

Marc Caellas:

"No estuve en New York" [I wasn't in New York]
Performance, text polaroid pictured and videos.
Actresses: Bárbara Bañuelos and Mariona Naudin.
Video Editor: Anna Caellas
Thanks to: La Poderosa and Alex Viteri

Antonio Ortega:

"Penetrated sculpture by The Fucker Bunny", 2016
Yellow-painted and expanded poliurethane + performance

"Plagiarizing Gareth Holt", 2016
Lights on steel structure

"Hélène Fourment aux puces", 2016
Print.

"Stolen Nan Goldin", 1999
Picture

"Spencer Stange's Blessed Wifi", 2016
Modem and document

Thanks to: Centre d'Arts Santa Mònica

Text "Cielo: Coda": <http://www.davidgtorres.net/coda.html>

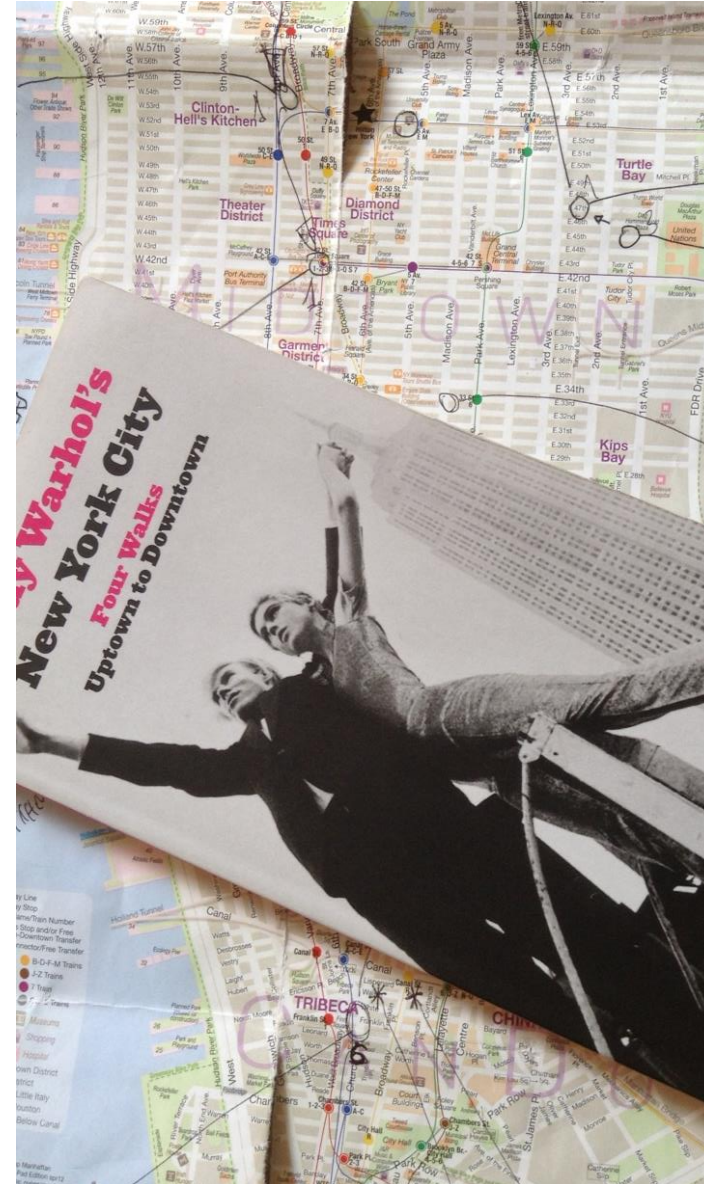
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David G. Torres presents:
To speak for someone else. Heaven: Coda

with Marc Caellas and Antonio Ortega
On view from 28.05.2016



adnolatform

Last year, *La Balada de Wendy* was presented at ADN Platform. The exhibition was an interpretation of the first chapter of 'Heaven, a non-fiction novel to be published in September by Turner Libros. 'Heaven features a series of facts happening in the 80s (20th century) concerning image and sexual freedom. **To speak for someone else. Heaven: Coda** is the continuation of that project and takes an end -or an added 'Coda'- as a reference. 'Coda' displays the places in which the novel was written: from the notes taken on a stroll around New York, to quotations and excerpts from other books or websites. It also reveals the mechanics of the book, functioning as a meta-narrative that shows how the act of telling implies also explaining what others do and appropriating their experiences.

