

## DEMOCRACIA

### *ORDER. ACT III. Dinner at The Dorchester*

From February 9th until May 10th 2017  
Opening: Thursday, February 9th. 7pm



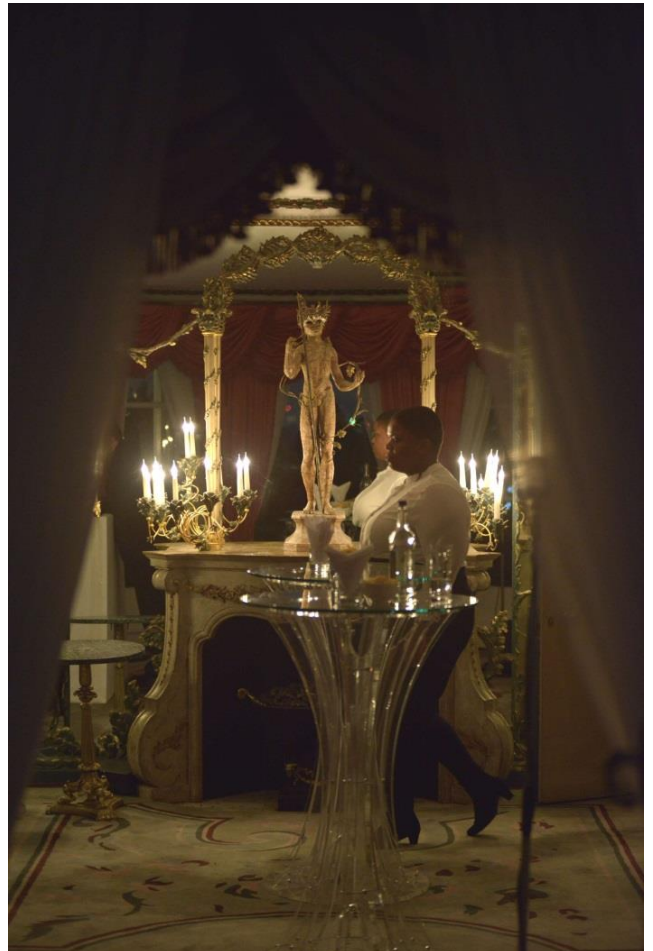
*Dinner at The Dorchester* is the third and last act of a project shaped as an opera called **ORDER**. It consists of three actions that have been carried out in different spaces, both private and public. **ADN Galeria** presents in its exhibition space this last act, which is in turn the fifth exhibition by **DEMOCRACIA** at the gallery. The action develops at The Dorchester hotel during a private dinner. The 35 guests of the dinner are members of the world's economic elite and they will be both actors and spectators of the intervention. They all ignore what is going to happen.

In the past years, the famous hotel **The Dorchester** in London, owned by the Sultan of Brunei, has been denounced by a large portion of the LGBTI movement. This is due to the laws in Brunei applied against that community, laws which punish practices deemed impermissible by Sharia. Amongst other questions related to social life, The Dorchester has hosted meetings in which oil companies have signed major deals, such as the BP union with the ICI, the oldest chemical company in the UK, or the purchase of the Chelsea F.C. by Roman Abramovich, who made a fortune thanks to the oil business. The hotel is also known for being bombproof, and for having hosted famous artists, writers, as well as the most traditional and conservative aristocracy. Some of the most representative agents of individualist capitalism –particularly those related to **the oil business**- meet in its halls. Most of the deals are sealed during private dinners in which the food is minimized by the voracity of their businesses. The places where these oil business deals take place are oddly enough the same in which laws against difference are conceived.

If Malthus was mistaken in his predictions of the relation between population growth and food reduction, we should probably recognize some signals of the voracity with which capitalism is transformed and how close we are from an energetic collapse. Carlos Taibo has warned recently about the effects of worldwide dependency on oil, gas and their derivatives: an imminent and desired diminishing of the population and the progressive waste of energetic raw material. He also points out the evidence: the wealth of a few makes corruption grow.

This is the main focus of **ORDER**, a popular opera taking place during a dinner at The Dorchester. Conceived by DEMOCRACIA, it helps understand metaphorically the reversal of the situation. The lyrical composition expresses unsettling, opposition and openly denounces during the dinner. The dinner guests also become vilified. It does not celebrate a dinner between the poor, but the opposite, and it opens a door to respond to the individualist capitalism and the collapse of the future.

