREE,DIVIDED TONGUE,TWO FINGERS

c-print , 60x85cm, 35x55cm, 2015.



WHEN YOU SAY IT'S GONNA HAPPEN NOW

Installation, acrylic on canvas, 230x150 cm, HD video 16:9 loop. 2015.



THREE WORDS IN A LINE #2

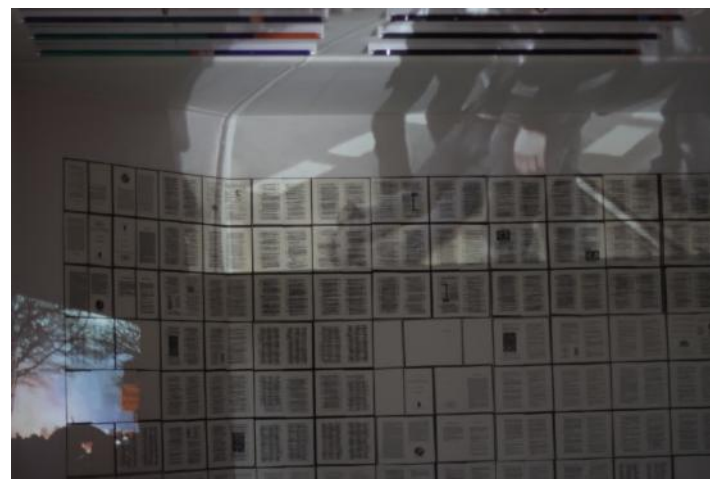
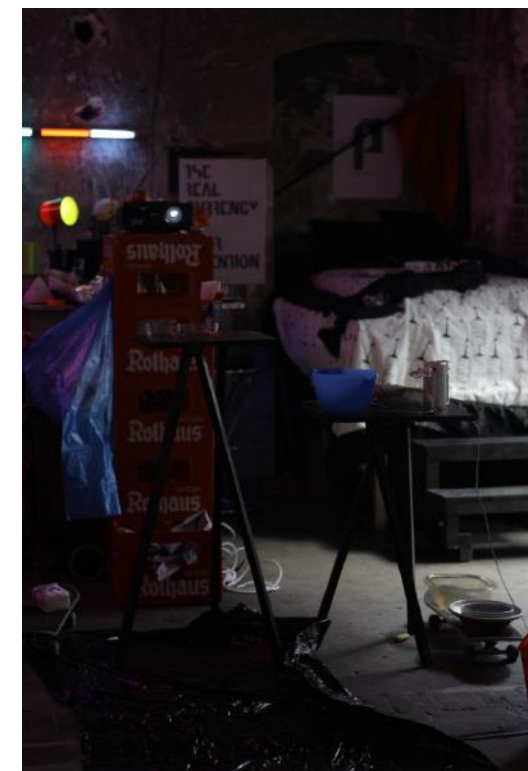
Installation, mixed media, variable dimension, 2015.



TIRAMISU' TUTORIAL

Performance with Liesel Burisch, screening HD 16:9, 2015.





YES? YES. HOW?

video still, full HD, 16:9, 9'00", 2015



<https://vimeo.com/128711309>

THE TREE DOES NOT BEND BUT BREAKS

video still, full HD, 16:9, 9'25", 2015.



