

# **CEMENTERIO DE PIÑATAS**

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**Portfolio**

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## Statement

Cementerio de Piñatas is a Berlin-based artist duo working at the intersection of contemporary music, performance, and installation. What began with absurd video experiments evolved into a long-term artistic persona spanning music theatre, performance, installation, writing, and editorial work. CdP treats art as a living system rather than a finished product: a space where fiction, labor, infrastructure, and humor coexist. They question how cultural value and authorship are constructed, while insisting on collaboration, material sustainability, and even joy. Through evolving formats such as Late Night and El Catálogo (an editorial Project, coming soon), CdP strives to build an open, speculative platform for shared artistic production.

Website: <https://www.insidepinata.space>



A still image from a rehearsal of Late Night with Cementerio de Piñatas, vol 1. "Objects in Transition"

## Summary of performances

As of February 2026, *LNwCdP* had two iterations or chapters. Each iteration shows a different side of the same fictional events: the first episode of the Radio show *Late Night with Cementerio de Piñatas*. Side A – Objects in Transition presented the live events of the talkshow, whereas Side B – La Ley del Pollo presented the backstage of it.

### Side A – Objects in Transition

The piece presents a staged reconstruction of a late-night radio broadcast centered on objects in transit to a new home: discarded, obsolete, damaged, or culturally overridden, these things are invited to narrate their own conditions. Set in a dimly lit exhibition space populated by faked paintings and technical equipment, the performance unfolds as a live reenactment of a fictional radio show that had ostensibly taken place one week earlier. The audience is positioned simultaneously as witness, listener, and archivist of an event that already belongs to the past.

Through a sequence of interviews with a kitchen machine, a tape recorder, a fragment of the Berlin Wall accompanied by its certificate of authenticity, a wedding dress, and a wooden ladder (all offered *zu verschenken* on “Kleinanzeigen”) CdP articulates experiences of abandonment, commodification, memory loss, and enforced permanence. Between each interview, music originally composed and performed by fictional absent artists is meticulously re-performed live by CdP on the broken western-guitar and modular synthesizer. The fiction of a real radio show is completed by sponsors’ (also fictional) announcements.

“Side A” critically examines how value, identity, and legitimacy are produced through narratives, documentation, and technological systems. By placing bureaucratic instruments (certificates, recordings, metadata) alongside material decay and emotional testimony, the piece draws parallels between objecthood and personhood, questioning authorship, authenticity, and the politics of remembrance. Rather than resolving these tensions, the reconstructed broadcast operates as a fragile archive: a temporary space in which marginalized voices are allowed to speak, only to be forgotten once the transmission ends.

## Side B – La Ley del Pollo

The second iteration of *Late Night with Cementerio de Piñatas* shifts the focus from the public eyes and ears to the hidden ones. Rather than restaging the radio show itself and offering a new episode, CdP stages the backstage waiting of the show's announcers between commercial breaks of the first episode, "Objects in Transition". Rather than moving forward in time, we go back to the timeframe of the first episode, our characters stuck in time waiting for something that they have no idea about. This chapter foregrounds the mechanisms, contradictions, and labor conditions that make such a production possible, unfolding as a hybrid performance-installation in which different formats (concert, talk show, exhibition, advertisement, commercial relations) collapse into one another without hierarchy.

A scrolling text situates the audience within an ongoing series, referencing the previous episode while reframing it as background material. The space is configured as a fragmented environment: a provisional waiting room, where the announcers wait until their time to go live and a small recording setup where they record the sponsors' messages on the one hand, and a musical stage, where the fictional bands from episode one return to perform new pieces on the other. A fourth space, located outside the stage amongst the audience, sets up an art exhibition, which is activated during the final section. Here, the performers drop their roles as announcers/musicians in favor of that of a curator and a street salesman. Curatorial language is mobilized alongside overt attempts to sell the displayed objects. The performance concludes not with resolution, but with continued circulation: music plays, beer is served, advertisements reappear.

The oscillations between these four spaces structure the piece and expose the affective economy of contemporary cultural production: anticipation, overstimulation, fatigue, and indifference. With the in-between as a leitmotiv, "Side B" abandons narrative coherence in favor of structural visibility. What was once the central content (the voices of objects in transition) is now displaced, summarized, and instrumentalized. The radio show becomes archival material within its own sequel, exhibiting the infrastructural, economic, and temporal conditions of artistic production, whilst putting meaning, artistic and otherwise, into question. Rather than offering answers, the work presents a state of productive discomfort, positioning the audience as witnesses to a system that continues operating even as its purpose remains unresolved.

