

## CHIENINEMENT

an exhibition by Charlie Verot  
at EMERGE, Pescara, Italy

From 26/02/26 to 26/04/26

📖 **Exhibition booklet** (shot by Pierluigi Fabrizio)

<sup>1</sup> *RED HOT POKER IN THE EYE*, 2026  
*Radical Grotesk* typography designed for the project, acrylique on wall, 430 x 300 cm

<sup>2</sup> *Pogo*, 2026  
Black enamel on white fabric. advertising banner hanging system, 210 x 170 cm

<sup>3</sup> *NECK TWISTED AND BROKEN*, 2026  
*Radical Grotesk* typography designed for the project, acrylique on two wall, 300 x 300 cm each

<sup>4</sup> *Gypsy Kid Dancing at Club can't be Bothered 1997*, 2026  
Black enamel on white fabric, advertising banner hanging system, 210 x 170 cm

<sup>5</sup> *CHIENINEMENT*, 2026  
*Radical Grotesk* typography designed for the project, acrylique on wall, 320 x 300 cm

<sup>6</sup> *What happens in vegas*, 2026  
Nine black and white Polaroids and a protective cardboard sleeve in Polaroid cassettes, 9 x 11 cm each

<sup>7</sup> *Alien belly*, 2025  
Black enamel on white fabric. advertising banner hanging system, 160 x 190 cm

<sup>8</sup> (outside) *Hi-fi dog*, 2026  
Print on blue-backed paper pasted on a wall, 420 x 320 cm







