



Specials > CASCANDO. Variations for another dramatic piece

The *Specials* podcasts focus on projects by artists and curators who have some kind of connection to the Museum's programming and the MACBA Collection. Presented in the galleries of the Museum on 23 February 2013 within the programme *Experience MACBA, Cascando. Variations for another dramatic piece* is part of a radio play by Samuel Beckett, adapted and produced by Joan Morey for the exhibition *This is Not an Art Exhibition, Either* held at Fabra i Coats, Centre d'Art Contemporani (Barcelona, 2012).

Curated by Joan Morey

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Joan Morey (Mallorca, 1972) has a degree and a postgraduate diploma in Fine Arts from the University of Barcelona. He has participated in numerous exhibitions and produced projects in museums, art centres, and other public and private institutions. His solo projects include: *Trompe-l'oeil. A piece in two acts* in Can Felipa Arts Visuals (Barcelona, 2012); *L'Ensinistrament. Variations for an actor, iPad and prepared van* in Fabra i Coats Centre d'Art (Barcelona, 2012); *The Black List* (2011) in Five Years (Londres), MUTT (Barcelona) y libreria Literanta (Mallorca); *Bareback. El Poder i la Mort* in Capilla/oratorio de la Misericordia (Palma, 2010); *Gritos & susurros. Converses amb els radicals* en La Capella/ICUB (Barcelona, 2009); *Pour en finir avec le jugement de dieu* in Performing ARCO/Galería Horrach Moyà (Madrid, 2008); *Obey, Humillados & Ofendidos* in Centro Galego de Arte Contemporánea/CGAC (Santiago de Compostela, 2007/2009) and *Postmortem. Projet en Sept Tableaux* in the renaissance cloister of the now-defunct Centre d'Art Santa Mònica/CASM (Barcelona, 2006/2007).

CASCANDO

Variations for another dramatic piece

Cascando is a radio piece for music and voice, in which three characters bring listeners up against the basic mechanisms of radio. One is the Opener (*L'Oeuvrer*), who directs the action from a mixing desk in a neutrals studio space; another is the Voice (*La Voix*), which comes to us from an unknown space and could perhaps be the subconscious mind or the thoughts of the Opener. The third character is the Music. Word, music and silence are thus employed as the basic units of expression of the language of radio (and, by extension, the language of art), which are juxtaposed or overlap in this piece but do not interact.

01. Summary

Joan Morey's work puts forward alternatives to the exhibition through a series of confrontations between artwork and audience. He principally explores the language of performance through dramatised situations (with actors or performers), *mise en scène* or scenographies, and specific interventions (based on the location or context of each piece).

In his work, linguistic factors are accompanied by a series of psychological, historical and social conditions that activate the grammaticality and meaning of the expression or statement at a particular time and place. Most of his works deal with degradation, loss, and the void and depend on intricate narrative structures. Thus, through leaps in time and space and a reiterated temporal disorder, his works reappropriate the shadows and pessimism of the literary, philosophical or poetic phenomenon.

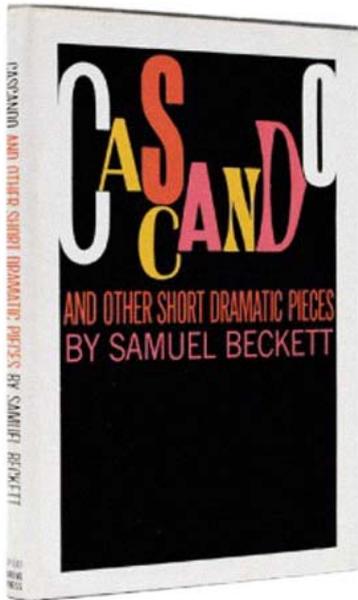
One of the essential elements of Morey's discourse is the unorthodox relationship between master and slave (which goes from the master-slave dialectic in Hegel to BDSM subcultural practices) in an exploration or study of mechanisms of power and an attempt to reposition them in the sphere of artistic action. These devices are used to reconstruct visual, oral, and written proposals that probe ideology, religion and politics, in all of their multiple aspects.

