

MICHEL REIN PARIS/BRUSSELS

DORA GARCIA

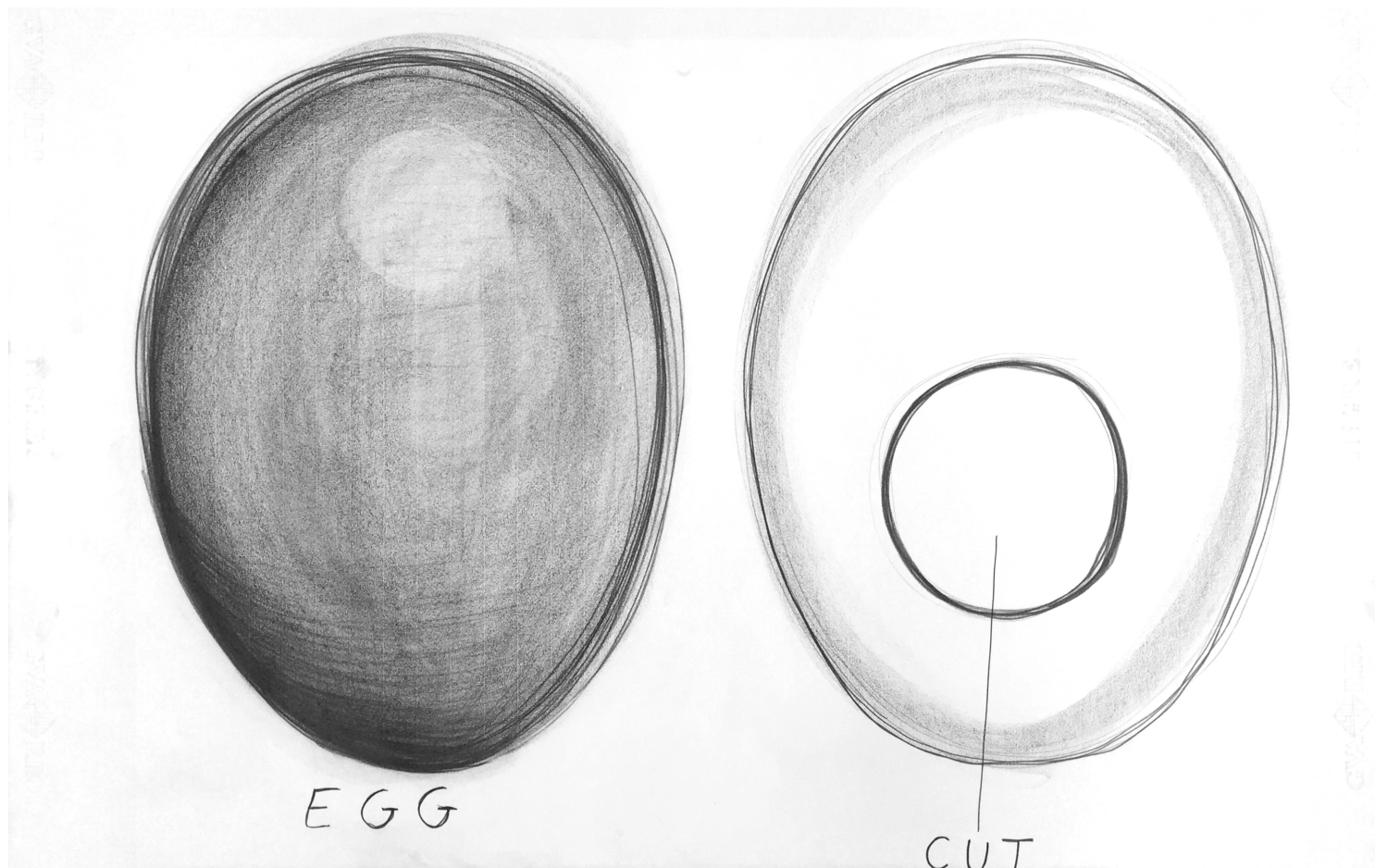
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ARTWORKS ŒUVRES



Mad Marginal Charts (4), 2019
I always tell the truth series
pencil on paper
crayon sur papier
70 x 100 cm (27.56 x 39.37 in.)
unique artwork
GARC19075



Mad Marginal Charts (7), 2019
I always tell the truth series
pencil on paper
crayon sur papier
70 x 100 cm (27.56 x 39.37 in.)
unique artwork
private collection

Todo Estado es ficticio y todo dinero falso.