**CHIENINEMENT**

**RED HOT  
POKER IN  
THE EYE**





# NECK TWISTED

























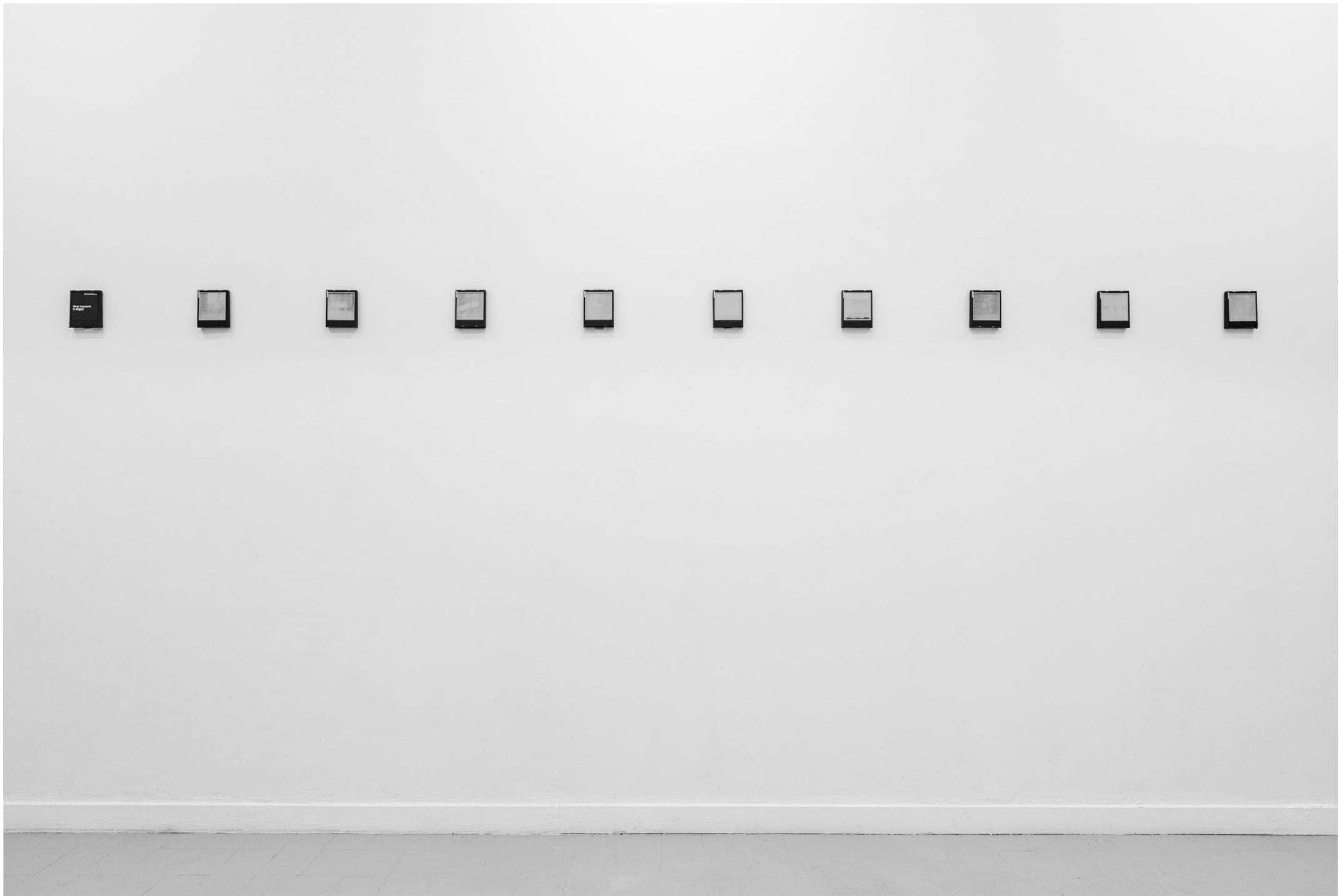
**NECK  
TWISTED**

**AND**

**BROKEN**

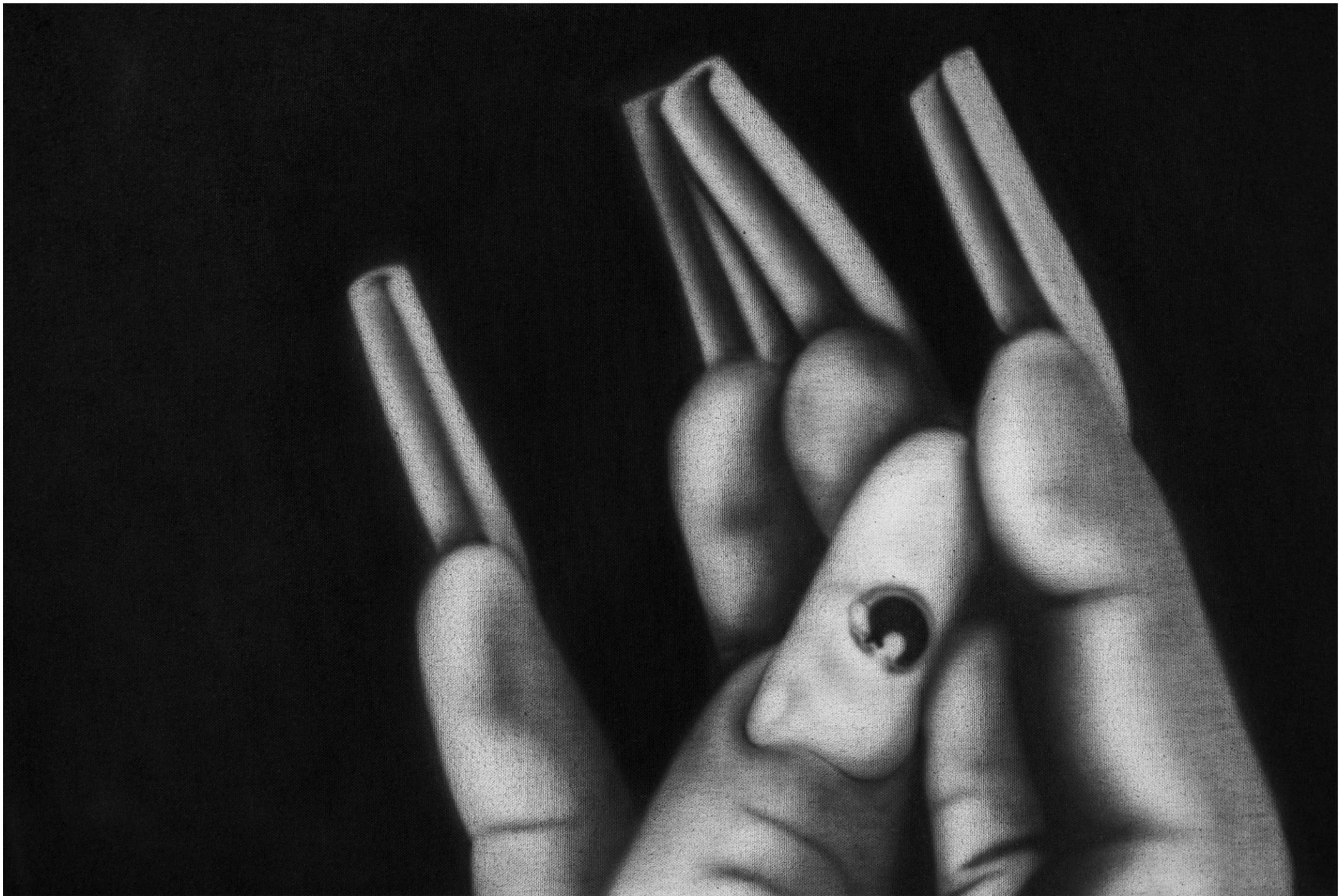


















## SPECTRAL RETURNS

### *Residual Memory and Looping in the Research of Charlie Verot*

Charlie Verot's research (1989, France) unfolds as an unstable terrain in which the image never fully presents itself in sync with the present, instead returns as a residue of memory. In his practice, the artist does not merely interrogate painting as a language; rather, he makes a particular use of it, turning it into a habitat where the visible is composed of presences that evade fixity. They choose to mark time through echoes that can never be fully exhausted. Through the use of images borrowed from art history and popular culture, Verot produces works that do not communicate a pre-established meaning. He prefers to suspend it, transforming the canvas, significantly a semi-transparent fabric, in a refined Jamesian-style turn of the screw.

This tension tends to intensify and become more explicit in works where urban short phrases or single words appear directly on the wall, such as *RED HOT POKER IN THE EYE* and *NECK TWISTED AND BROKEN*. These are not didactic titles, but true linguistic visions: fragments that directly attack the viewer's gaze while simultaneously revealing familiarity, and violence in an unpleasant way. Words become action in space and, like ghosts, operate within the time of perception, manifesting as delayed presences and never fully graspable. These hermeticisms actually produce a disturbing effect, a sort of short-circuit between language and medium, creating a sensory gap between memory and action.

If we position ourselves within this perspective, the concept of *hauntology*, theorized by Jacques Derrida<sup>1</sup>, allows us to read the artist's practice as a territory infested with ectoplasmic presences. These are endowed with meaning that persist as residues of memory over time, generating a sense of perceptual dislocation. Painting, in a broad sense, thus becomes the site of a deferred presence, whereby what we see seems to be returned in a "slight delay" with respect to its own meaning, producing a constant tension in the viewer's gaze.

Faces and words survive themselves as echoes of unfinished pasts. In Verot's works, we are not faced with nostalgic operations nor ironic quotations, but with experiential residues that continue to manifest, forcing the viewer to confront a constant sense of the ungraspability of meaning. Each work appears both familiar and estranging, as if memory itself were uncertain of its own specific placement.