The intervention looks for a mise-en-scène that puts on stage those who benefit from the majority of the population but also represent it. By means of an opera offered to multimillionaires, DEMOCRACIA have tried to place the authoritarian power of capitalism as a **central administrator of violence** and exemplify what happens when agents of power are put before the indignation of their represented. The problematic relationship arising from the lack of trust between citizens and governments is postulated as one of the reasons why the majority of the population disagree with those who keep their power through businesses related to oil.



In *Remède dans le mal. Critique et légitimation de l'artifice à l'âge des Lumières* (1989), Jean Starobinski commented with Rousseau on how spectacles arise during negative periods. Without any doubt, the peak of bourgeois art is the opera, representing their own corruption in the heart of a sick civilization that devours culture with fruition. Spectacle has become the medicine and spectacle of the same social necrosis, as if it was the right stage to express what is right and ethically convenient for citizens. **The opera** has often been rejected as the cradle of the most fatuous social class: it is time to go back to Brecht and his proposal of using it as a form of denunciation. In this covered strategy, the guests ignore what they are about to witness. The intervention is both epic and realistic: The guests are addressed openly and directly about their pretensions by the same people who serve them. The dinner serves as the stage to showcase the disagreement. Capitalism, directed by an elitist minority that governs, is not only a threatening force, but an enterprise in which workers are clients and vice versa, where public and private space is blurred. This teratological space, which inspires **the experience of necropolitics**, does not transform common space into something that leads to progress, but to the progressive exhaustion of the majority.

The three acts of ORDER explore forms of social revolution within the working class, against those considered members of the high class, the corporations and corrupt governments. At the beginnings of the 20th Century, Bertolt Brecht advanced the need for connecting action and thought, and considered intellectual action as a relevant element for political and economical struggle. Through a series of documents, photographs and the video documenting the action, the third act of ORDER reminds us that we must take positions. When reality invades the high spheres of entertainment, its power is revolutionary.

*"Your order is disorder".*



ROYAL  
OPERA  
HOUSE

## DEMOCRACIA (Madrid, 2006)

**DEMOCRACIA** is a work team formed in Madrid (Spain) by **Pablo España** and **Iván López**. Their artistic practice explores the relationship between society and politics. They focus on discussing and analyzing structures of power and the mechanisms that revolve around them: modes of production, repression forces and technologies of control, among others. Their work has been exhibited in many art institutions such as Museo Nacional Centro de Arte Reina Sofía (Madrid, 2003), White Box (New York, 2004), Roodkapje (Rotterdam, 2009), Centre Pompidou (Paris, 2011), Hirshhorn Museum (Washington, 2012), The Station Museum (Houston, 2014) and the Kunst Haus Wien (Wien, 2015). They have also exhibited in various biennials such as the 2nd Bucarest Biennial (Romania, 2006), Taipei Biennial (Taiwan, 2008) or the 10th Biennial of La Habana (Cuba, 2009). They have participated in art fairs such as Loop (Barcelona, 2010), VOLTA 10 (Basel, 2014) and ARCO (Madrid, 2015). **DEMOCRACIA** are also editors and curators: they direct *Nolens Volens* and have commissioned exhibitions as *No Futuro* (Caracas, 2007), *Madrid Abierto* (Madrid, 2008), *Creador de Dueños* (Madrid, 2008) and *Arte Útil* (Madrid, 2011). They were both founders and part of *El Perro* (1989 – 2006) art group.



### Solo shows (selection):

**2017**

*ORDER*. Act II. Dinner at The Dorchester. Adn Galería, Barcelona, España.

**2016**

*Vacaciones en España*. T20, Murcia, España.

*La mejor lucha es la que se hace sin esperanza*. Intervención en el espacio público. Barcelona, España.

*We protect you from yourselves*. Kunstverein Friedberg, Alemania.

**2015**

*No hay espectadores*. Arts Santa Mònica. Barcelona, España.

*Ser y Durar*. Sala Proceso, Cuenca, Ecuador.

**2014**

*We protect you from yourselves*. ADN Galeria. Barcelona, España.

*VIVA 2014*. St James Cavalier Centre for Creativity. La Valleta, Malta.

*Welfare State: Smash the Ghetto, Collective Reaction*. The Station Museum of Contemporary Art, Houston, EE.UU.

