

Marco Evaristti, *Polpette al grasso di Marco*, 2006.

"When too perfect, lieber Gott böse.", Nam June Paik.

To fry in his own fat is literally what Marco Evaristti has done in his latest art-piece, called *Polpette al grasso di Marco*. After having undergone a minor liposuction, Evaristti has used his own fat in the preparation of a meal of meatballs. This delicacy has afterwards been conserved in labelled cans and are presented in a context giving a caricature of commercials. As well liposuction as preparation of the meal was documented along with Evaristtis own consumption of the meal, with musical accompaniment by fluxus artist Henning Christiansen.

Corporeal merger between art and its public

The work of art will be open for interpretations of such different nature as cannibalism, sacrament and blasphemy. It draws lines back into the history of art to works and happenings recalling as well fluxus as also Piero Manzoni's *Merda d'artista* and Andy Warhol's *Campbells soup*. In its own way *Meatballs* at the same time pays homage to *Merda d'artista* as well as *Consumazione dell'arte dinamica del pubblico divorare l'arte*, where Manzoni offered the public to eat an egg with his own fingerprint in ink on it.

In this context *Polpette al grasso di Marco* not only offers the hypothetical possibility of eating something of another human being, it is a piece of art one is offered, and thereby the possibility of entering into a merger with the art piece. Evaristti says: *eat me, I am art*, and the art devouring public will finally be satisfied.

As something very important *Polpette al grasso di Marco* also brings into mind new issues and questions when Evaristti cuts off a piece of himself just to consume it again afterwards. As a closed food-chain, the work of art obviously will be seen as a comment on mans survival techniques, among these mans exploitation of other creatures. We consume other creatures and afterwards, for cosmetic reasons, we have a surgeon remove the visible signs of abundance.

Cannibalism versus blasphemy

A comment on the growing industry of cosmetic surgery lies within this work of art. This takes place in the confrontation between different matters of morality evoked by the piece of art. On one side stands the part of the work where Evaristti eats the meal. This part points to cannibalism, a way of conduct that for very clear reasons have been prohibited. However, beforehand lies the event that rends possible the preparation of such a meal: the liposuction. And with it, the science that has made it its focal point to withdraw unwanted fat from the body as well as other beauty enhancing alterations. This self-inflicted change of the looks, that alone stems from a wish for outer beauty, is pure blasphemy. Isn't God the highest of truth and beauty and who are we to question his dispositions? The strength of *Polpette al grasso di Marco* lies in bringing together these two ethical issues. By touching on a prohibition that we would never question we are led to yet another issue, one of great actuality, that is much more un-clarified.

Having the inconvenience of actually undergoing a liposuction himself instead of just cheating using animals fat, is an important element in the way Evaristi works. When he paints an ice berg in Greenland red, *The Ice Cube Project*, 2004, he does it for real. In the same way it is a common feature in his works that their touching on questions and problems in the real world is reflected in the choice of material.

Malou Erritzøe, Art Historian
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