

One Day

In *One Day* Oscar Cueto evokes the consequences of the sudden fall of an artificial satellite in the middle of a city. A series of toxic emanations affects the population and takes over their wills, inciting them to bring their most private activities into the streets. The authorities do not try to control the chaos, they take advantage of its profitability instead. The same accident feeds lust, violence and religiosity in the affected. Through an obsessive craft that demands equal attention from its viewer, the piece explores the power of the imagination, from speculation and fantasy to schizophrenia and delirium. This story, made out of ramifications and perspectives, draws possible scenarios towards the complete suspension of the 'social contract' and the annihilation of the interiorized prohibitions.

The work explores the notion of event and how those are produced by mass media. Events are associated with all that can control the masses. Mass media establishes what should be reported and registered and what should not. Judgements and hierarchies about historical legitimacy are grounded on arbitrary communication.

A literary structure is woven from connected and juxtaposed fragments presented in the ambiguous and discontinuous language of the 'last minute news'. The effect of continuity and coherence contrasts with an apparently absurd story. The falsity of the document is clear, yet it irrevocably refers to the preeminent media for factual communication: the newspaper.

This series of collages presents an obsessive, meticulous process of fabrication and a disturbing forensic aesthetic. It relies on the immediacy (and ambiguity) of journalese to construct an apocalyptic story with three different focal points - violence, eroticism and religious fervor - based on the uncontrolled reentry of a satellite that unexpectedly crashes in the middle of a city.

A fundamental narrative device of this project is the fragmentation of language and of images from different newspapers reporting on a single event and its different consequences. In a sense, *One Day* replicates a crime scene under investigation, where a series of clues should lead to the reconstruction of an event. This reconstruction shows that the accident and its consequences have a drastic effect on the mindset and behavior of the inhabitants of the city in question. The story is woven together based on isolated events, anecdotes and absurd measures taken by local authorities in order to turn the accident to their advantage, and even to generate an industry out of the ensuing chaos and social turmoil.

One Day adopts the same structure as George Bataille's 1957 essay *L'Érotisme*. It mirrors this author's interest in penetrating the human psyche to discover that the intensity of life only becomes tangible when at the brink of the death. In this story, lust, violence and extreme expressions of religious zeal are at once the consequences of an event and the channels through which the "social contract" comes apart at the seams.

Carmen Ceballos

Mexico City

2011