

"All objects become thy mouth, open and dribbling, and therefore am I still a lover of thy meadows."

- Dodie Bellamy, *Cunt Wordsworth*

C&O is pleased to present a new installation by New York based artists Mad Luellen (b. 1990, Oklahoma) and Jessica Robbins (b. 1988, Virginia). This is both artists' first exhibition in Germany.

When consumption calls, how do you respond? Whose voice do you hear and how does that voice find you?

*A name is just a frame, but a subject is not a body unless it's breathed into.*

Even when alone we are being changed by what enters us. There are agencies which have stake in what you take in. Not only do they argue for what's best to eat, but also for how the internal integration of foreign matter is best expressed. This form of argument is deeper than conviction or judgment, this form of argument controls the reach of your imagination and demarcates the possible.

As lifelong subjects and students of authority, we are well versed in the illusion of the arbitrary object. That which is banal is that which will tell you most about what you've already eaten. In the search for transcendence we look at the everyday to show us our limits, to show us what we unknowingly perpetuate and reproduce, to show us how the argument of our lives is built from our cells, to our nations, to our genetic and mimetic histories. To understand existential questions we look at what's made.

If we know that the unbound space of imagination is a myth, what do our dreams of escape return us to? If our assumed identities are pre-packaged propagandas, advertised materialistically, then what is our shelf-life?

*The room is not only for sleeping, it's the design for a trip.*

The room has a plan for you. It eliminates surprise to maximize comfort. It tells you where to hang your clothes, where to sit, where to turn on the light and where to sleep. You walk in and merge with the set course, but of course there are exceptions. The room's history of use is erased each morning when the scheme is reset, and each new visitor is given that privacy to generate their double.

*The object is never the final destination.*

For their installation in the Alpers Hotel in Berlin, Luellen and Robbins have assembled collages, prints, sculpture, drawing and sound, which together point to the limits we consume on a daily basis. Their installation articulates these limits by creating intentional relationships between objects and images through rearrangement and composition, altering not only our perception of the depths of the objects themselves, but also bringing forward the system of production laid over top of it all.