If *La Balada de Wendy* followed cinematographic logics (the curator was the author and the scriptwriter, whereas the artists took charge of the script, the photography and the attrezzo), *To speak for someone else. Heaven: Coda* follows a theatrical scheme: a stage upon which a play takes place. Theatre and performance refer to experience. There is a physical and experimental dimension in both the actor and the spectator. At the same time, acting refers to a speech from an alien experience, of texts and facts that are not of one's own, but transferred. The actor is a transparent being, a species of ventriloquist. In the same fashion as the writer of 'Coda', he speaks through other people's mouths and exposes alien ordeals. On the other hand, the performative format of the end of 'Heaven', which leaves a trace, insists upon the mechanism of a narrative trying to reconstruct an experience no longer there; that has been lived by others and is alien to us.



In summary, *To speak for someone else. Heaven: Coda* is also a meta-narrative that replicates the mechanisms of 'Cielo' by means of appropriation; the quotation and the distant narration of alien facts. It adds layers to stories from the novel. Antonio Ortega and Marc Caellas thresh 'Heaven' by means of plastic and performatic proposals, greatly extending its meta-linguistic character.

'No estuve en New York' [I wasn't in NY] by **Marc Caellas** is a performative and theatrical proposal. On the opening day, two actresses -by means of performance- enumerate the places of New York in the 80s in which they have never been to. They refer to Warhol, one of the main characters in 'Heaven', and wear a wig that they share, strip off and put on again. The traces of the performance are Polaroid pictures (in the same vein as Warhol) and the texts on the places of New York we have never been to, but which from a distance influence our emotional and intellectual formation: the International, the Factory, the Chelsea Hotel, the Rizzoli bookshop, the Mudd Club, Studio 54... The two screen tests that broadcast the image of the two actresses, taken by a steady camera, refer also to Warhol. The tests remind us of inaction, the absence of meaning, and the subject as pure surface. And it is, indeed, in the surface where everything happens: violent acts, sexual acts, and the biopolitic condition that characterized the showing off and street life of the 80s decade. Finally, in an action background, a video travels through places in New York that no longer exist; places that used to mean something but leaving no trace in our present time. In 'No estuve en New York', Marc Caellas refers to the act of writing and acting as alien experiences.

Antonio Ortega, in his turn, repeats the strategies of 'Heaven and shows different ways of appropriating other's work: collaborations, plagiarism, replicas, incorporations, buying and stealing. He has collaborated with The Fuckler Bunny, a character that wants to fuck art and to which he has offered a sculpture/monument that plagiarizes Frank West's. He has plagiarized designer Gareth Holt with a light structure that forms the word 'Heaven', based on the one he presented for Netdiver Magazine's cover. He has incorporated the proposal of artist Spencer Stange 'Wifi bendecido' [Blessed Wifi], a wireless net that has been blessed by Sant Medir's parish priest, with the password WendyOwilliams (Wendy O. Williams, one of the main characters of 'Heaven, is the Plasmatics' leader who constantly uses her body, exploiting her sexual charge). He has bought "Hélène Fourment aux puces", the reproduction of an engraving that copies a painting attributed to Rubens (likely the copy of an original that burnt in the fire of his atelier) in which his second wife is featured. She was his model, and during 11 years of marriage she concatenated pregnancies. This fact denies that Rubens' paintings reproduce sexual stereotypes of that time. 17 years ago, Ortega stole a picture of Nan Goldin that -as author's proof- was destined to be a VIP present. Many recurring elements in 'Heaven appear in this catalogue of appropriationism: the reference to sex, the body and penetration, the staging and exposing oneself to a public, the distance, and ultimately the computer screen as a documentary source. Antonio Ortega's proposals are also performatic traces that configure *To speak for someone else. Heaven: Coda's* stage.

To speak for someone else. Heaven: Coda is a meta-narrative: an exhibition that talks about a book which tells other people's stories. Finally, the exhibition proposal as a meta-narrative influences the current discussion generated by contemporary art: an experience that tells what others do.