## Music

### Studio recordings from “Objects in Transition”

<https://cedepe.bandcamp.com/album/objects-in-transition>

(Acoustic guitar and modular synthesizer)

### Studio recordings from “La Ley del Pollo”

<https://cedepe.bandcamp.com/album/la-ley-del-pollo>

(Acoustic guitar, violin and modular synthesizer)

## Videos

### Music Videos from “Objects in Transition”

#### The Die Glückspilze – Naturally, left behind

<https://www.dropbox.com/scl/fi/d75hcdn0d0fq8acbl0s3b/Naturally-Left-Behind.mp4?rlkey=qrrm7aphlnpv55nbdj28uqyof&st=dam8qly3&dl=0>

#### Capitalist Arcadia – Strolling the Empty

<https://www.dropbox.com/scl/fi/a3k72pqf9ffjg7le0wp7y/Strolling-the-Empty.mp4?rlkey=c439g25iqr8p45xxh16n64ycu&st=ru0cio3k&dl=0>

#### Teaser LNwCDP - vol. 2 “La Ley del Pollo”

[https://www.dropbox.com/scl/fi/jurjayindbqru2cvia67f/CDP2\\_Teaser.mp4?rlkey=hn8tj99ehspzu00pj87mmy6tt&st=e3hx99c6&dl=0](https://www.dropbox.com/scl/fi/jurjayindbqru2cvia67f/CDP2_Teaser.mp4?rlkey=hn8tj99ehspzu00pj87mmy6tt&st=e3hx99c6&dl=0)

### Music Videos from “La Ley del Pollo”

#### ¡Fahrbereitschaft! – Descartes en tus Sueños / Wast in your Dreams

<https://www.dropbox.com/scl/fi/cb1v50rzweksjsisufd4u/Coladeras.mp4?rlkey=uoh2pkleddmy61gtz18gvrxi&st=zrjrd5kq&dl=0>

#### Nieve Pomada

<https://www.dropbox.com/scl/fi/dg6aapw0vjquis90uxaxi/NievePomada.mp4?rlkey=tazkmsojjy3nq813qyba21qck&st=h9t8vtcu&dl=0>

#### La Ley del Pollo

<https://www.dropbox.com/scl/fi/c9cccxfszss00bf9n8jbi/La-ley-del-pollo.mp4?rlkey=cl9r3uujk2qi3ok0tg400xhnm&st=9a384mh7&dl=0>

## Articles/Texts

*Curating the End of the World*. Peer-reviewed article published in “Journal of Artistic Research, Creation and Technology”, nr 4, May 2022. Lisboa: Faculdade de Belas-Artes Universidade de Lisboa. [https://riact.belasartes.ulisboa.pt/wp-content/uploads/2022/05/RIACT\\_4.pdf](https://riact.belasartes.ulisboa.pt/wp-content/uploads/2022/05/RIACT_4.pdf)

**F o l l e t o**

**(CATALOGUE OF  
ARTWORKS)**



**Vestido de Novia  
Anne Boleyn in the Tower,  
(1536)**

Printed oil on canvas

This self-portrait would later serve as model for Edouard Cibout's painting from 1835.

Price: € 15.- or lesser offer.

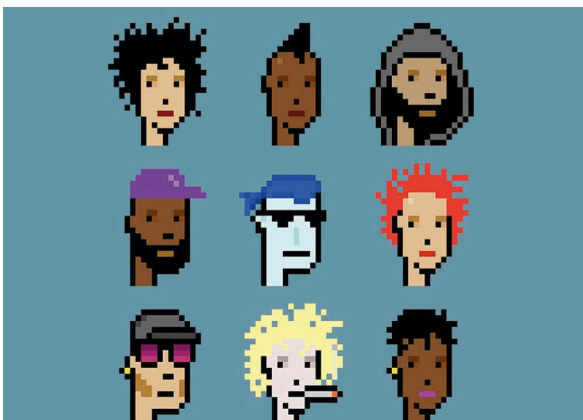


**Küchengerät Bosch  
An old friend failing,  
(1880)**

Printed oil on canvas

Depiction of the scene where Bosch' old friend and owner fell into a pattern of rage and abusive behaviour, dismantling every appliance she had. Haynes King would later remove Ms. Bosch in his painting from the same year.

Price: € 15.- or lesser offer.



**Larva Labs  
CryptoPunks  
(2017)**

Non-Fungible Token. Permanently borrowed and printed without Permission

9 Cryptopunks: 2, 532, 58, 30, 635, 602, 768, 603 and 757. The "original?" digital version sold for USD 16,962,500. With it is much cheaper, and you can hang it.

Price: € 15.- or lesser offer.

**Berliner Mauer Stone  
Identity Crisis**  
(1995)

Silkscreen ink and acrylic paint (printed)

Who am I? Which is the real one? Am I even I?