*Todo Estado es ficticio y todo dinero
falso , 2018*

Golden Sentence series

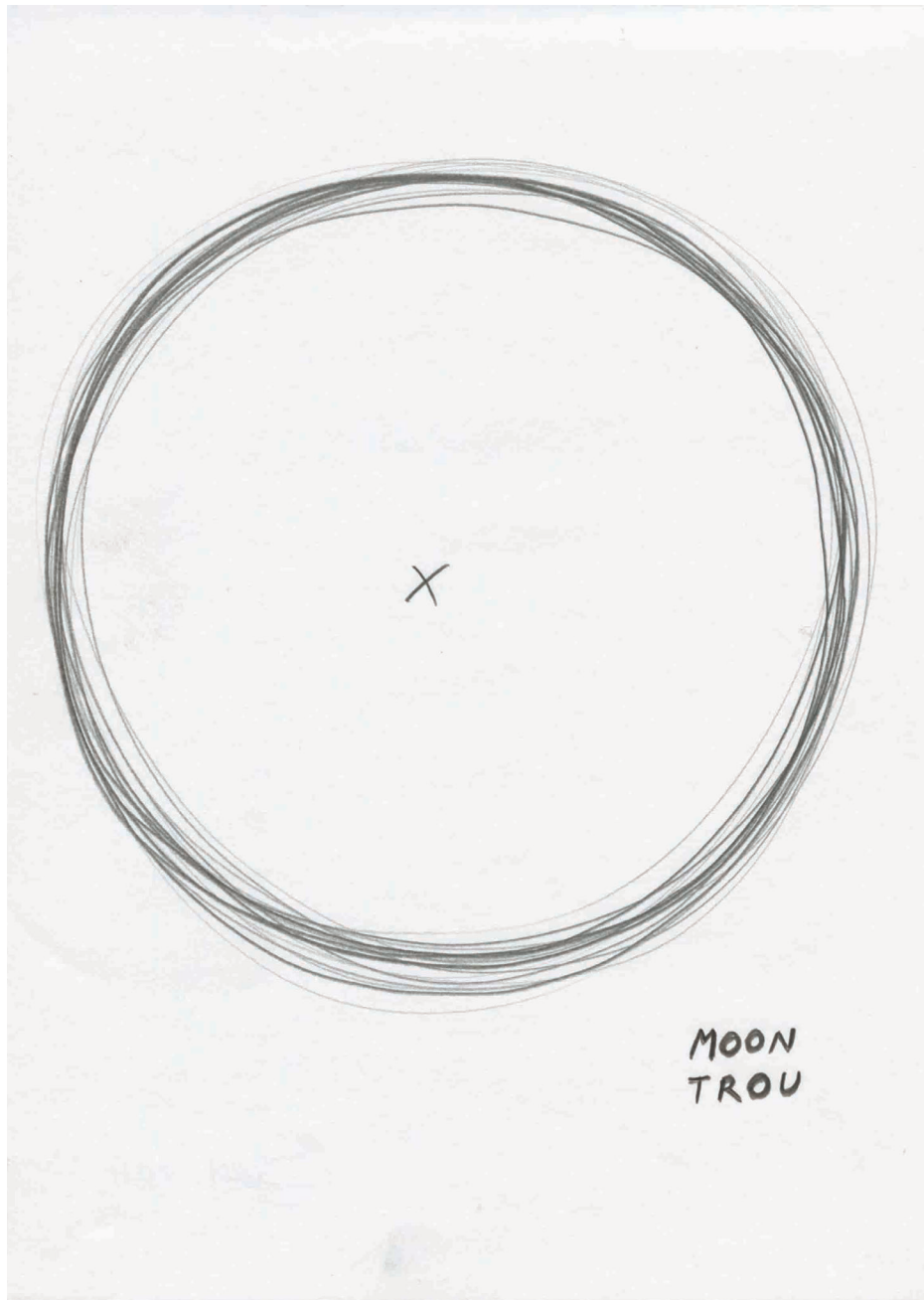
golden leafs on wall

feuilles d'or sur mur

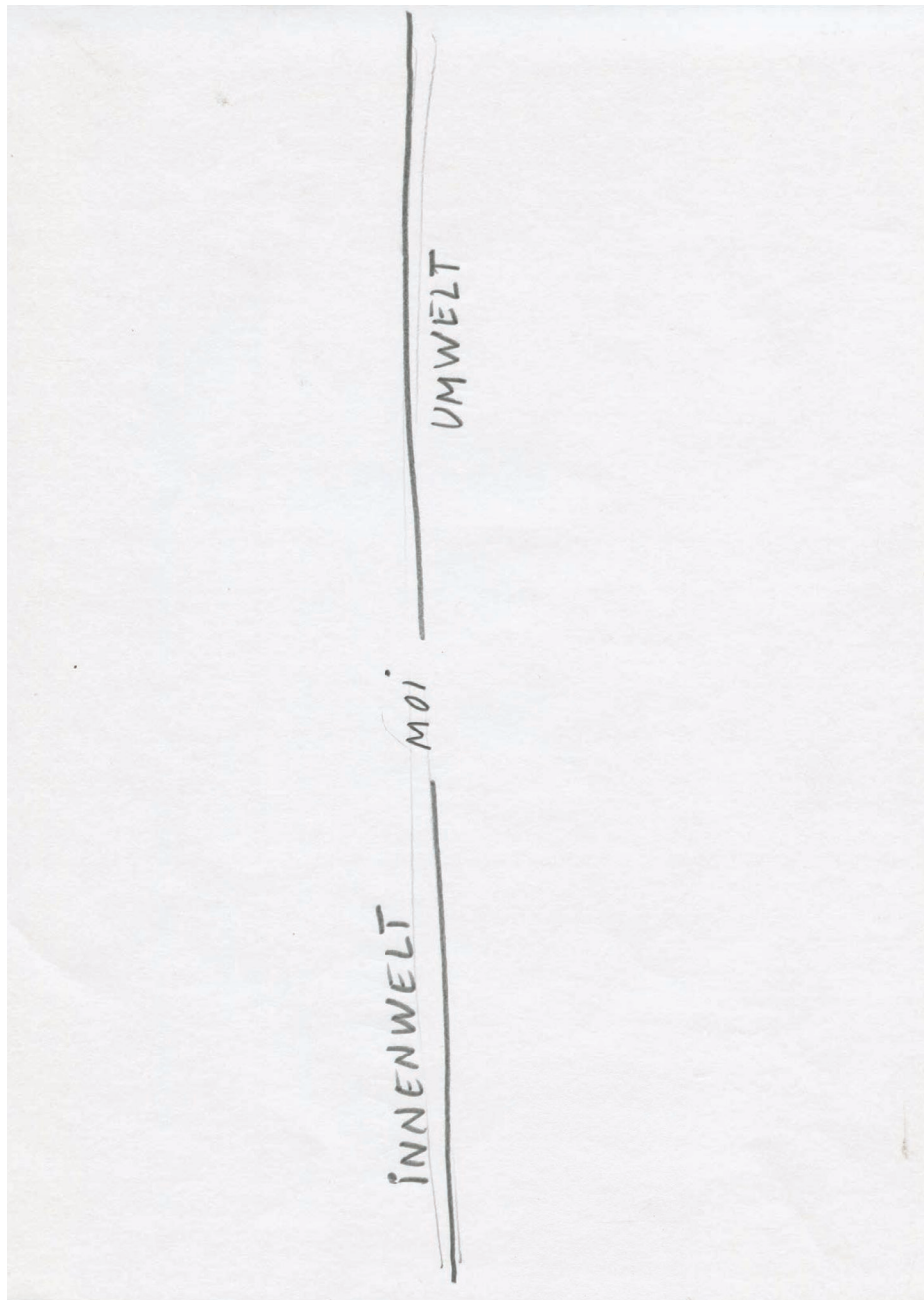
variable dimensions

unique artwork

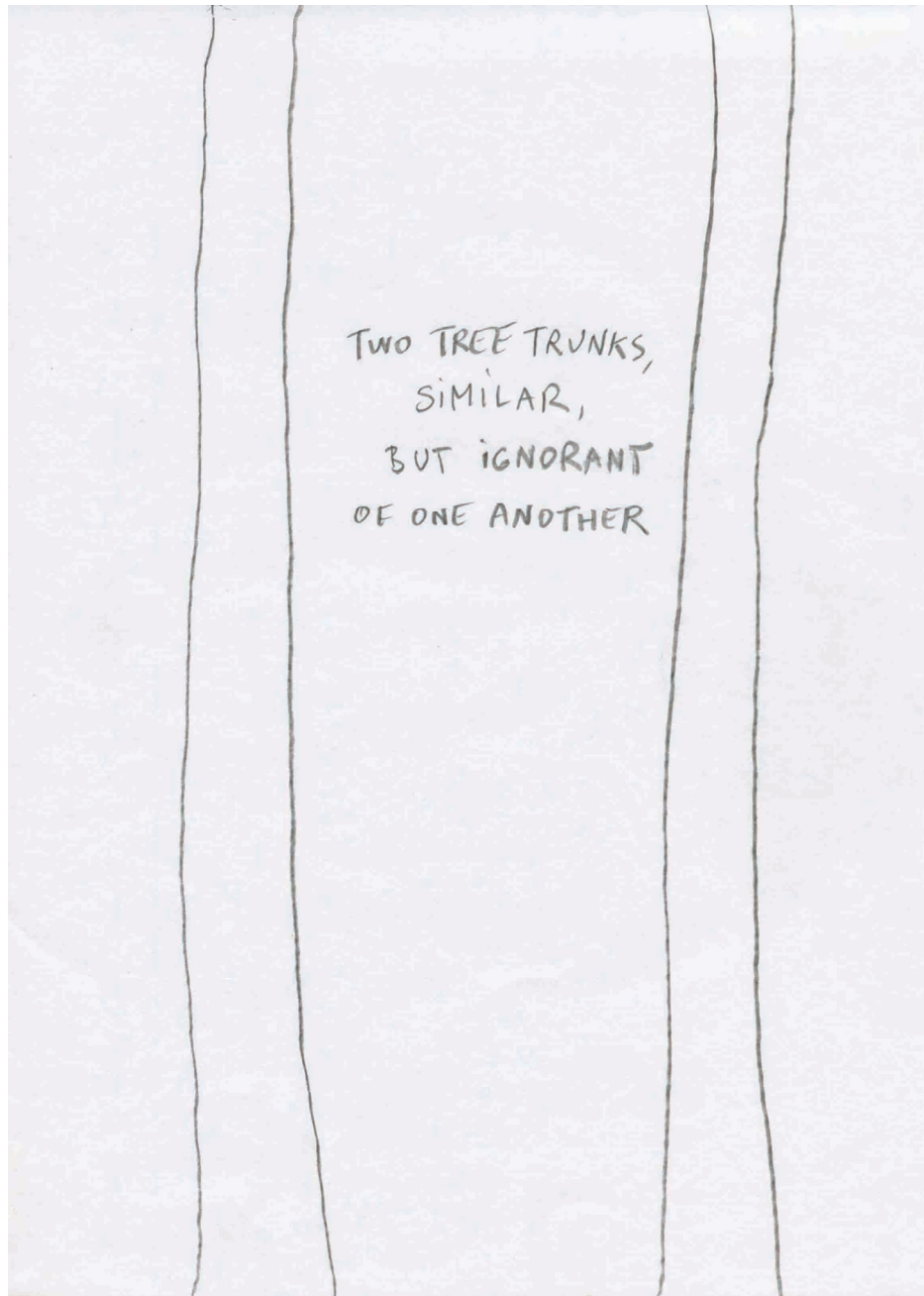
GARC19063



Étude pour Mad Marginal Charts (5), 2017
pencil on paper, wooden frame, glass
crayon sur papier, cadre bois, verre
32 x 25,5 x 2,5 cm (12.59 x 10 x 0.98 in.)
unique artwork
GARC18068



Étude pour Mad Marginal Charts (4), 2017
pencil on paper, wooden frame, glass
crayon sur papier, cadre bois, verre
32 x 25,5 x 2,5 cm (12.59 x 10 x 0.98 in.)
unique artwork
GARC18067



Étude pour Mad Marginal Charts (3), 2017
pencil on paper, wooden frame, glass
crayon sur papier, cadre bois, verre
32 x 25,5 x 2,5 cm (12.59 x 10 x 0.98 in.)
unique artwork
GARC18066