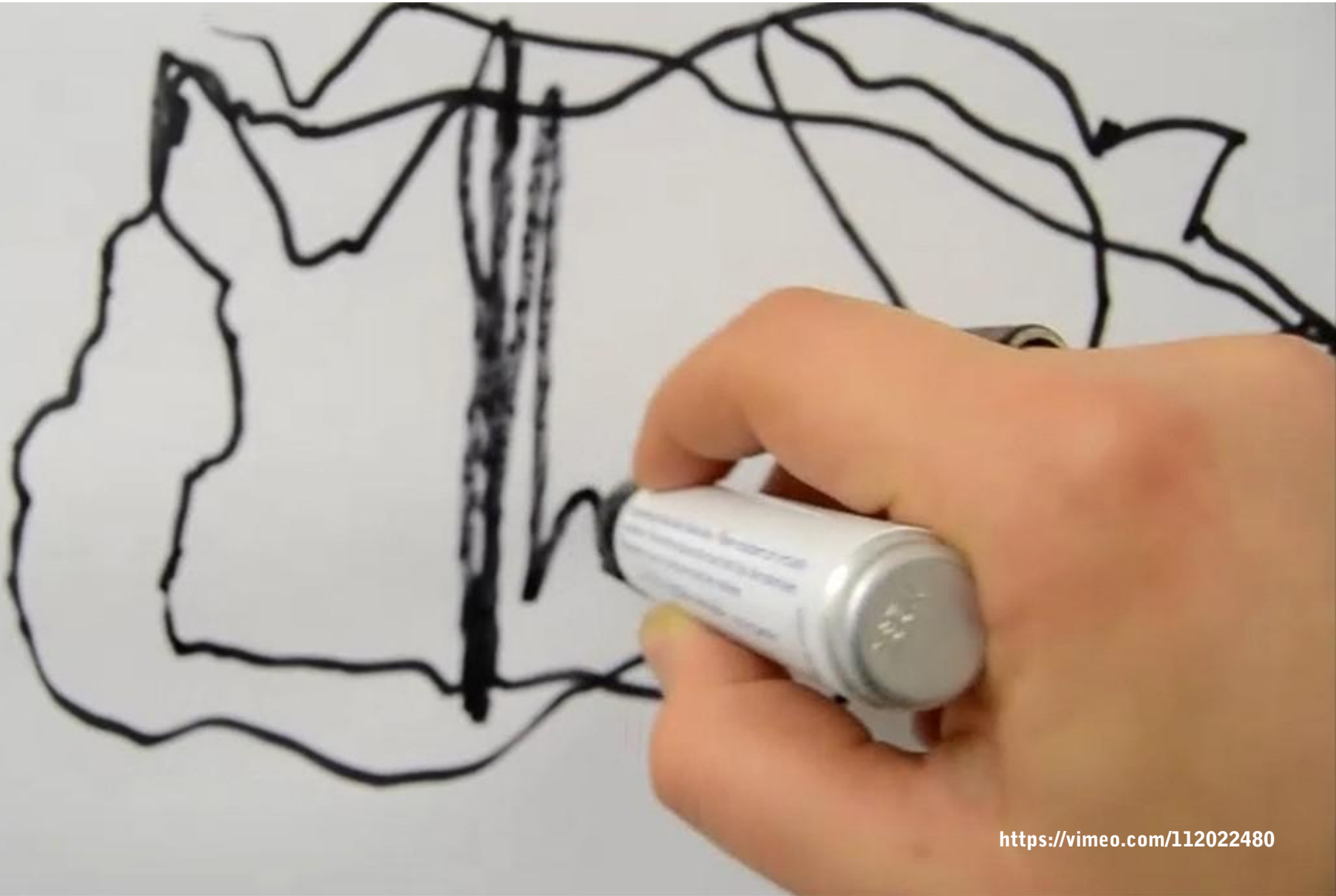
ROCK-PAPER-SCISSOR

video still, full HD, 16:9, 5'03", 2015.

