

Nails

Disgusted but still very hungry

Cristiana Cott Negoescu

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The exploitation of natural resources follows a capitalist logic, which is so efficient because we as consumers are part of it. Rarely, however, are we aware of the destructive cycles into which we are fitted. In her performative installation **< Disgusted, but still very hungry >**, the artist Cristiana Cott Negoescu addresses the far-reaching ecological and social consequences of industrial fishing and fish farming. Using an installative, performatively activated setting of processual interconnected stations, the artist simulates problematic aspects of overfishing, industrialized fishing and fish farming. In her works, Cristiana, deals intensively with the systemic flaws of capitalist consumer society. Her performative settings create chains of action that establish a connection in between her work and the audience. Through her interactive script, Cristiana's works reveal exemplarily mechanisms of commercial exploitation. In this invisible area, which is nevertheless an integral part of our consumer society, **<Disgusted, but still very hungry>** is settled. Larger-than-life fish, played by performers, exist a feed factory here, where they process their own species. With the simulation of a dinner table at the end of the production process, the boundaries between humans and animals become blurred.

The hierarchy of who eats whom here dissolves. Cristiana describes industrial fishing and farming as a "system that eats itself." She drastically questions the conviction that fish farming is a more resource-saving option but an option nevertheless. What **<Disgusted, but still very hungry>** reenacts in is the usually overlooked fact that fish farming depends on bycatch from, which is disastrous for the marine ecosystem, but can eventually be recycled as feed for the farmed fish. The artist thus indirectly raises the question of whether we as consumers do not bear responsibility for the existence of this exploitative system. Fish farming stands here as an example of all those systems whose costs and consequences for others are ignored simply because it is cheap and convenient. Cristiana's installative performances often seem unnecessarily uncomfortable. But they address issues and mechanisms that, if we were fully aware of them, would be even more unpleasant. The creation of such situations, which seem awkward from the outside, is an aesthetic means for her to make the viewer think. **<Disgusted, but still very hungry>** copies a cycle that seems absurd, but continues to run because we think there is no way out. Although these performances seem to be interwoven in their own world, they finally help to understand a part of the "bigger picture" that was previously inaccessible.

Text: Marina Sammeck