**2013**

*Powerlessness, a situation*. Democracia, Revolutie & Polizey, Frankfurter Kunstverein, Frankfurt am Main, Alemania.

*Il n'y a pas de spectateurs*. comisariado por Perrine Lacroix. La BF15. Lyon, Francia.

**2012**

*Black Box*. Hirshhorn Museum, Smithsonian Institution, Washington DC, Estados Unidos.

*Ser y Durar*. ADN Galeria, Barcelona, España.

*Ser y Durar*. Galleria Civica d'Arte Moderna e Contemporanea. Videoteca GAM, Torino, Italia.

*Ser y Durar*. VIVACOM Art Hall, Sofia, Bulgaria.

**2011**

*Ser y Durar*, Prometeogallery di Ida Pisani, Milan, Italia.

*Ser y Durar* (1812\_2012. Una mirada contemporánea). MEIAC, Badajoz, España.

## **Group shows (selection):**

### **2017**

*Body & Games*, curated by Pilar Bonet & María Muñoz, EAM, Lleida, España.

### **2016**

*PIGS & Spaces of exception*. Teatro Mediterraneo Occupato, Palermo, Italia.

*Croosroads*, galería T20, Londres, Reino Unido.

*Art in Transit Exposición itinerante 2015-2017*. Sala dels Trinitaris, Vilafranca del Penedès, España.

*¿Quién es ese hombre?* Comisariada por Adonay Bermúdez. TEA Tenerife >Espacio de las Artes. Tenerife, España.

*Arte y participación ciudadana*. PSJM, Las Palmas, España.

*Jornadas de Arte y Creatividad Anarquistas*, E.s.l.a El EKO, Madrid, España.

*AnArco: art llibertari vs Art liberal*. CSOAL'Horta, Cabanyal Horta, Ateneo Libertario Al Margen, Biblioteca de la Facultad de Bellas Artes, Valencia, España.

*Arte Vs Publicidad*, comisariada por Ana Garcia Alarcón. Paraninfo de la Universidad de Zaragoza, España

*Footorama*, comisariada por Julien Carrel & Hélène Pinon. Maison Folies, Lille, Francia

*Offside/Fuera de Juego*. Galería Concreta. Matucana 100, Santiago de Chile, Chile

### **2015**

*Madrid Abierto en Lisboa*. Activando el espacio público, Galería Boavista. Lisboa, Portugal

*Creating Common Good*, comisariada por Robert Punkenhofen en cooperación con Zaida Trallero y Ursula Maria Probst.

Vienna Art Week, Viena, Austria.

*Construyendo Democracia*, Fundación Chirivella Soriano. Valencia, España

*Out of place*, Disseny Hub Barcelona, comisariada por Rosa Pera, Barcelona, España

*Art in Transit*, Centre d'Art Maristany, comisariada por Gloria Picazo, Sant Cugat del Vallés, España

*Bilbao Art District* Intervencions en el espacio público. Bilbao, España

*Art in Transit*, Museu de Cerdanyola, Cerdanyola, España

*Kunst und Demokratie*, comisariada por Bodo Rau, Kunsthalle Bahnitz, Bahnitz, Alemania

*PIGS*, organitzada por Ateneo Libertario/La Escuela Moderna, La Raval, Barcelona, España

*Deconstructing reality*. Videoart on public space from the Mediterranean area, comissariada per Marco Trulli, Biancovolta, Viterbo, Italia

*Radicals*, Roodkapje, Rotterdam, Holanda

*PIGS*, organitzada por Ateneo Libertario/La Escuela Moderna, Auditorium & Metropoliz, Roma, Italia

*PIGS*, organitzada por Ateneo Libertario/La Escuela Moderna, Nosotros Social Center, Atenas, Grecia.

*Final*, comissariada per Jordi Pallares, SC Gallery, Bilbao, España

*Youth Mode*. Tartu Art Museum, Tartu, Estonia

ARCO 2015. Prometeogallery, Madrid, España

*Trets enmig del concert*. De la distància correcta a la proximitat, Arts Santa Mònica. Barcelona, España

*Youth Mode*, Tartu Art Museum. Tartu, Estonia

### **2014**

*Turning Points*, Hungarian National Gallery. Budapest, Hungría

*VIVA* - the Valletta International Visual Arts Festival. La Valletta, Malta.