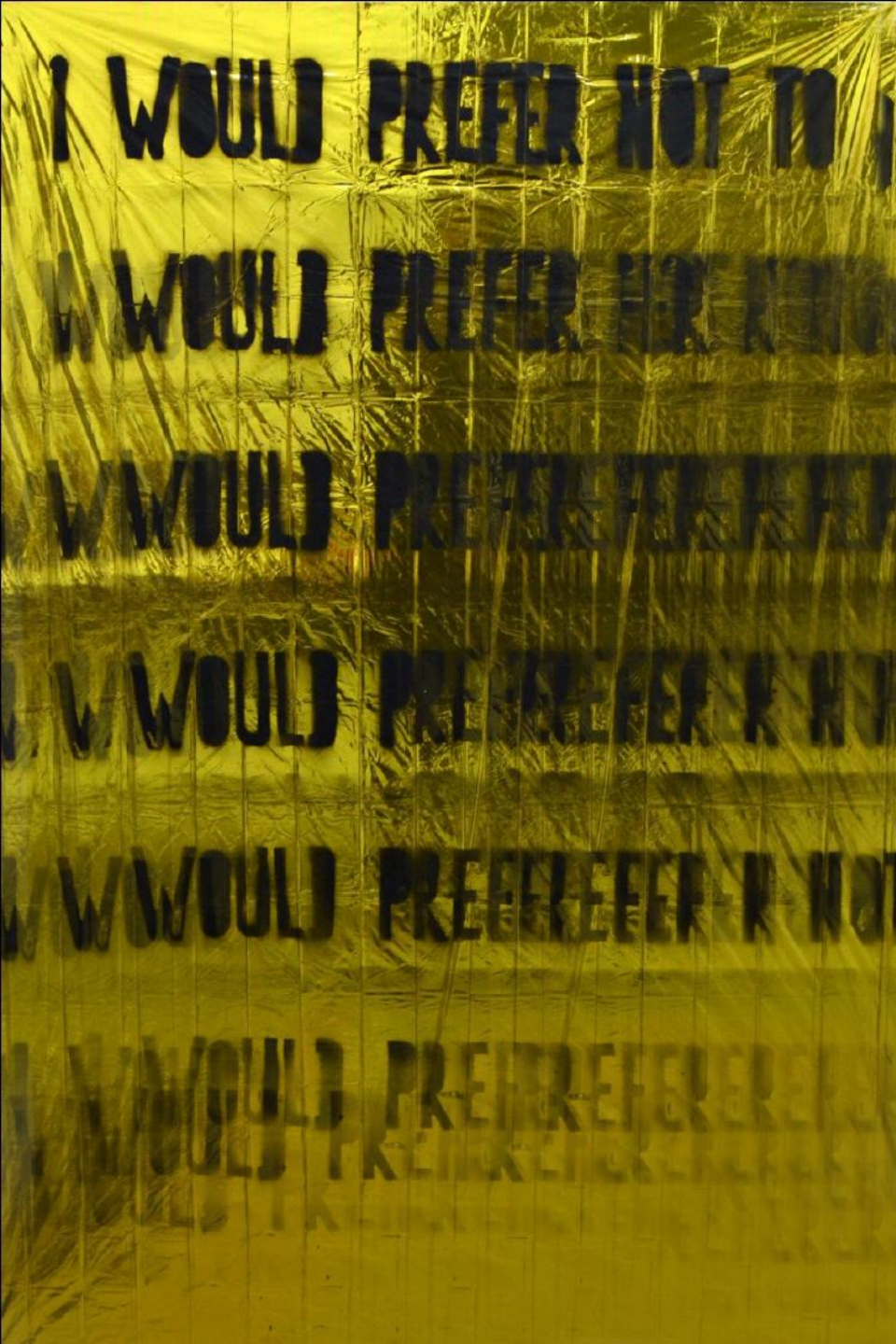


THE HAND IS FASTER THAN THE EYE, BUT EYE CAN SEE IT BETTER

Still from video, full HD , DVD 16:9, 2014.



<https://vimeo.com/112022480>



I WOULD PREFER NOT TO

Stencil spray on emergency blanket
100x 160 cm, 2014.

While recognizing Foucault's admonition that "any attempt to sum up what is going on is bound to be a potentially dangerous distortion", here's an attempt at a slacker profile nonetheless: a slacker could be anyone, regardless of age, who is striving to attain a realm of activity that runs parallel to their desires. This usually entails one big "no", not only to work, but to almost everything that keeps things lumbering along in the same old way. Lacking routines of family and wage labor, it would appear on the surface that slackers are for the most part excluded from the economy. The face is, most slackers rejected society and the social hierarchy before it rejected them. However, slackers are usually on the lookout for an opportune moment to regurgitate it all back in the face of that society in any way that easily presents itself. This is one such moment. What follows could be seen as an outline to the upcoming planning of an eventual slacker manifesto, this version subtitled "Reject first - time will tell if it is worth replacing."