Écrits 1 & 2, 2017

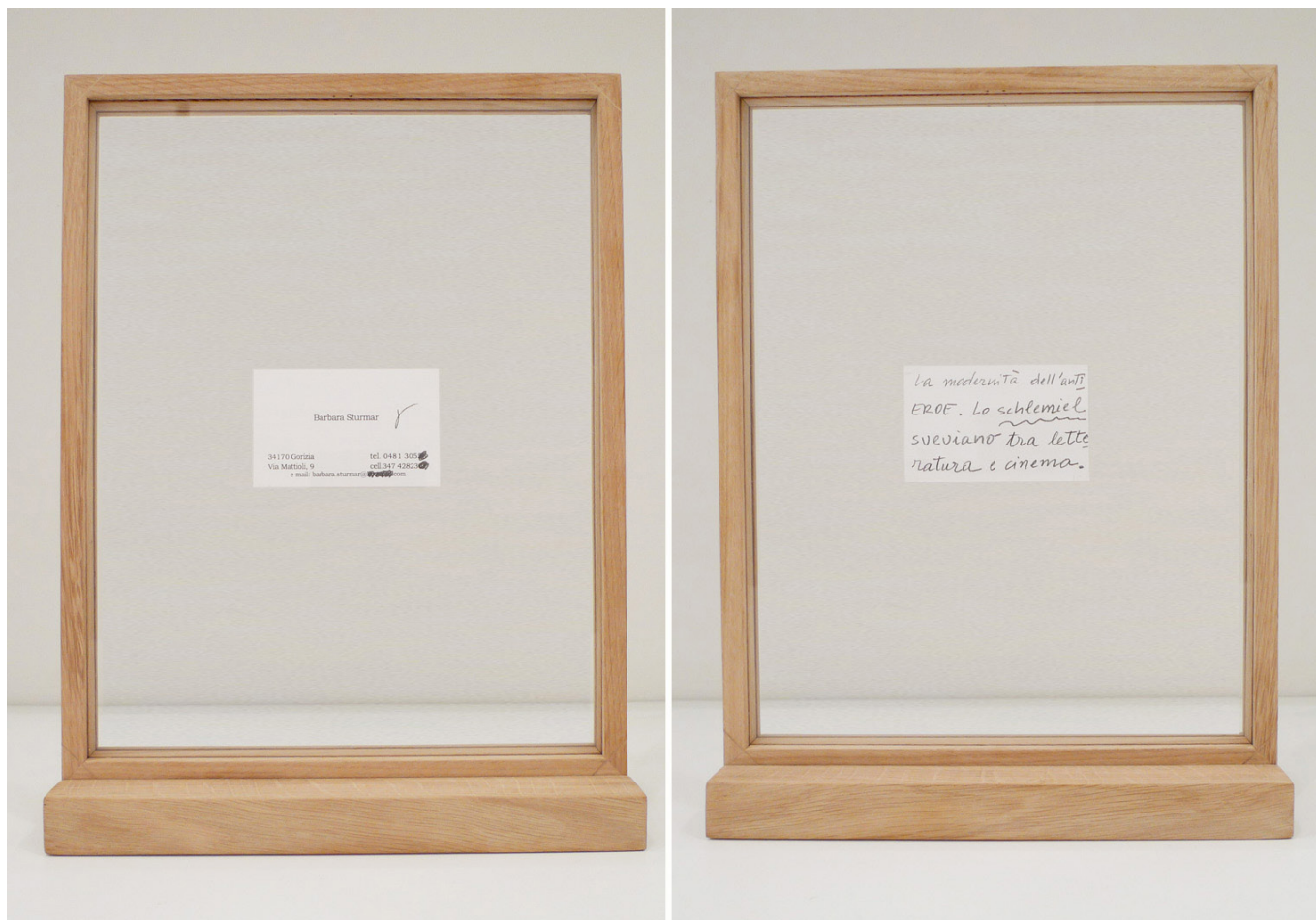
4 books: Ecrits 1 & 2 of Lacan, 2 manuscript notebooks

4 livres: Ecrits 1 & 2 de Lacan, 2 carnets de notes manuscrits

variable dimensions

unique artwork

GARC17056



Barbara Sturmar, 2011
paper, wood frame, plexiglas
papier, cadre en bois, plexiglas
33,7 x 25 x 7 cm (13.26 x 9.84 x 2.75 in.)
ed. 3 + 1 AP
GARC12030



Segunda vez (Second Time Around), 2017

HD video, color, sound, spanish, french or english subtitles
vidéo HD, couleur, son, espagnol, sous titré français ou anglais
94'

ed. 6 + 2 AP

GARC18071



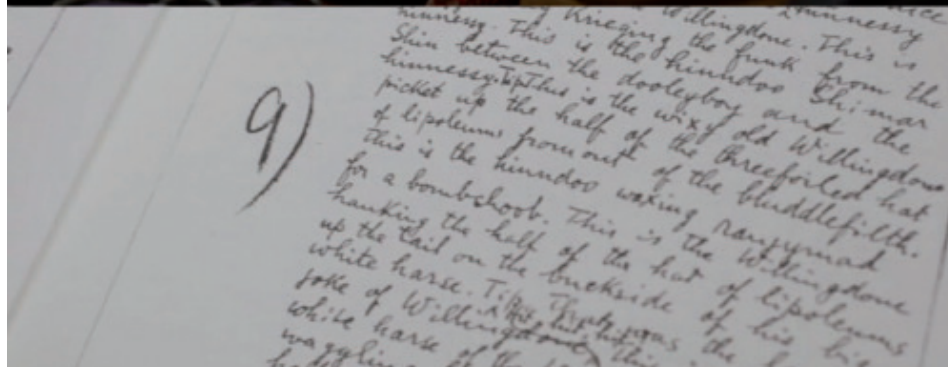
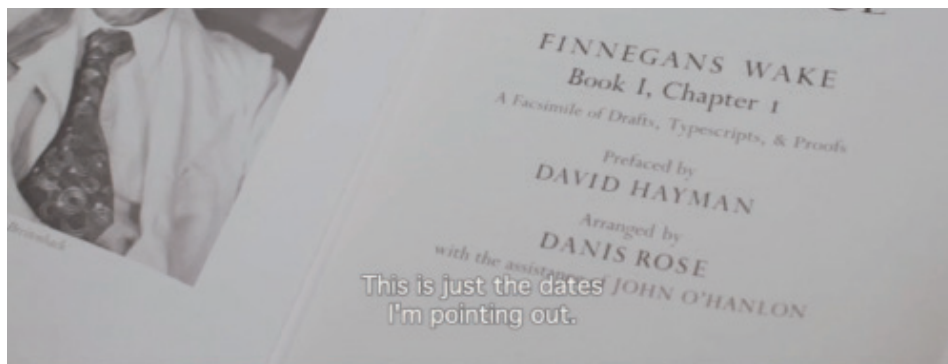
Bon Rita, tu vas revenir dans trois jours.

Segunda vez, 2017

HD video, color, sound, spanish, french or english subtitles
vidéo HD, couleur, son, espagnol, sous titré français ou anglais
44'

ed. 6 + 2 AP

GARC17057



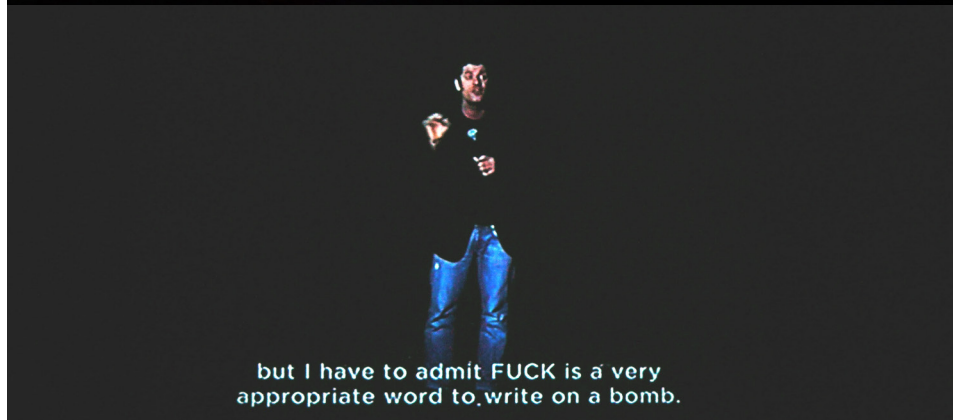
The Joycean Society, 2013

HD video, color, sound, spanish, french or english subtitles
vidéo HD, couleur, son, espagnol, sous titré français ou anglais
53'

ed. 6 + 2 AP
GARC13043



The Innocents, 2008
video, Danish version subtitled in English vidéo
version danoise, sous-titré anglais
17'
ed. 3 + 1 AP
GARC09019



