

Co-produced by:



English

GABINET: JOAN MOREY

THE CHARACTERS

Gabinet is the venue for “THE CHARACTERS” by Joan Morey in this, the fourth collaboration between Es Baluard and El Corte Inglés for the *Nit de l’Art*, when artists belonging to the collection are invited to participate by creating a relational art proposal. The three previous instances of this collaboration were produced by Alicia Framis (2012), Amparo Sard (2013) and Marcelo Viquez (2014). Over the years Joan Morey (Mallorca, 1972) has performed solid research work on the language of the performance, *mise-en-scènes* or interventions, with the collaboration of different performers and actors who take on a specific role depending on the nature of each project. At the same time, spectators become active agents in a large number of his works.

character. One of a set of symbols, such as letters or numbers, that are arranged to express information. / A person portrayed in an artistic piece, such as a drama or novel [...].

THE CHARACTERS is an unprecedented project that centres on certain behaviours and “grammatical” changes within current language usage, interposing them however into other forms of artistic communication in which the message, word or text are displayed less directly and in what is habitually a dysfunctional manner.

Exhibition dates: 19/09/2015-10/01/2016

Museum Opening Hours:

Tuesday to Saturday: 10 - 20 h

Sundays: 10 -15 h

Mondays closed

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The proposal is created as a work in three parts: a specific intervention in one of the display windows of the well-known department store in Avenida Jaime III, an “activation” performance during the *Nit de l’Art*, or Night of Art, on 19th September 2015, and the installation in Es Baluard’s Gabinet space. Thus, THE CHARACTERS unfurls in a changing space-time and in a process to explore interaction and communication devices derived from social networks, occupy the public space or turn elements typical of social manifestations into the common thread of an art work that places particular emphasis on the “event”.

In what is an exercise of reduction and simplification, Morey uses *Voice and Phenomenon* (1967), the work of the contemporary philosopher and thinker Jacques Derrida (famous for his deconstruction thought) as the backbone of the project. From this essay, he extracts the sound piece and the sentence which, fragmented into characters, appears printed on the placards used in the performance.

The sentence and hashtags “*En la «vida solitària de l'ànima», ja no ens servim de paraules reals, sinó només de paraules representades. #TheCharacters #Laveuifefenomen*”^{*} has been chosen as the synthesis and main link of the project. A brief text which, in Catalan, takes up precisely 140 characters, the maximum amount allowed in Tweets, with the particularity that on this occasion, they are not written using the keys of a Smartphone, but on a physical medium: printed on paper glued onto wooden placards.

In a kind of “silent performance”, the 140 placards are held up by 140 people who form a “human chain” arranged in a straight line that links the two collaborating venues. The ordered arrangement of the participants in the public space allows one to read the message as long as the spectator physically moves along the route it occupies. The active participation of the volunteer-transmitter consists of becoming aware of the collective, the power of the public voice and the “other” uses of language, from the perspective of contemporary artistic practice.

^{*}“In the ‘solitary life of the soul’, we no longer use real words, but only represented words.
#TheCharacters #Voiceandphenomenon”

Joan Morey (Mallorca, 1972)

A graduate and holder of a DEA (postgraduate qualification) in Fine Arts from Universitat de Barcelona. He recently developed the project *BODY LANGUAGE [Il Linguaggio del Corpo]*, via the MAEC-AECID grant for the residencies programme for Spanish and Foreign Artists and Researchers at the Royal Spanish Academy in Rome (Italy, 2014-2015). His artistic work is mainly developed through the language of performance, generating happenings, *mises-en-scène*, specific interventions and derived works (in diverse formats and media). The backbone of his discourse is the unorthodox relationship between “Master/ Slave” (which goes from the master-slave dialectic in Hegel to subcultural “BDSM” practices) in an approach or study of the mechanisms of power with the aim of resituating them on a plane of artistic performance.