*¿A qué huele una exposición?* LABoral Centro de Arte y Creación Industrial. Gijón, España

*Playful Arts Festival*, 's-Hertogenbosch, Holanda

*Monte de Estepar*, Espacio Tangente, Burgos, España

*VOLTA 10*, stand de adn galería, Basilea, Suiza.

*One Shot! Football & Contemporary Art*. MuBE. Sao Paulo, Brasil.

*Cómplices y Testigos*, adn galería, Barcelona, España.

*The Kennedy Bunker*, REH-transformer, Berlin, Alemania.  
*Tiempos Abiertos*, comisariado por Enrique Martínez, CEART, Fuenlabrada, España  
*Joan Miró's Printmaking Workshops* National Museum of Bulgarian Visual Arts, Sofia, Bulgaria.  
*Inquieto Novecento* - Lu.C.C.A - Lucca Center of Contemporary Art, Lucca, Italia  
*Tiempos Abiertos*, curated by Enrique Martínez, Daz, Salamanca, España  
ARCO Madrid, España

## 2013

The Red and White flag Project - TeloglionFoundation of Art, Thessaloniki, Grecia  
Videoarte al Cinemacello, Macao, Milan, Italia  
MOVING\_IMAGE un abécédaire contemporain. M comme MANIPULATION Les Rencontres Internationales, Gaîté Lyrique, Paris, Francia  
Un dilema. L'art contemporani i la inversió en la incertesa, comisariado por Jeffrey Swartz. Arts Santa Mònica, Barcelona, España  
Contrechamp. Archibéton - Trois films où l'on lit et relie l'urbain, Le Cinématographe, Nantes, Francia  
Manifiestos, comisariado por Ana G. Alarcón, El Butrón, Sevilla, España.  
Joan Miró's Printmaking Workshops GalerijaKresija, 30th Ljubljana Biennial of Graphic Arts, Ljubljana, Eslovenia.  
Videos on Stage: Parallel Lines, comisariado por Başak Senova. Art International Istanbul, Turquía  
High Society, comisariado por Fernando Gómez de la Cuesta. Pelaires CCC, Palma de Mallorca, España  
Baadlands: An Atlas of Experimental Cartography, comisariado por Zanny Begg, TinShedsGallery, Sidney, Australia.  
Marca España. ECC, Berlin, Alemania  
Diversionismo Ideológico, comisariado por Wendy Navarro, Galeria Nuble, Santander, España  
Jornadas contra Franco, Madrid, España  
Stadium. Arc en rêve, Bordeaux, Francia  
10 is more than a number. ADN, Barcelona, España  
Exercices on democracy. Open case 303, Athens, Grecia  
Talleres de la Fundació Pilar i Joan Miró. Ses Voltes, Palma de Mallorca, España  
Politics: I do not like it, but it likes me, comisariado por Dermis León & Agnieszka Kulazinska. Laznia Centre for Contemporary Art, Gdansk, Polonia  
Zona Maco 2013, Prometeo gallery di Ida Pisani, Mexico DF, Méjico  
La elipsis arquitectónica comisariado por Ruth Estévez & Javier Toscano. Centro Cultural Universitario Tlatelolco, Mexico DF, Méjico.  
ARCO 2013, Galería ADN, Madrid, España  
Manifiestos comisariado por Ana G. Alarcón, Espacio Trapezio, Madrid, España  
Me, Myself and I. Concurso de dibujo de la Fundación Centenera Jaraba, La Lonja, Madrid, España  
8ª Bienal Leandre Cristofol, LLeida, España  
Soul Activism, comisariado por Maurizio Vanni, Centro Documentazione Arti Visive, Chiesa dei Bigi, Grosseto, Italia

## 2012

*ESPEJOS. El Camino Incierto al País de las Maravillas*, comisariado por Loreto Garín & Federico Zukerfeld. Centro Cultural de la Memoria Haroldo Conti, Buenos Aires, Argentina.  
*Apocalypse*, in SPIRACJE 2012, comisariado por Wojciech Ciesielski, Szczecin, Polonia  
*Motel b, nuovi spazi per nuove idee*, Motel b, Brescia, Italia  
Art Brussels 2012, ADN Galeria, Bruselas, Bélgica.  
*Video in the City*, Art Brussels 2012, Prometeo gallery, Bruselas, Bélgica  
*Revolve*. European Media Art Festival, Osnabrück, Alemania  
ARCO 2012, ADN Galeria / Prometeo Gallery / T 20, Madrid, España.  
*Teatro de Anatomía*, RMS, El Espacio, comisariado por RMS, Madrid, España.