Just Because Everything Is Different It Does Not Mean That Anything Has Changed: Lenny Bruce In Sydney, 2008

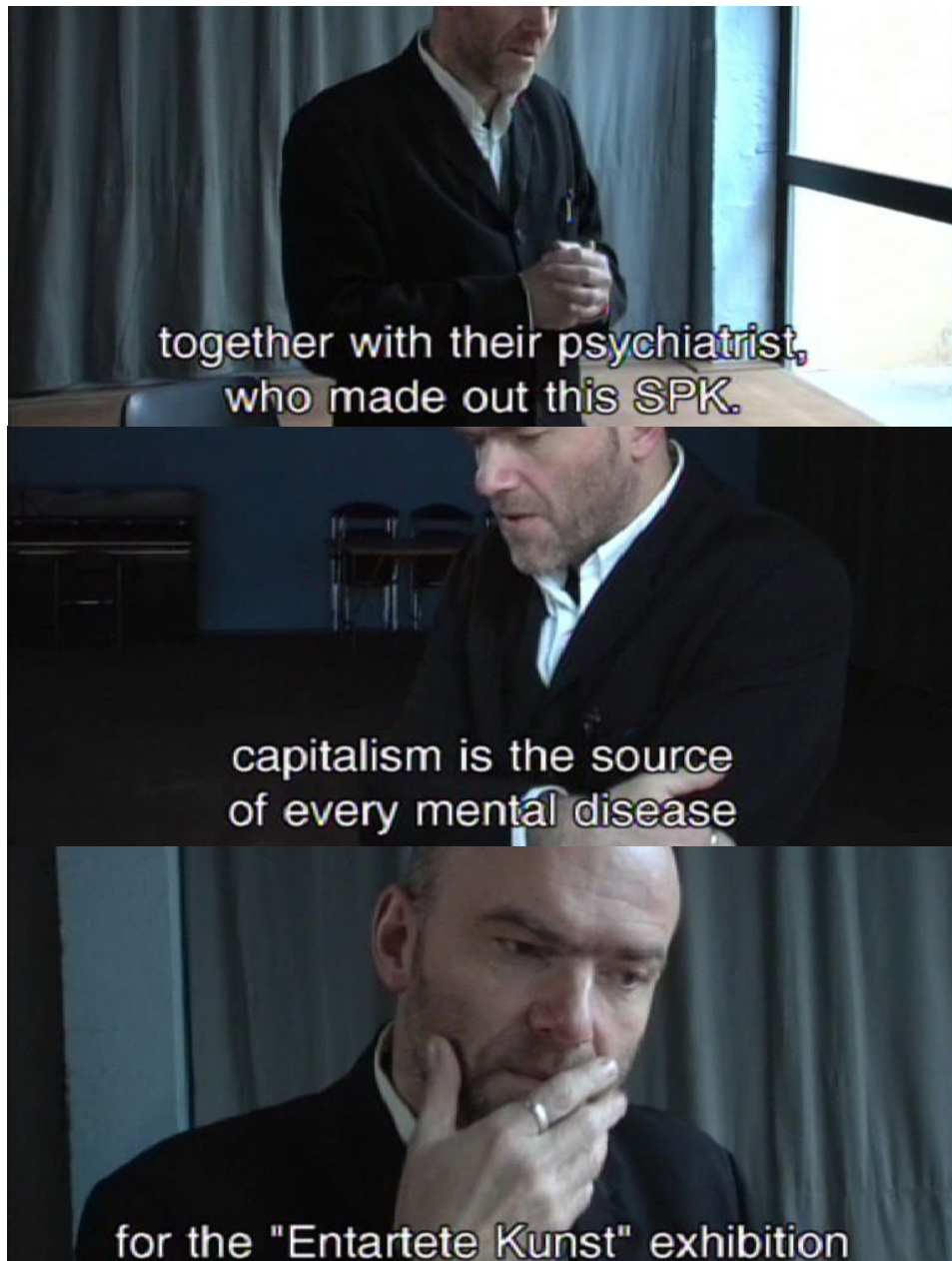
HD video, english version, subtitled in english

Vidéo HD, version anglaise, sous-titré anglais

60'

ed. 5 + 1 AP

GARC08014



Game, 2008

flash programming, interactive installation, video projection, hard drive
programmation flash, installation interactive, projection vidéographique,
disque dur
ed. 5 + 1 AP
GARC08013



Film (Hôtel Wolfers), 2007

black and white 35mm film, transferred to DVD Produced by Hermès (program Hbox)

film 35mm noir et blanc, transféré sur DVD Produit par Hermès dans le cadre du programme Hbox

11'30"

ed. 5 + 1 AP

GARC08010

EXHIBITIONS EXPOSITIONS



L'insecte, Michel Rein, Paris, France, 2023



L'insecte, Michel Rein, Paris, France, 2023



L'insecte, Michel Rein, Paris, France, 2023



L'insecte, Michel Rein, Paris, France, 2023



L'insecte, Michel Rein, Paris, France, 2023



L'insecte, Michel Rein, Paris, France, 2023



Elle a plusieurs noms, M HKA, Anvers, Belgium, 2023



Elle a plusieurs noms, M HKA, Anvers, Belgium, 2023



Elle a plusieurs noms, M HKA, Anvers, Belgium, 2023



Elle a plusieurs noms, M HKA, Anvers, Belgium, 2023



Rose Art Museum Waltham, *Love with Obstacles*, Massachusetts, USA, 2020



Rose Art Museum Waltham, *Love with Obstacles*, Massachusetts, USA, 2020



Rose Art Museum Waltham, *Love with Obstacles*, Massachusetts, USA, 2020



Special Project ARCO, *The Beggar's Things*, from *Skulptur Projekte*, Münster (2007), Madrid, Spain, 2020



