

CABELLO/CARCELLER

I AM A STRANGER, AND I AM MOVING

Opening 10.12.20, 4-8.30pm. In the presence of the artists.

Exhibition 11.12.20 – 27.02.21

We are pleased to present the third exhibition of Cabello/Carceller at Galeria Joan Prats, entitled *I am A Stranger, and I am Moving*, in which we show recent works: drawings, installation, video and photographs.

The exhibition appears as a chapter of an essay, whose central theme revolves around the video, *Movimientos para una manifestación en solitario* (*Movements for a Solo Demonstration*). Alike in structure, the exhibition also addresses various topics in its *Notas al pie* (footnotes), through drawings and photographs. The exhibition delves into fundamental issues such as the solitude experienced by those who choose to dissent from the lifestyle of the majority, the pressure felt to maintain a belligerent stance that defends freedom of choice and the need to produce entirely the limited vehemence that we often grant ourselves.

The title of the exhibition is a quote from David Wojnarowicz's last conference before he died of AIDS in 1992. It refers to the stranglehold that accompanies the sick body, a despised body that society would prefer to expel. David Wojnarowicz is one of the artists that appears in the drawings and collages of *Notas al pie*, found in the first room, along with Tórtola Valencia, Pedro Lemebel, Agustina González López and Hélio Oiticica. Cabello/Carceller communicate through the past and present, speaking of those who have questioned the heteronomy of their bodies, who from their dissent, were able to transform disease, rejection and hatred into poetry.

This hatred saw Agustina González López shot in Granada, and later forgotten, during the same period as Federico García Lorca. She was defined by 'social madness' and suffered persecution and ridicule for her differences. Tórtola Valencia lived her sexuality as openly as time provided her, liberating her body and with it other bodies in search for new forms of physical expression. Pedro Lemebel dared to confront the Chilean dictatorship in the streets, but also the stale sectors of the Marxist left, wary of the revolutionary force of the transvestite, of her questioning of the patriarchal order and its obligatory gender conformity. Also, Hélio Oiticica, an anarcho-artist and a pioneer of relational practices that he chose to load with revolutionary content. He paired the aesthetics of the Russian avant-garde with dancing bodies in the favelas through a festival of colour and free expression, the 'Parangolés'.

The video *Movimientos para una manifestación en solitario* features a body that becomes a manifestation in itself, a rebellious body that questions identity norms through movements, attitudes, and a way of being that vindicates itself politically. The body is alone but empowered in the awareness that its presence is itself a transformative presence, whose femininity gives it strength while being the cause of its social marginalization. The performer holds a banner that is present in the exhibition and quotes a fragment of a well-known phrase by Baruch Spinoza, 'Lo que puede un cuerpo', that opens the door to the philosophical sustenance of affect theory.

GALERIA JOAN PRATS

Cabello/Carceller are a team of artists formed in 1992 by Helena Cabello (Paris, 1963) and Ana Carceller (Madrid, 1964). They live and work in Madrid. Throughout their careers, they have developed interdisciplinary works that use different means (installation, video, drawing and writing) to examine hegemonic rendering modes in visual practices. They have been included in *Art and Queer Culture*, a historical research book written by Catherine Lord and Richard Meyer. Their work also appears in the *The Queer Art of Failure* by Jack Halberstam, as well as in the prologue of the Spanish edition of *Female Masculinity (Masculinidad femenina)* by the same author.

A selection of their exhibitions includes: *Acció. una història provisional dels 90*, MACBA, Barcelona, *Feminismes!*, CCCB, Barcelona; *Queer Stories*, Tranzit, Bratislava, Eslovaquia; *Hors Pistes. El arte de la revuelta*, Centre Pompidou Paris and Malaga; *Los sujetos*, Pabellón Español de la 53 Bienal de Venecia; *Global Feminisms*, Brooklyn Museum, New York and Davis Museum, Wellesley College, EEUU; *Fiction and Reality*, MMOMA, Moscow Museum of Modern Art, Moscú; BB4 Bucharest Biennale: On Producing Possibilities, Bucharest, Romania; Bienal Latinoamericana de Artes Visuales, Curitiba, Brazil; *re.act feminism. A Performing Archive*, Akademie der Künste, Berlin; *Nuevas Historias. A New View of Spanish Photography and Video*, Stenersen Museum, Oslo, Norway, Kuntsi Museum of Modern Art, Vaasa, Finland, Kulturhuset, Stockholm, Sweden, Royal Library, Denmark; *Genealogías Feministas*, MUSAC, León; *The Screen Eye or The New Image*, Casino Luxembourg, Luxemburg; *En todas partes*, CGAC, Santiago de Compostela.

Amongst their individual exhibitions: *Gender Is Political*, Regelbau 411, Thyholm, Denmark (2020); *Borrador para una exposición sin título*, MUAC Mexico (2019), CA2M Móstoles (2017) and MARCO Vigo (2016); *Lost in Transition _un poema performativo*, IVAM, Valencia (2016); *MicroPolíticas, MicroPoéticas*, Sala La Patriótica/CCEBA Buenos Aires, Argentina (2012); *Off Escena; Si yo fuera...*, *Abierto X Obras*, Matadero Madrid (2011); *Archivo: Drag Modelos*, Galeria Joan Prats, Barcelona (2010) y CAAM, Las Palmas de Gran Canaria (2011); *A/O (Caso Céspedes)*, CAAC Sevilla (2010). In 2021, they will present an individual exhibition at Azkuna Zentroa in Bilbao.

*This information will be complemented by a curatorial text on Pablo Martínez's exhibition (Valladolid, 1979. Head of Programs at MACBA, Barcelona)

*For more information and images, contact galeria@galeriajoanprats.com

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