

# BARCELONA PRODUCCIÓ 2022-23

## BRINGING BODIES TOGETHER

### LIVE PERFORMANCE PROGRAMME

CAROLINA OLIVARES / EDUARD ESCOFFET /  
CAROLINA CAMPOS I MÁRCIA LANÇA

It might be said that the live performance category, and specifically the performances chosen, combines all the features of what seemingly defines La Capella as an art centre of emerging contextual intensity. The three-day event revolving around action art – 28, 29 and 30 September – intends to be literally that: an event, an encounter. This programme stems from a gesture: the celebration and joy of bringing bodies together. From the power of bodies, specific bodies, coming together and meeting in this context, the context of Barcelona, and outlining affinities between the field of visual arts and the performing arts, poetry, music, and so on.

Let us talk about their specific nature. La Capella de l'Antic Hospital is a visual arts space that welcomes live performance because the centre strives daily towards accompaniment, process, production, opportunity: all possible vitality. Why not aspire to the fact that experiencing a performance can be the same as that of any exhibition or activity, or even any work meeting? After all, the hub defines and grounds the proposals it contains in a specific manner. Why not start to practise an unmissable, necessary type of event, and in this case one that cannot be held in any other physical place or in any other context? Performance is a special place in a special place such as the Centre d'Art La Capella.

An exercise in transpiring and vaporising the institutional structure has begun and a great many heads attached to their bodies act in a more capricious, emotional manner, making room for things to happen based on desire, need and urgency. Performance is necessarily disengaging from the norm. The practice is skewed when the norm acts. Attacking the norm leads to reprisals and we have become accustomed to the fact that doing is conditioned by fear. Although we cannot imagine total freedom, why not inhabit the possible for a little change.

The idea of performance in La Capella somewhat continues to be fuelled by those actions of past decades. Actions that were planned and developed along a straight line towards a final destination, without looking to the sides and

paradoxically with nothing else present. Rigour and risk form part of this movement that includes the accidental at any time. *All variations are valid, including this one.* With an absolute awareness of oneself, of space/time and of attending an unrepeatable act. The first time after the first time is the first time. Fragility is located at the centre of these practices because its seams are visible. It will never have a definitive form.

In the performances of Carolina Olivares, Eduard Escoffet and the pair formed by Carolina Campos and Márcia Lança, the encounter is attended by establishing links with the audience, ushering in three types of voices that are many more. In *La Mondonga*, Carolina Olivares narrates, in the form of an autobiography, heartbreaking fragments of a life that unshared. Next, Eduard Escoffet's *Utopia i esclavatge* (Utopia and Slavery) activates an analogue sound system that demands a profound reflection on consumption. Finally, *Es solo un día* (It's Just One Day) by Carolina Campos and Márcia Lança creates an eight-hour live writing device that reveals the construction of language and paralinguage per se through words and bodies. We are ultimately witnessing three days of performances in which everything is urgent. The viscerality of a voice impassively and vulnerably unfolding before us; a symphony of voices reproduced on cassettes overwhelming and paralysing us; a frenetic textuality expanding in time, inviting us to stay a little longer, or perhaps to stay until an end that is already outside the norm.

Despite being proposals chosen individually in the category of performance art, and therefore without any apparent relation between them – although perhaps this category should directly be called “performances”, as that is what they are – we at La Capella think that is nice to fantasise with their stories, viewing them in relation, or even in contradiction. This is in fact our function as an art centre: creating context. And creating context is bringing bodies together.

Text: Marc Vives, curatorial team

CAROLINA OLIVARES  
*LA MONDONGA*

Wednesday 28 September at 8 pm  
Free entry

*La Mondonga* is a live performance creation project that stems from writing. Its premise is a number of autobiographical poems written over the past two years. These poems were from the outset conceived to be developed in a format that alternated between performance and spoken poetry. The text is so oral that it is as if the author were at the reader's side, reading exclusively to him/her. *La Mondonga* deals with self-exile, addictions, love, emotional dependence, early motherhood, dysfunctional family, divorce, precariousness, madness, emotional instability, vulnerability. Life itself.

EDUARD ESCOFFET  
*UTOPIA I ESCLAVATGE*  
*(UTOPIA AND SLAVERY)*

Thursday 29 September at 6 pm / 7 pm / 8 pm  
Limited capacity. Prior registration at: [lacapella@bcn.cat](mailto:lacapella@bcn.cat)

*Utopia i esclavatge* is a voice-based action that lacks a live voice: its entire development is based on reproducing the recorded voice through various cassette players. The action addresses the idea that the digital economy and the new forms of the so-called "collaborative" economy have turned us initially into customers and then into users stripped of collective and individual rights beyond the dynamics of consumption. We have quickly forgotten the utopia represented by the birth of the Internet to become digital serfs..

CAROLINA CAMPOS  
AND MÁRCIA LANÇA  
*IT'S JUST ONE DAY*

Friday 30 September from 4 pm to 12 am  
Free entry

*Es solo un día* is an eight-hour live writing device that reveals the construction of a flow of unstable narratives, stemming from the contagion between word and gesture. The artists suggest imagining worlds where reality and fiction touch and merge. They take the ruins of discourse as a place of strength and fictionalise the present by listening to the place where they are. The audience will take away a live publication containing a different text each time.