Special Project, ARCO, *The Beggar's Things*, from *Skulptur Projekte*, Münster (2007), Madrid, Spain, 2020



Museo Nacional Centro de Arte Reina Sofía, *Second Time Around*, Madrid, Spain, 2018



Museo Nacional Centro de Arte Reina Sofía, *Second Time Around*, Madrid, Spain, 2018



Museo Nacional Centro de Arte Reina Sofía, *Second Time Around*, Madrid, Spain, 2018



Museo Nacional Centro de Arte Reina Sofía, *Second Time Around*, Madrid, Spain, 2018



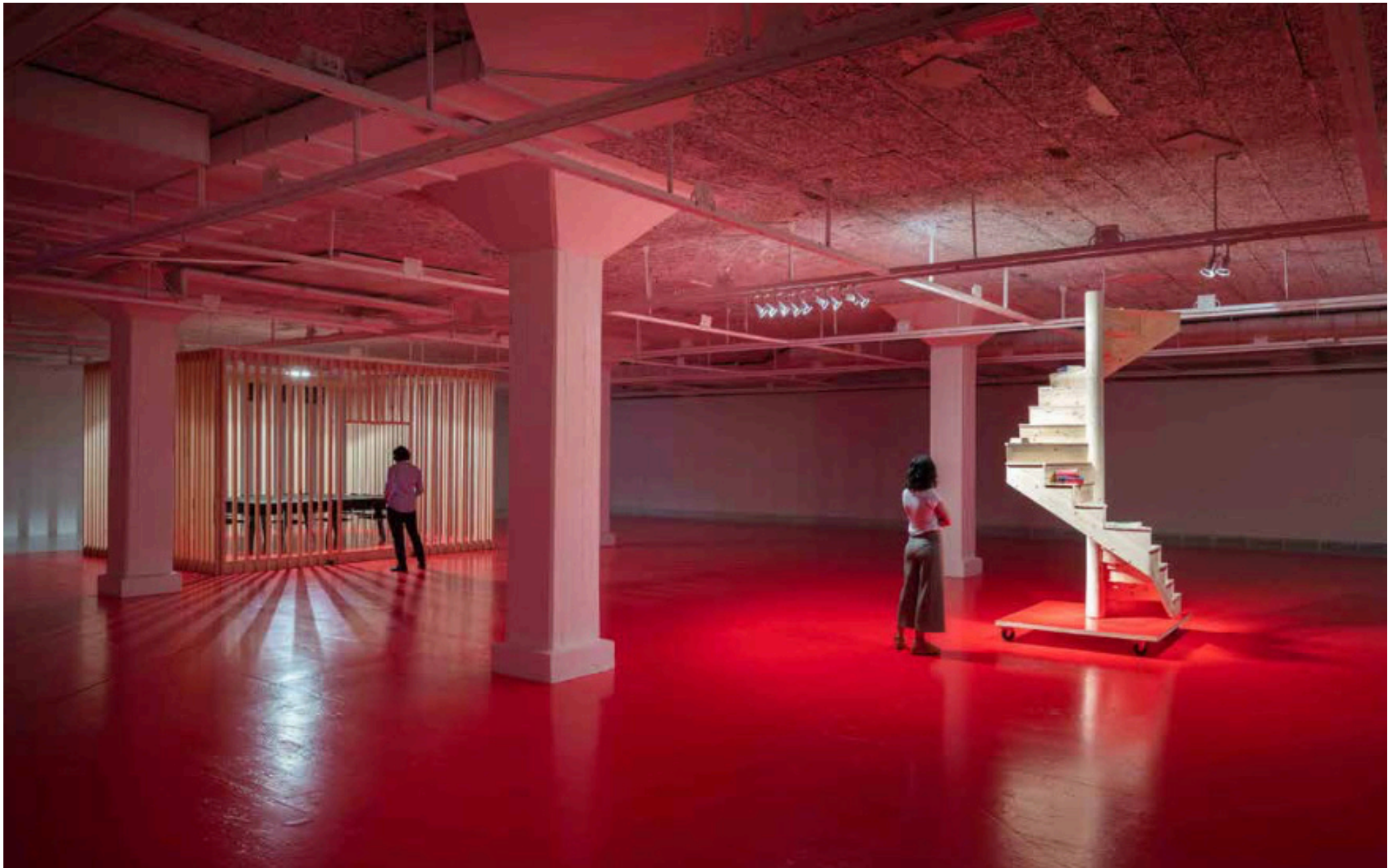
Museo Nacional Centro de Arte Reina Sofía, *Second Time Around*, Madrid, Spain, 2018



