

English **Les Brontë, *Fine Cherry*. April, Thursday 12, 2018. Live performance project. *Barcelona Producció is an initiative of La Capella.***

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Fine Cherry is the outcome of a Dadaist nominalistic synopsis, the one that arises from joining Fina Cirera, the 1930s' Catalan dancer about whom we know very little other than the fact that she was a follower of Isadora Duncan's free dance, and the punk singer Cherry Vanilla, about whom we know quite a lot thanks to her memoirs and to YouTube.

Cherry Vanilla (whose real name was Kathleen Dorritie) looked for an unusual, vulgar pseudonym, following in the wake of Rose Sélavy, whereas it could be said that Josefina Cirera found her artistic name *readymade*. This suggests two different ways of going about things. What, then, is the relationship between a dancer with *Noucentista* reverberations who embraced the classical Greek ideal and the punk singer from New York who formed part of Andy Warhol's underground circle?

Eugeni d'Ors, after a bout of sunstroke in Cadaqués in spring 1911, followed by indigestion caused by anchovies and Xarello,¹ imagined something magnificent: the combination of *Noucentisme* and Cubism, and from it emerged the Cubist exhibition at the Dalmau gallery in Barcelona in 1912, the theoretical underpinning of everything: both movements spoke of structuralism in their manifestos. Punk and free dance speak of bodily freedom, and here we

have Les Brontë, without anchovies, Xarello or sunstroke, but in Cadaqués, seeing that the Vanilla of Cherry-Cirera is Fina.

Les Brontë function is a *tableau vivant* that moves slowly yet constantly by the forces of gravity and improvisation, guided by a variable electro-acoustic thread according to a series of phrases or words spoken "off the cuff", even though such apparent improvisation is, in fact, very measured and revised, repeated and corrected, expanded and discussed in a group situation. Maybe because gravity gets stronger over time, Les Brontë like to spread themselves over time indefinitely because of the automatism that doing so entails.

Such prolongation generates mutations in the perception of the images: it is like the children's game that involves repeating a word over and over again until it loses its meaning and gains another. Andy Warhol said "if it moves, they'll look at it". He was referring to insignificant movements that, over "time", reveal the surprising expressions of anything, like in his film *Empire* for example, when the lights in some windows "suddenly" go out after the viewer has been watching the static shot for a very long time.²

In this Dadaist *collage* of punk vulgarity and neo-Greco-Roman elegance, the Spanish idiom "tiran más dos tetas que dos carretas" (meaning that the power of a woman's influence should not be underestimated) ought

to be present at all times as if it were a slogan. That is why women's breasts are the focal point of all their promotional images. Breasts with golden nipples enveloped by electrical sounds can have the effect of Francis Picabia's targets and the echo of Marinetti's maxim filtered by Wolf Vostell, a huge Victory of Samothrace on top of a Mercedes-Benz.³ Their proposal is to hold a huge pop-punk-glam-trash-glitch Graeco-Roman bacchanalian feast "as a way of resisting the occupation and colonisation of the body poetics by capitalism".

We know that Cherry Vanilla loves this (Les Brontë got in touch with her and they keep her updated), but it is hard to imagine how Fina Cirera would have reacted, because it is impossible to know how free and fine she was. Perhaps the same thing would happen to her as it did to Eugeni d'Ors, who, after overcoming the whimsical Xarello hangover, received a Cubist slap from his own hand, or maybe not, because her teacher Isadora Duncan liked Duchamp,⁴ and he, in turn, was a great Rococo artist.^{4 bis} And that is precisely what Les Brontë demanded: A new Rococo, an intimate, direct experience full of double entendres.

Joan Casellas

Les Escaules, Spring 2018, with a yellow ribbon

¹ The thing about the bout of sunstroke, the anchovies and the Xarello is poetic licence, but everything else is rigorously true and historically accurate.

² *Empire*. Andy Warhol, 1964. Black-and-white silent film. Running time: 8 hours 5 minutes.

³ In his Futurist manifesto of 1909, Marinetti proclaimed that the clattering of a car at full speed was more beautiful than the Victory of Samothrace. The Fluxus artist Wolf Vostell made a synoptic sculpture of this phrase, which involved placing a giant Victory of Samothrace on top of a Mercedes-Benz.

⁴ Isadora Duncan bought a painting – now lost – from him that, according to a number of speculations, might somehow have been related to his famous *Nude descending staircase*. She later became friends with him in New York. She also met Picabia, with whom she had an affair.

^{4 bis} Duchamp was undeniably a Rococo artist in his thematic interests and forms. For further details, I would refer the reader to my article entitled "Duchamp a Barcelona" (Duchamp in Barcelona), published in *L'Avenç* in April 2012 (Issue no 378).

Les Brontë is an artistic duo based in Cadaqués, the home of the divine Dalí, and consists of the dancer Victoria Macarte and the textile and visual artist Rosa Tharrats.

Les Brontë met in 2011 while working on Albert Serra's film *The Story of My Death*, in which the light of Casanova meets the darkness of Dracula. They filled the hours off set in the châteaux and castles of France and Transylvania by playing with the period costumes and mounting small performances to entertain the actors waiting to go on. This provided the inspiration to continue with a collaborative artistic project, which they dubbed Les Brontë.

They have brought their *Neotaxidermia* aesthetic project from its origins in Berlin to Barcelona and places in Spain's rural heartland thanks to curatorial initiatives run by the AADK group.

The duo's work has expanded to encompass dance, performance, fashion, music, video, installation art and the visual arts, which are of a primordial aesthetic transposed into the digital era. Their work has evolved, but it is based on the concept of 'Neotaxidermy' as the transfer of an image or essence, tangible remains of ideas or recollections. Capturing the 'retromania', cultural appropriation and wild propagation of today's trends with visual and live performance elements as the folklore of our time. Period science fiction. A collection of lost archives from the future. The post-apocalypse is a psycho-aesthetic condition.