Excerpt from the essay "Slacker culture" by Richard Linklater, 1991

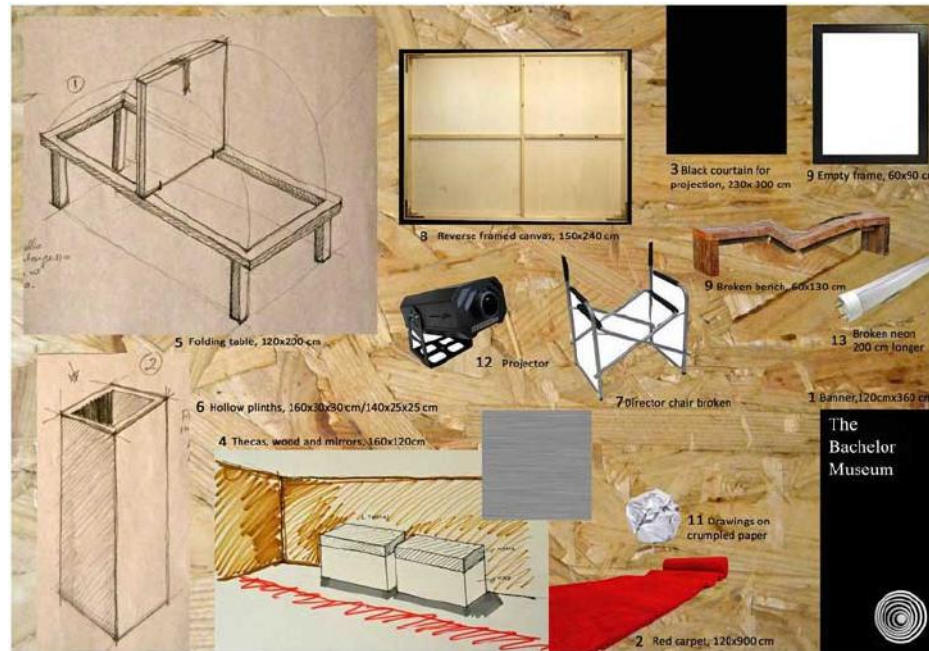
THREE WORDS IN A LINE

Installation, mixed media, variable dimension, 2014

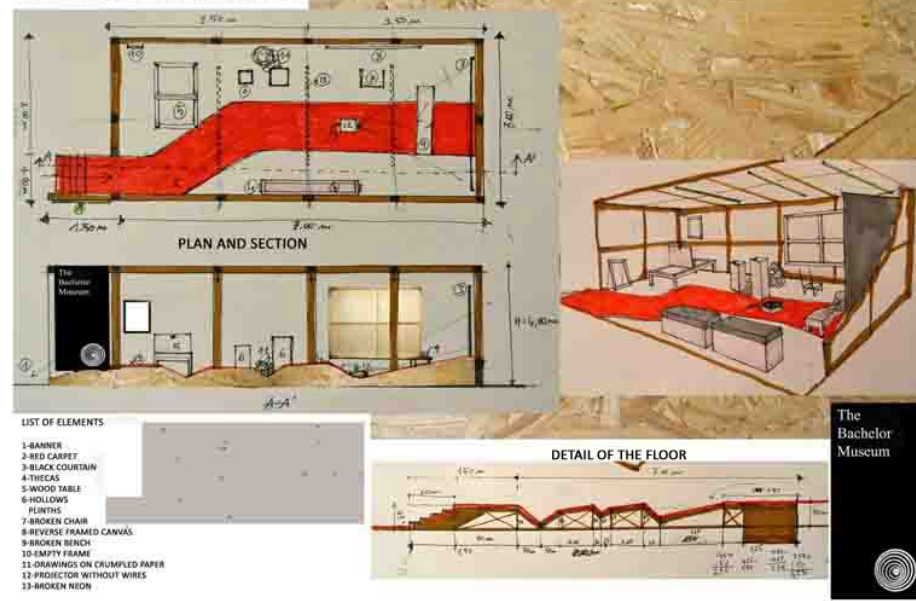


THE BACHELOR MUSEUM

Project, mixed media, 2014



The Bachelor Museum

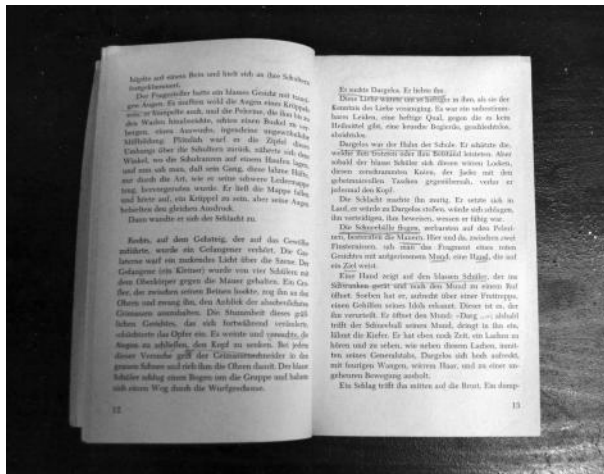


The Bachelor Museum is a site-specific project that involves the construction of a wooden pavilion on an overall 21 sqm area. The museum is not meant to display any work, but a series of defunctionalized media. The idea comes from a reading of Lyotard on Duchamp's Bachelor Machine, (here the reference to the project's title). According to Lyotard, the Bachelor Machine isn't productive, it doesn't create anything that is not already existing, and it's a system closed on itself and