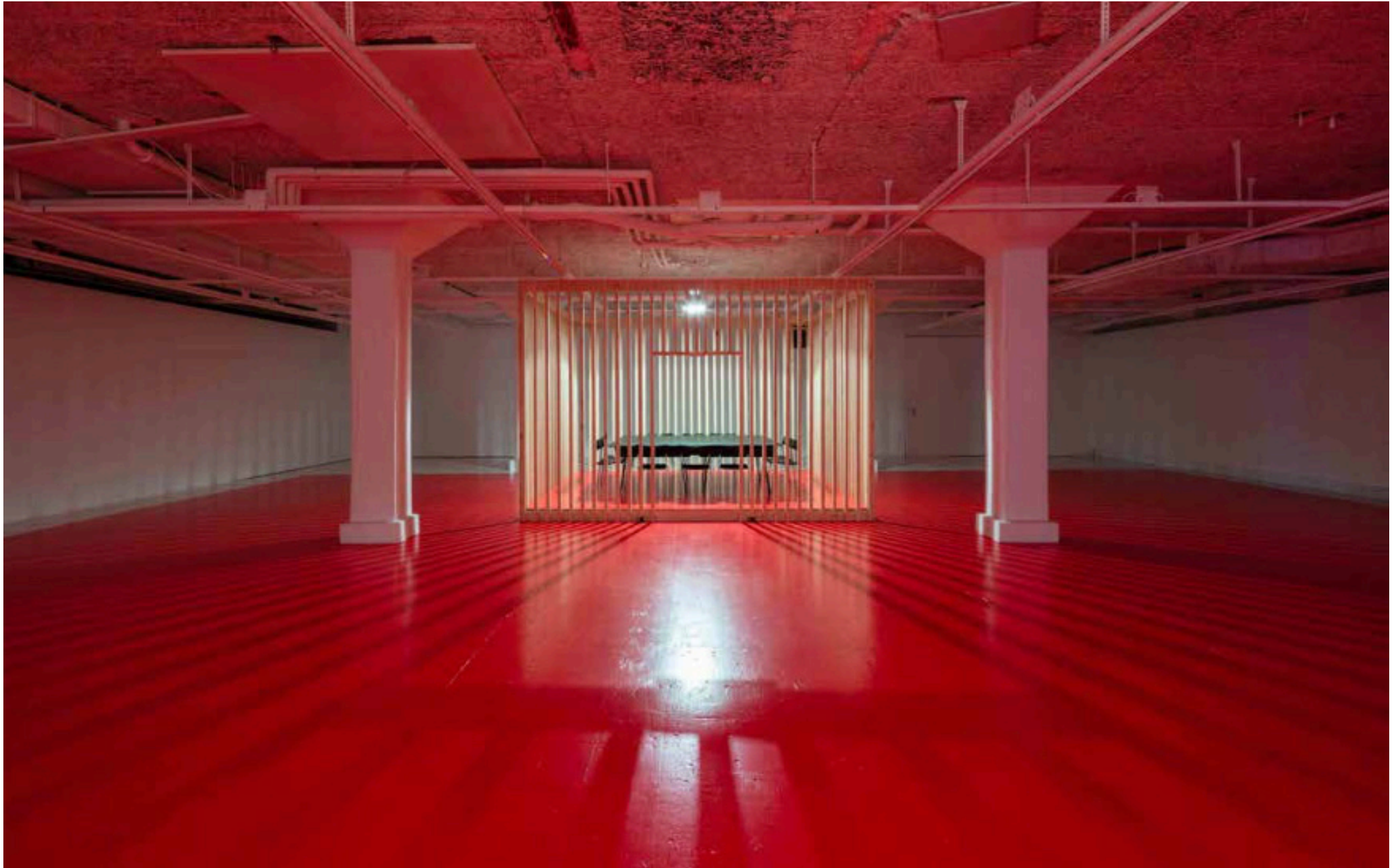
Museo Nacional Centro de Arte Reina Sofía, *Second Time Around*, Madrid, Spain, 2018



Museo Nacional Centro de Arte Reina Sofía, *Second Time Around*, Madrid, Spain, 2018



Tensta Konsthall, *Red Love*, Stockholm, Sweden, 2018



Tensta Konsthall, *Red Love*, Stockholm, Sweden, 2018



Tensta Konsthall, *Red Love*, Stockholm, Sweden, 2018



La Verrière - Fondation d'Entreprise Hermes, *Somewhere, Two Planets Have Been Colliding for Thousands of Years (The Thinker as Poet)*, Brussels, Belgium, 2018



La Verrière - Fondation d'Entreprise Hermes, Somewhere, *Two Planets Have Been Colliding for Thousands of Years (The Thinker as Poet)*, Brussels, Belgium, 2018



Casco Art Institute: *Working for the Commons, Army of Love* with Dora García and Ingo Niermann, Utrecht, the Netherlands, 2017



Casco Art Institute: *Working for the Commons, Army of Love* with Dora García and Ingo Niermann, Utrecht, the Netherlands, 2017



Michel Rein, *Écrits*, Paris, France, 2017



Michel Rein, *Écrits*, Paris, France, 2017



Musée d'art contemporain de la Haute-Vienne, *Nous sommes des extraterrestres*, coll, château de Rochechouart, France, 2017



Musée d'art contemporain de la Haute-Vienne, *Nous sommes des extraterrestres*, coll, château de Rochechouart, France, 2017



Michel Rein, *Écrits*, Paris, 2017

*Nous ne parvenons jamais à des pensées.
Elles viennent à nous.*



Michel Rein, *Écrits*, Paris, 2017



The Tetley, Dora García: *these books were alive; they spoke to me*, Leeds, the UK, 2017



The Tetley, Dora García: these books were alive; they spoke to me, Leeds, the UK, 2017



The Power Plant, *I see words, I hear voices*, Toronto, Canada, 2015



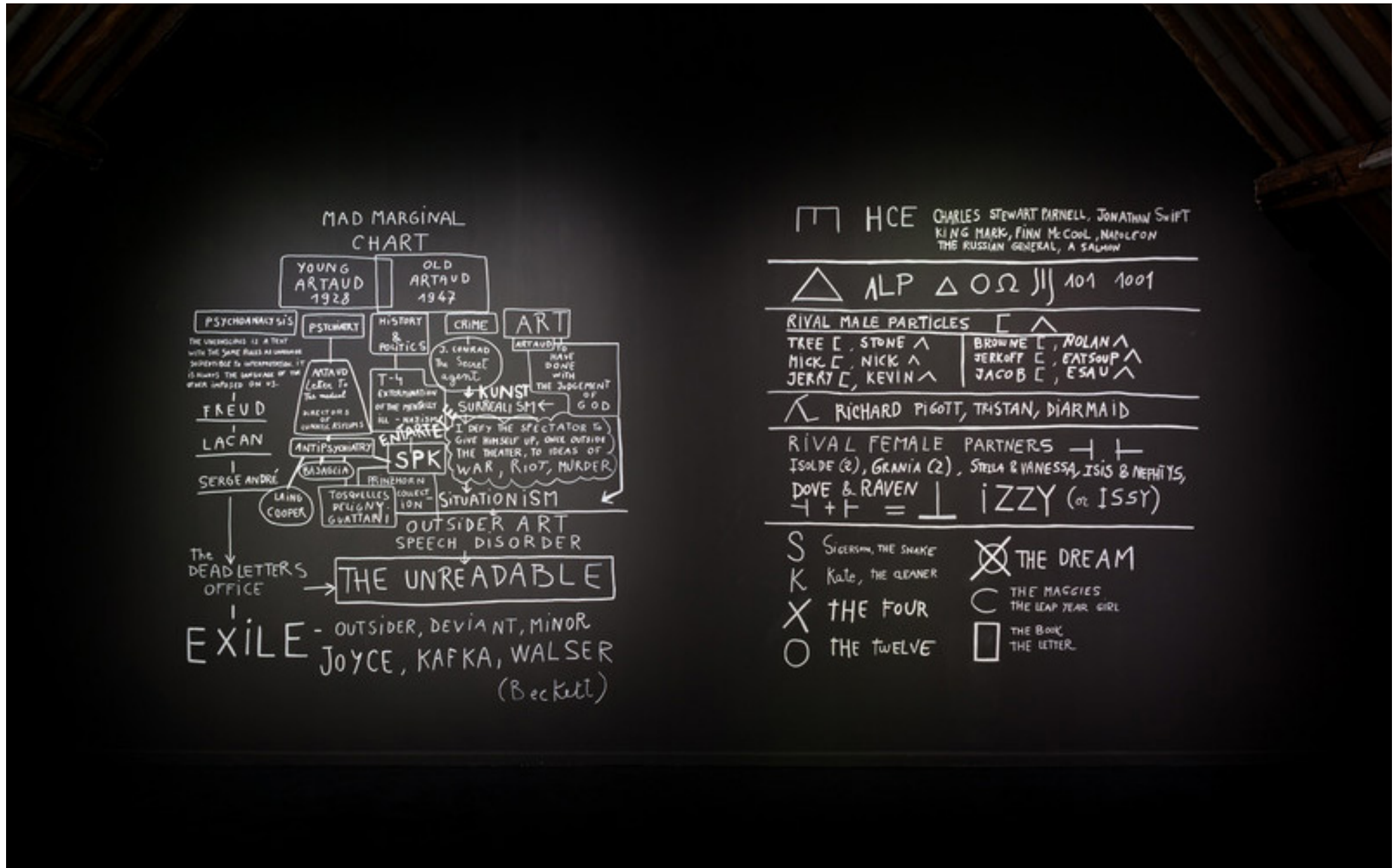
The Power Plant, I see words, I hear voices, Toronto, Canada, 2015



