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## ***The multiple and its replica***

Antonio Ortega

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19.03.2022 – 14.05.2022

**ADN Galeria presents a new individual show of the artist Antonio Ortega composed of two installations in different spaces of the gallery. The opening will take place on March 19, 2022, between 12:00 and 3:00 pm, and will count with the artist's assistance.**

In 1991, Antonio Ortega walked through the Le Samaritane department store in Paris. Ortega, who was at the time an Erasmus student, went through the DIY section and bought a couple of 1m iron rods. Back in the studio, the artist spent 10min. bending the rods, to later straighten them again, an action that took him 100 minutes. He titled the work after this action *1m iron rods doubled for 10 min. and straightened for 100 min.* More than 30 years later, Antonio Ortega takes over the upper room of ADN Galeria to present an installation that recovers the idea of that initial work and now includes the action of bending and straightening 100 iron rods.

The use of numerical values to guide and name the action and the piece itself is presented as a tribute to reason and as a recognition of the absurdity within the human effort of attempting to regulate all experience through stable parameters.

On the other hand, the exhibition includes the installation *Mà parallamps* (*Lightning rod hand*, 2020), with which Ortega occupies the roof of the gallery, opening the space to the public for the first time. This sculptural work is a replica of the lightning rod installed originally on the center of the dome that crowns the Museu Nacional d'Art de Catalunya (MNAC). At the end of the lightning rod is a wrought iron hand that reproduces the hand of Christ in Majesty of Sant Climent de Taüll, a Romanesque masterpiece from the Museum's collection. The shapes inscribed on the hand are typical of traditional Catalan forging. These elements make Ortega's lightning rod stand out among the others that finish the National Palace while using the structure as support: because it occupies one of the highest points of the building, the lightning rod hand uses the Museum itself as its pedestal.

This second edition of the work, now located in a gallery space, proposes a new artistic circuit of the city based on an imaginary line that links the gallery with the museum.



Antonio Ortega, *Varillas de hierro de 1m. Doblada durante 10 min. Y enderezada durante 100 min.* 1991.

**ANTONIO ORTEGA** (Sant Celoni, 1968)



Antonio Ortega's artistic practice is centered on installation and performance. With minimal, apparently innocent gestures, his works aim to question collective conventions that revolve around the conflict between authority and authorship.

Doctor of Fine Arts from the University of Barcelona and professor of Art and Design at La Massana, Antonio Ortega began his artistic activity with projects such as *El Arte Doméstico* (La Capella, 1999), *Registro de Bondad* (Sala Montcada, 2000) *Antonio Ortega and The Contestants* (The Showroom, Londres, 2002), *Opfer sind wir alle* (Museum Abteiberg, Moenchengladbach, 2003) o *Fe y entusiasmo* (Espai 13, 2004).

Since 2007 his production has focused on experimental writing with works such as *I hope Alice Cooper does not become a vegetarian* (SMOCA, Phoenix AZ, 2007) o *The Best Ten Tips Ever, In Alphabetical Order* (Objectif Exhibitions, Ambers, 2009) ) in which the artist plays with the performative conference and the heterodox theatre.

In 2013 he published *Demagogia y propaganda en arte según Antonio Ortega y Autogestión*, an essay with the same name as the exhibition he curated for the Fundació Joan Miró in 2017. He has recently presented *La lección de Johanna van Gogh* (2021) published by Como Ediciones.

Among his recent artistic projects, the plinth installed on the entire second floor of the MACBA *Attempt to gloss the concept of demagoguery* (2014); the ozone generator that built a space of *1047 m3 d'air purifié* for the Biennale Louvain la Neuve (2017); or the permanent installation in the dome of the MNAC *Mà parallamps* (2022).