Price: €15.- or lesser offer.



**Universum Tape Recorder  
Room in New York,**  
(1932)

Printed oil on canvas

This self-portrait would later serve as model for Edward Hopper from the same year.

Price: €15.- or lesser offer.



**Old Ladder  
Me and the Watzmann,**  
(1992)

Printed oil on canvas

Self-portrait based on a selfie Old Ladder took, hence their top being cut-off from the picture. Surprisingly, it resembles C.F. Friedrichs painting Der Watzmann, from 1824/25.

Old Ladder maintains they had no knowledge of that painting.

Price: €15.- or lesser offer.





**Te madreo y cantas  
(undated)**

Cast aluminium on wood. Loan from the Hinke Manor.

The unmistakable time- patina on the upper surface reveals the musical use or abuse of this object. No one ever asked whether it would rather open and close windows or damage guitars as a club.

UNVALUABLE. NOT ON SALE.

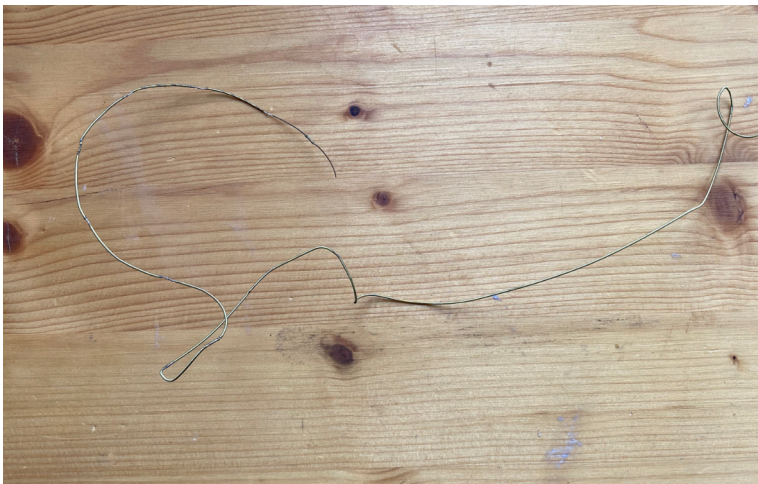


**Para que mar  
(undated)**

Cotton-cloth on chicken feathers. Loan from the Hinke Manor.

The precise cut of the fabric parallel to the seam near the top of the pillow demonstrates the artistic vision and professional execution of technique and design by the artistic duo.

UNVALUABLE. NOT ON SALE.



**E-string  
(2025)**

Tungsten winding with steel core.

This piece is a hyper-realistic construction of a broken E string from an acoustic guitar. The traces of use, particularly at the break point (only visible under a microscope), were created using a surface-confocal laser. A work in which the fusion of scientific instruments and artistic craftsmanship is unparalleled.

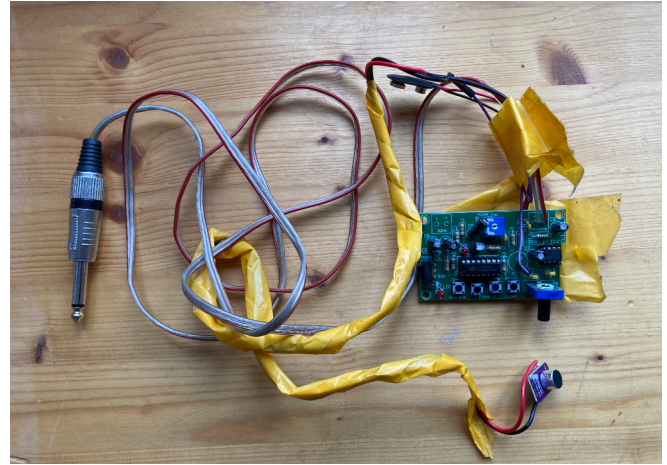
Priceless. Offers accepted below €20.

## **Malfunctioning Vocoder (2019)**

Plastic, tin, copper (battery not included)

Voice transforming device, assembled by a member of CdP. Used during the Late Night Show Vol. 1 to give voice to "CryptoPunks NFT". Für Bastler.

Price: €9,50 (battery not included). Other offers accepted (battery still not included).



## **Atrápame (2026)**

Dead animal. Foot. Silicone and food-safe paint.

The astonishing and at the same time morbid quasi-similarity to a human hand with long fingernails refers to the genetic relationship between all species and speculates on the possibility of a symbiotic survival strategy. Used to walk. Now can be eaten. Or as inspiration for your next artistic performance!

Price: €10 (recipes and ideas not included). Other offers accepted (no batteries required, nor included)