autonomous. Moreover, it eliminates the question of the author and the authority. Therefore the objects in the pavilion, which are commonly meant as tools, lose their potential practical purpose the way they're designed, and become autonomous works themselves. The visitor, is lead to wonder about the identity of Art, and will enjoy this space suspended between it's absence and it's appearing shifted in it's meaning.

OH, JUST OH

Mixed media, chalk, concrete, wood, plastic, wax, paper,
installation view, variable dimension, 2014





UNTITLED

Handmade swing, c-print 28x40 cm, intallation view, 2014.



DIE BOURGEOISIE
HAT DEN ZERSTÜCKELT
AUF WENIGEN HÄNDEN KONZENTRIERT

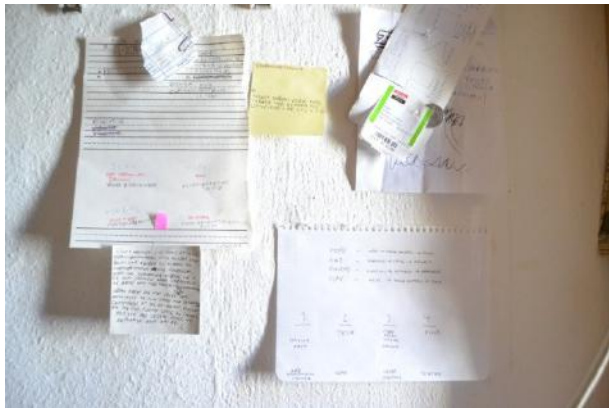
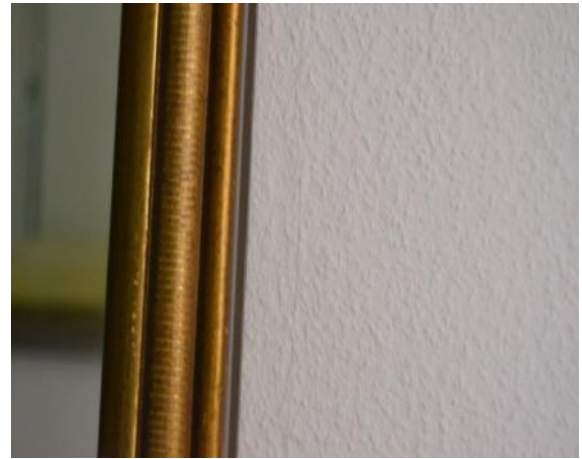
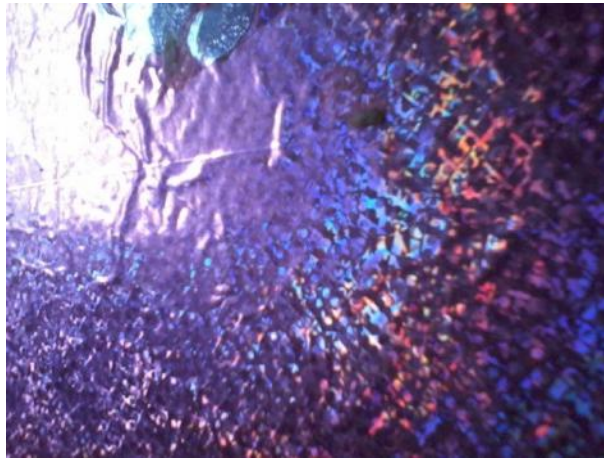
MARKS/ENGELS
MANIFEST

