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## WHAT HAVE I DONE?

Most of my works are very specific experiments in which I take several layers of reality and overlap them in order to make them coincide by the means of symbolical, formal or referential correspondences. The main goal is to propose and corroborate hypothetical hidden connections between different apparently unconnected realities.

The totality of these works can be split into seven big categorical groups, which almost always mix with each other:

- A type of impulsive drawings to which I call "automatic revelations".
- A type of body actions to which I call "automatic revolutions".
- A type of combinatorial poetry to which I call "automatic axioms".
- A type of functional and speculative music that I develop by the means of several projects, one of which is called COÀGUL.
- A type of geometric self-generative signs that are "sigils".
- A type of wall interventions or object installations that convert spaces into "temples".
- A type of audiovisual language similar to that of the "dream machine".

Some of these works have had more or less commercial repercussion: with COÀGUL I have published four LPs and performed live in Barcelona at places such as Sónar, LEM, CCCB or MACBA, and also in several festivals around Europe; the "automatic revelations" have been used to illustrate products such as wine labels or advertising catalogues, as well as they have been exhibited as wall paintings in places such as Centre d'Art Santa Mònica (Barcelona) or Les Brasseurs (Belgium); and some of the "automatic revolutions" have been carried out in group through the Ex Abrupto art collective in places such as Konvent.0 (Berga) or Centro de Arte Mutuo (Barcelona). But beyond these momentary milestones, what really interests me is the repercussion that my work might be able to have on the field of ideas.

## WHAT AM I DOING?

Due to a persistent feeling of general misunderstanding of the contents of my work, I have recently felt the duty of looking for new ways of presenting it.

I am currently building what I call "the Memory Palace", which is a virtual architecture system intended to classify in detail the totality of my work. At the moment I'm building it in web format, but my will is to materialize it by more physical means. This "palace" consists of four "pavilions", each of which functions according to its own classification logic; as if they were four paths leading to the same destination, which are the works themselves. Each work will be dissected in the multiple

parts of which it is constituted, thus generating a large number of items with a web page for each one of them. Each item is like a cell, whose DNA contains the exact coordinates expressing its position within each of the four "pavilions".

On this past February 2017 I started studying the Master's Degree in Production and Artistic Research at the University of Barcelona, through which I have begun formalizing "the Memory Palace" as a procedural work.

## WHAT DO I WANT TO DO?

One of the four "pavilions" of the "Memory Palace" is "the Ontological Pavilion", that places each work within a cosmological scheme that I propose. This scheme is structured according to an indefinite number of horizontal planes and another indefinite number of vertical axes. Horizontal planes represent different "orders of reality" (such as the body, urban, social, linguistic, symbolic, historical, etc.), and the vertical axes represent different "universal realities" (usually expressed through archetypes) that are manifested in different ways according to the horizontal plane with which they are intersected.

Analyzing each one of my works from this perspective, one could decipher a specific number of horizontal planes and a specific number of vertical axes. These two numbers of elements would determine within this scheme an "area" that I call an "operational field", which corresponds exactly with what could be referred to as the conceptual territory of each work. As a consequence, the mutations and movements of the elements that constitute the "operational field" would determine its ideological direction.

My intention is to improve the functionality of this scheme, which at the moment is nothing more than a draft, to the extent that it can be possible to apply it to other objects in the world. The Cathedral of Barcelona, where since December 2015 I work as a salesperson of the cloister shop, it's for me relatively clear case of an object that can be analyzed from the perspective of my "Ontological Pavilion." For instance, the set of chapels could be a horizontal plane, on which each saint would determine a vertical axis; as well as the set of tombs could be another plan, on which each buried personality would determine a vertical axis.

The increase on this scheme's functionality responds to my intention of converting it, through academic research, into a methodological proposal that might have applications in multiple areas of human knowledge.