Premio Ciutat de Palma Antoni Gelabert de Artes Visuales 2011, Casal Solleric, Palma de Mallorca, España.  
*Extraradios*, comisariado por Jose Luis Corazón, Mustang Art Gallery, Elche (Alicante), España.  
*Valparaiso Intervenciones*, comisariado por Jorge Díez, José Roca y Paulina Varas, Casa America, Madrid, España.

## 2011

*Un altro mondo è ancora possibile?*, curated by Francesca Guerisoli and Stefano Taccone, Palazzo Ducale, Sala Dogana, Genova, Italia.  
*Is this Spain?*, Instituto Cervantes, Roma, Italia.  
*Is this Spain?*, Instituto Cervantes, Napoles, Italia.  
*Video(S)torias*, comisariado por Blanca de la Torre & Imma Prieto, ARTIUM-Centro Museo Vasco de Arte Contemporáneo, Vitoria-Gasteiz, España.  
*Reproduction, Repetition and Rebellion. Multiplicity in Spanish Emerging Art*. Akademija & Windows Gallery, Belgrado, Serbia.  
*Is this Spain?*, Instituto Cervantes, Milan, Italia  
Arco 11, Prometeogallery di Ida Pisani, Madrid, España  
Arco 11, Galeria T20, Madrid, España  
*Reproduction, Repetition and Rebellion. Multiplicity in Spanish Emerging Art*. International Graphic Arts Centre (MGLC), Ljubljana, Eslovenia.  
*Patria o Libertad*, comisariado por Paco Barragán, Cobra Museum, Ámsterdam, Holanda.  
*RES PUBLICAE, Intervenciones del capitalismo en el videoarte español actual*, comisariado por José Luis Corazón, Off Limits, Madrid, España.  
*Hors Pistes 2011*, Centre Pompidou, Paris, Francia.  
*RES PUBLICAE, Intervenciones del capitalismo en el videoarte español actual*, comisariado por José Luis Corazón, Cura Magazine Projet Space, Roma, Italia.  
*Reproduction, Repetition and Rebellion. Multiplicity in Spanish Emerging Art*, The Contemporary Art Gallery of the Brukenthal National Museum, Sibiu, Romania.

## 2010 (selección)

*Catalizadors*, comisariado por Ramon Parramon, Arts Santa Mónica, Barcelona, España.  
*Erased Walls*, comisariado por Juraj Čarný, SPACE, Bratislava, Eslovaquia.  
Impakt video festival, Utrecht, Holanda.  
*Patria o Libertad*, comisariado por Paco Barragán, Miami Dade College, Art System Gallery, Miami, EE.UU.  
*Proyecto Juárez*, comisariado por Mariana David, Museo Carrillo Gil, Mexico DF, México.  
VAD. Festival internacional de videoarte, Girona, España.  
*Basado en hechos reales*, Artium, Vitoria-Gasteiz, España.  
*Interacciones (post) electorales*, comisariado por Domingo Mestre & Joaquín Ivars, Centro Cultural de España, Buenos Aires, Argentina.  
Biennale Mediations 2010, Erased Walls, comisariado por Georgi Begun, Poznan, Polonia.  
*Interacciones (post) electorales*, comisariado por Domingo Mestre & Joaquín Ivars, Museo de Medios de Comunicación, Resistencia, Argentina.  
Volta 6, Basel, Suiza, ADN gallery / T20 gallery.  
*FUCK UPS, FABLES AND FIASCOS*, Caprice Horn Galerie, Berlin, Alemania.  
*Interacciones (post) electorales*, comisariado por Domingo Mestre & Joaquín Ivars, Centro Cultural de España, Córdoba, Argentina.  
Loop 2010, Galeria ADN, Barcelona, España.  
*Reproduction, Repetition and Rebellion. Multiplicity in Spanish Emerging Art*. Cervantes Intitute of Viena, Austria.  
*Spain on the edge. Limits of a narrative conflict*, comisariado por Nacho Ruíz, Instituto Cervantes, Chicago, EE.UU.  
*Art Brussels 2010*, ADN Galería, Bruselas, Bélgica.  
*The Performance Platform*, Art Brussels 2010, Bruselas, Bélgica.