This unsettling quality finds a direct connection with Freud's concept of the *Unheimlich*<sup>2</sup>, the estrangement that arises from what is simultaneously familiar and foreign. Verot's practice offers a striking example in the expression *CHIENINEMENT*<sup>3</sup>: immediately perceptible yet disturbing, elusive and impossible to fully assimilate. Painting and language hold the gaze and disorient it, revealing how what appears domestic/domesticated can suddenly transform into something alien/threatening.

Charlie Verot's research does not represent the world as it is, rather reveals its temporal cracks, emphasizing the absences that inhabit every act of perception. His "scenes", infested with cultural, iconographic, and linguistic echoes, underscore the complexity of contemporary visibility. Memory, space, and time intertwine, mutually conditioning one another, and the imaginary, obsessively refined, returns and fades, becoming populated by visual ghosts, unstable presences that resist the fixity of meaning. It's the reality itself to be traversed by the invisible: always, in every case. As in the cultural and sonic landscapes examined by Mark Fisher in *Ghosts of My Life*<sup>4</sup>, the present is understood here as a haunted time. What we perceive is never fully or consciously of the present moment; rather, it is shaped by accumulated layers of meaning, unfinished returns, and unfulfilled promises that continue to exert pressure on the sensory realm.

In Verot's work the act of painting becomes a field of unsettling apparitions, a theatre of deferred presences, where what we see is what will never cease to return, and where we may choose either to *look away [...]* or *else be complicit in this stupid, adolescent joke*<sup>5</sup>.

Maurizio Vicerè



### Notes

<sup>1</sup> Jacques Derrida, *Spectres de Marx*, Galilée, Paris, 1993.

<sup>2</sup> Sigmund Freud, *Das Unheimliche*, 1919.

<sup>3</sup> *Caninamente* /ca-ni-na-mén-tel/, adverb, with anger and obstinacy, in the manner of dogs, translate in french by André Pézard in Dante's *Divine Comédie* from *Œuvres complètes*, Bibliothèque de la pléiade, Éditions Gallimard, Paris, 1965

<sup>4</sup> Mark Fisher, *Ghosts of My Life: Writings on Depression*, Hauntology and Lost Futures, Zero Books, 2014.

<sup>5</sup> Travis Jeppesen, « Fail better » in *Bad writing*, Sternberg Press, Berlin, 2019

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exhibition text