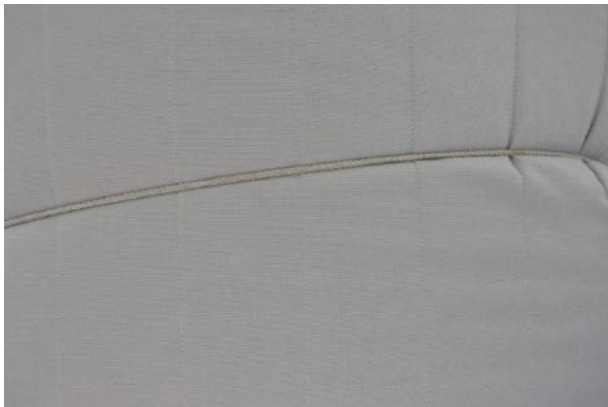
Die Bourgeoisie hebt mehr und mehr die Zersplitterung der Produktionsmittel, des Eigentums und der Bevölkerung auf. Sie hat die Bevölkerung agglomiert, die Produktionsmittel zentralisiert und das Eigentum in wenigen Händen konzentriert.

ICH HABE MEINEN NACHBAR FAST SCHON VERGESSEN

c-print, 40 part of work, 13x18 cm, 2013-14





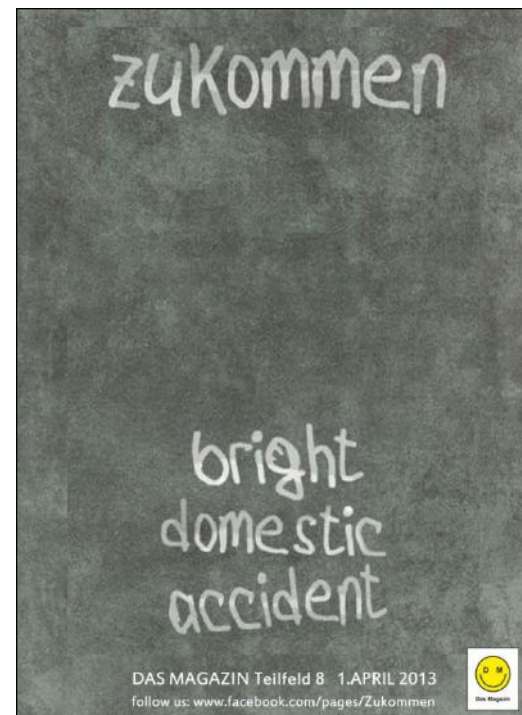


UNTITLED

Chalk sculpture, broken Mdf, pluriball packaging, 40x 60 cm,2012.



Project for sound installation and fake concert, 2012-2013.



ZWIEFALT

Drawing on ripped paper, glass plate, 24x30 cm/ 60x80 cm, 2011.





PORTRAIT OF PAGANINI AS HETEROPHONIA

Site specific sound project - Tower in Mondragone (IT).
Violin, full HD loop, DVD 4:3, 2010.

DIE VERSUCHUNG ZU WOHNUNG

Archive of spontaneous architecture.
100 part of work, c-print on paper, 13x18 cm, 2011.



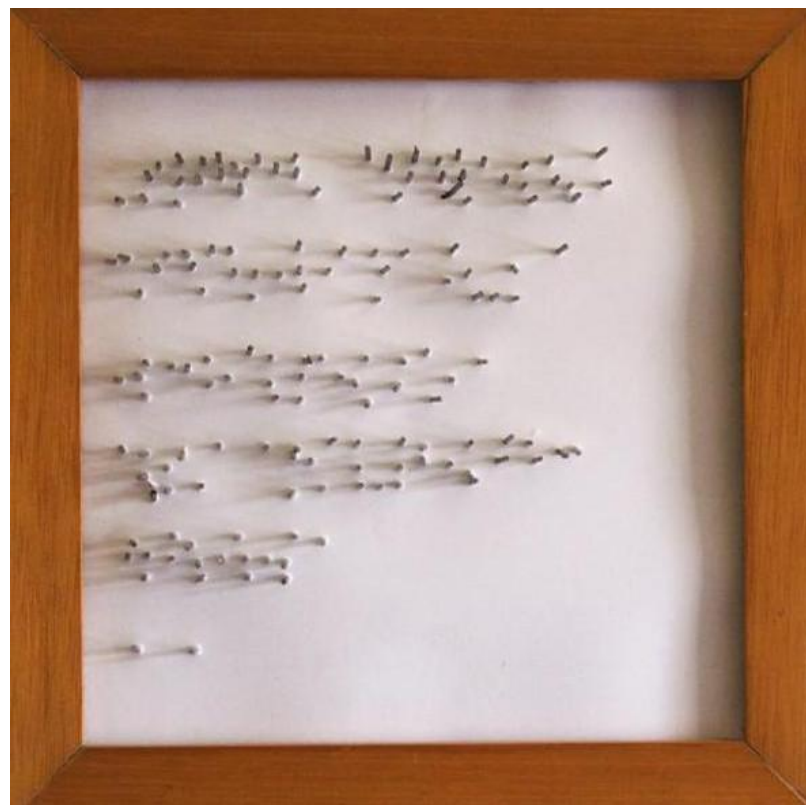
“ICH NEHME MEINE BIBLIOTHEK AUS DEN HOLZKISTEN”