Dramatised readings, choreographic patterns, mobility disabilities and other disciplinary resources assist the artist in constructing situations in which one or more interpreters submit to a rigid set of instructions or rules. These conditions are also offset by the part played by the audience.

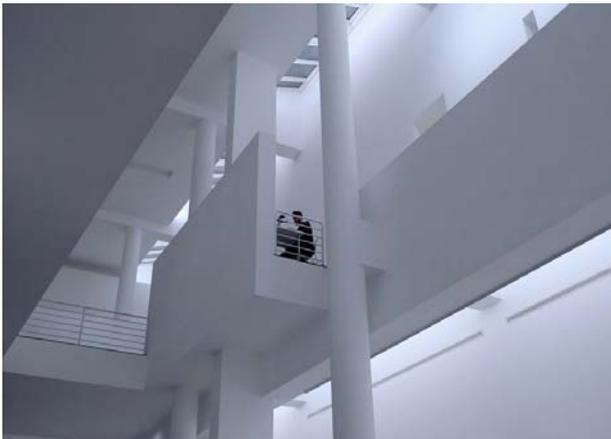
Joan Morey's body of work includes a series of works tangentially called the 'Beckett Series', in which he uses the words or texts of Samuel Beckett in order to reduce them to diagrams of meaning. The choice of these texts responds to the same working methods; in such cases the artist makes a point of using these texts as scripts or scores for the development of his works.

The challenge of translating the sense of the play or the stage directions set by Beckett into a new work somewhat reduces the creative freedom of the artist, relegating it to a problematic place where the original will always be more important than any version on offer. This happens for example when Joan Morey appropriates the radio play *Cascando* by Samuel Beckett, a work for three characters: the voice of a 'conductor', the voice of a narrator and, as a third character, the music itself. In sharp contrast to music's traditional role in radio drama, where it functions as background or as the creator of atmosphere or mood, this play pioneered the role of music as an autonomous member of the cast.

When Joan Morey uses *Cascando* to produce a new variation he not only assumes the structural complexity of the original work but also gives it a twist: *Cascando. Variations for another dramatic piece* welcomes the exhaustive instructions



[First American edition of the translation of Samuel Beckett's radio play *Cascando*. New York: Grove Press, 1968]



[View of the cabin of the conductor during the performance *Cascando*. *Variations for another dramatic piece*. Joan Morey/MACBA, 2013]

marked on Beckett's text and requires that the same actor performs the two speaking parts. The character played by music, on the other hand, is inserted as a cliché, further hindering the role of the artist as creator, since here he executes a type of mannered patchwork.

The radio play *Cascando. Variations for another dramatic piece* was presented inside MACBA as a live performance on 23 February 2013, within the programme *Experience MACBA*. The sound filled the atrium and was accompanied by a text projection with Catalan subtitles. Two actors performed the sound piece in a theatrical form and choreographed for all three floors: the sound booth used by the interpreter of *L'Ouverture* and *La Voix* was sited on the top floor (offering a peripheral vision of the performer) and the audience was conducted by an actress/hostess situated at the central point of the ramp in order to get a general overview and the ideal position for listening to the work.

02. Related links

Presentation of *Cascando. Variations for another dramatic piece* in the MACBA www.macba.cat/en/porosidades-cascando

About *Cascando*
en.wikipedia.org/wiki/Cascando

Original work, first broadcast:
radioartnet.net/11/2011/05/28/samuel-beckett-cascando

Transcript
www.geocities.com/HotSprings/Villa/7228/cascando.htm

Page of Joan Morey
joanmorey.tumblr.com/

03. Credits

Text: Samuel Beckett. Voice: Joshua McCarey. Music: Dietrich Buxtehude. Voice recording and editing: Carlos Gómez. Directed by Joan Morey based on the 1963 English translation by the author of the original 1962 French text (*Evergreen Review*, New York). Work produced as part of the exhibition *This is Not an Art Exhibition, Either*, which took place at Fabra i Coats, Centre d'Art Contemporani (Barcelona, 2012).

04. Acknowledgments

Estate of Samuel Beckett, Ingrid Agut, Sebastian Berns, Esther Doblás, David G. Torres, Soledad Gutiérrez, Joshua McCarey and Guust Selhorst.

05. License

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