CANEMORTO has always dealt with works of art "six hands" using the "trine paintings" are a divine gesture, both ironic and weird, spontaneous and brutal, demanding the limits between truth and fiction. The only thing that matters to them is the will of Txakurra, a dog shaped like a commander Arson became known through a strange occurrence: for several years he had paid a substantial annual allowance to the Polish mathematician and philosopher Josef Hoëné-Wroński, who was supposed to be his "resurrectional tomb"... Vittorio Parisi CANEMORTO, more than 170 years after Pierre-Joseph Arson's death (1778–1851) you've come from Bologna to Nice on his tracks to penetrate the secrets of the Absolute. A quest to which Arson – banker, mathematician, philosopher, occultist – dedicated the greater part of his life and of his fortune in vain. Bound by a contract to the Polish mathematician Josef Hoënë-Wronski, who claimed to be in possession of the Absolute, Arson accused him of fraud in 1818 and embarked on long legal proceedings which created a scandal at the time. How do you intend to proceed?

CANEMORTO On the homepage 4chan [darksideofart] one learns that Arson, disillusioned by his failure in the search for the Absolute, dedicated the last years of his life to social arts. As one of the numerous treatises he published tells us, he claimed to have discovered, by applying the principles of the Absolute to the visual arts, the formula for creating the Absolute Artwork: a work of art that audiences from the entire world would love. Over the years many artists have traveled to Nice in search of this treatise (Matisse, Léger, Picasso, Chagall...) but it was never found. We believe we know where this text is, but of course we can say nothing more.

VP The archives in Nice tell us that in 1862 the bones of Pierre-Joseph Arson were transferred by his son Gonzague from the Saint-Barthélemy cemetery to the chapel at the Villa Arson, where the educational secretaries' office is today. However, during the construction work transforming the Villa into an art school, they were never found. Were they stolen? Or has Arson reanimated? After all, he believed in metaphysics, the family emblem is a phoenix reborn from flames, and the Villa Arson was supposed to be his "resurrectional tomb"...
C

The activity of painting, conducted for years on end, inevitably leads to a loss of vitality, because one becomes content or satisfied by the repetition of former elements, which are reassuring, “comfortable” in a way, to the detriment of a fundamental tension intrinsic to any good painting. This negative occurrence spares no one, it is visible even in the pictorial production of great masters from the past. “Trine painting” is the only solution to this problem. It consists in joining forces with other painters of equal value to create a trio, for it must not be confused with the forced juxtaposition of different styles which is typical of collective painting today. With perseverance and commitment, the three allied painters must be able to transcend their personal ego to develop a unified and shared pictorial language, which will constantly renew itself thanks to its triple nature. “Trine painting” embodies the only true way to overcome the stagnating crisis of contemporary painting and to start a revolution which will go down in history.

VP

The number 3 comes back cyclically. In an article from the Sunday insert of L’Éclaireur de Nice on March 31 1929, it is written that “convinced that his astral spirit would come back on Earth to guide his return to his dear villa”, Pierre-Joseph Arson had drawn “isosceles triangles on some of the walls”, which are now lost. According to your experience and your life in communion with Txakurra, what is the meaning of this number?

C

First of all, 3 is the only number which guarantees perfect balance, by avoiding the viscous dynamics of pairs and preventing the risk of dissolution typical of bigger groups. Stahl, Becher, Paracelse, Agrippa, the watchword of all the great occult scientists was the Trismegistus, in other words the great Triad, before which humanity has knelt for so long. Indeed, the number THREE has always represented God, in other words Matter, Force, Effect. It is composed of the Pythagorean cult of number ONE, from which all other numbers are generated and which represents the unique matter, added to number TWO, the first aggregation and the prototype for all the following.

VP

Honore de Balzac was supposedly inspired by Pierre-Joseph Arson for the character Balthazar Clais, the hero of his 1834 novel The Quest of the Absolute. Only three years before (again this number…) he wrote one of his most famous tales, in which he precisely develops a reflection on painting. Of course, I'm alluding to the short story The Unknown Masterpiece published in 1833. In this story the fictitious painter Frenhofer tells Flemish master Frans Pourbus and young Nicolas Poussin that it took him 30 years to create a painting so perfect that his subject – a countess – seemed alive, made of flesh and bones. In this the character of Frenhofer is not so different from that of Clais-Arson: the obsession for the search of something essential, capable of giving meaning to everything, and through which everything can take shape, is almost the same. An obsession which, in both cases, bears no fruit at the end, when Frenhofer unveils the work to his two illustrious guests, all they can see are “… colors accumulated as if on a palette […] scumbled, muddled tints…” In his introduction to the English translation of the short story, philosopher Arthur Danto suggested that Balzac had unknowingly described what would happen a century later with the advent of modernist painting. As in the case of Frenhofer’s work, should we expect that CANEMORTO’s Absolute Artwork will also come from the future?

C

Actually, the Absolute Artwork comes from the past, in the sense that it is made possible by straddling very ancient alchemical studies, but undoubtedly it is projected in the future: we can state that it is a work “from all eras”, capable of encompassing the past, the present and the future. Indeed, it is impossible to ignore the huge impact it will have on the course of art history: the appearance of a work of art which everyone loves will completely influence future artistic production.

VP

How does CANEMORTO imagine art in the future?

C

In all likelihood, art in the future will only be a pale imitation of our art.