Shelf, selected books, variable dimension, 2010.



FAITHLESSS / PAINLESS

Text written by Braille, glass, nails, 18X18 cm. 2009.



PHASE SPACE

Exhibition view, wood, Rubik's cube, b/w print, 30x40 cm/ 50X60 cm , 2009.



ACCIDENTAL HETEROTOPIAS OF STONEHENGE (DES ESPACES AUTRES)

b/w print, 30 x 60 cm, 2009.



EN The great obsession of the nineteenth century was, as we know, history: with its themes of development and of suspension, of crisis, and cycle, themes of the ever-accumulating past, with its great preponderance of dead men and the menacing glaciation of the world. The nineteenth century found its essential mythological resources in the second principle of thermodynamics. The present epoch will perhaps be above all the epoch of space. We are in the epoch of simultaneity: we are in the epoch of juxtaposition, the epoch of the near and far, of the side-by-side, of the dispersed. We are at a moment. I believe, when our experience of the world is less that of a long life developing through time than that of a network that connects points and intersects with its own skein. One could perhaps say that certain ideological conflicts animating present-day polemics oppose the pious descendents of time and the determined inhabitants of space. Structuralism, or at least which is grouped under this slightly too general name, is the effort to establish, between elements that could have been connected on a temporal axis, an ensemble of relations that makes them appear as juxtaposed, set off against one another, implicated by each other-that makes them appear, in short, as a sort of configuration.

Michel Foucault, Des Espaces Autres, 1984.

PAPER HOUSE (FICTION)

Graphite and acrylic on paper on wall,
wood, kitchen stuff.
Variable dimension, 2008.



CV

·1980, Caserta. (IT)

·Lives and works in Berlin.

EDUCATION:

2014-15 Staatliche Hochschule für Bildende Künste Städelschule
Frankfurt am Main ,Film Class Prof. Douglas Gordon .

2011 Graduate in Architecture.

GROUP EXHIBITIONS:

2015 PPP Pane per Poveri, 72/H, Venice Lido, curated by Viron Erol Vert, Eleonora Meoini, Stefania Palumbo.

2015 "To tell fortunes by cotton mouth" with Ivan Murzin,Husslehof, Frankfurt am Main.

2015 Städelschule Rundgang, Frankfurt Am Main.

2014, "*Se il dubbio nello spazio è dello spazio*" Macro Museum, Rome,
curated by Maria Adele del Vecchio, Nemanja Cvijanovic

2011 "*Da capo a piedi* ,Biennale di Baseline (BN), curated
by Gigiotto del Vecchio , Enzo Battarra

2010, "26 kč", OFCA, Caserta.

2009, "*Scarti fotografici*", Bologna, curated by Serena Scandellari , Viviana Dinacci.

2009, "*Biennialist*", *Biennale di Venezia*, curated by Thierry Geoffray.

2009 "*Emergency Room*" , PAN (Palazzo delle Arti di Napoli), curated by Thierry Geoffray,
Julia Draganovic, Francesca Boenzi.

BIBLIOGRAPHY:

"*Droit de cités*", Paris. Observatory on contemporary landscape, 2009/2010.

WORKSHOP:

"*Incompiuto Siciliano*", with Coloco (Paris), Alterazioni Video (Milan), Giarre (CT) 2010.