The Power Plant, *I see words, I hear voices*, Toronto, Canada, 2015



La Ferme du Buisson, Alfred Jarry Archipelago : La Valse des pantins - Acte II, Noisiel, France, 2015



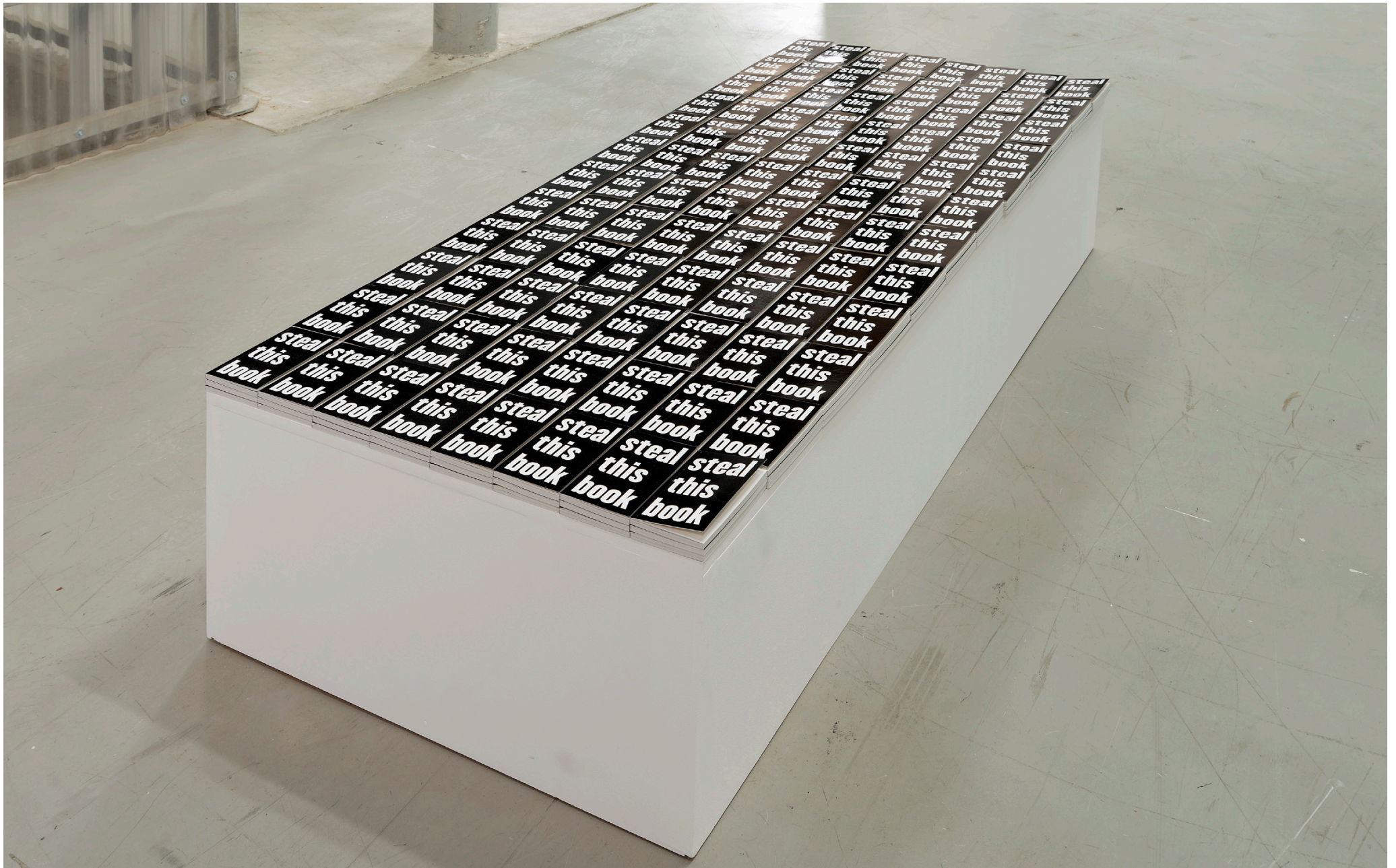
La Ferme du Buisson, Alfred Jarry Archipelago : La Valse des pantins - Acte II, Noisiel, France, 2015



56th Venice Biennale, *The Sinthome Score*, Italy, 2015



56th Venice Biennale, *The Sinthome Score*, Italy, 2015



Palais de Tokyo, *Steal this book*, Paris, France, 2014



Palais de Tokyo, *Steal this book*, Paris, France, 2014



Fonderie Darling, *Autour des crimes et des rêves*, Ottawa, Canada, 2014



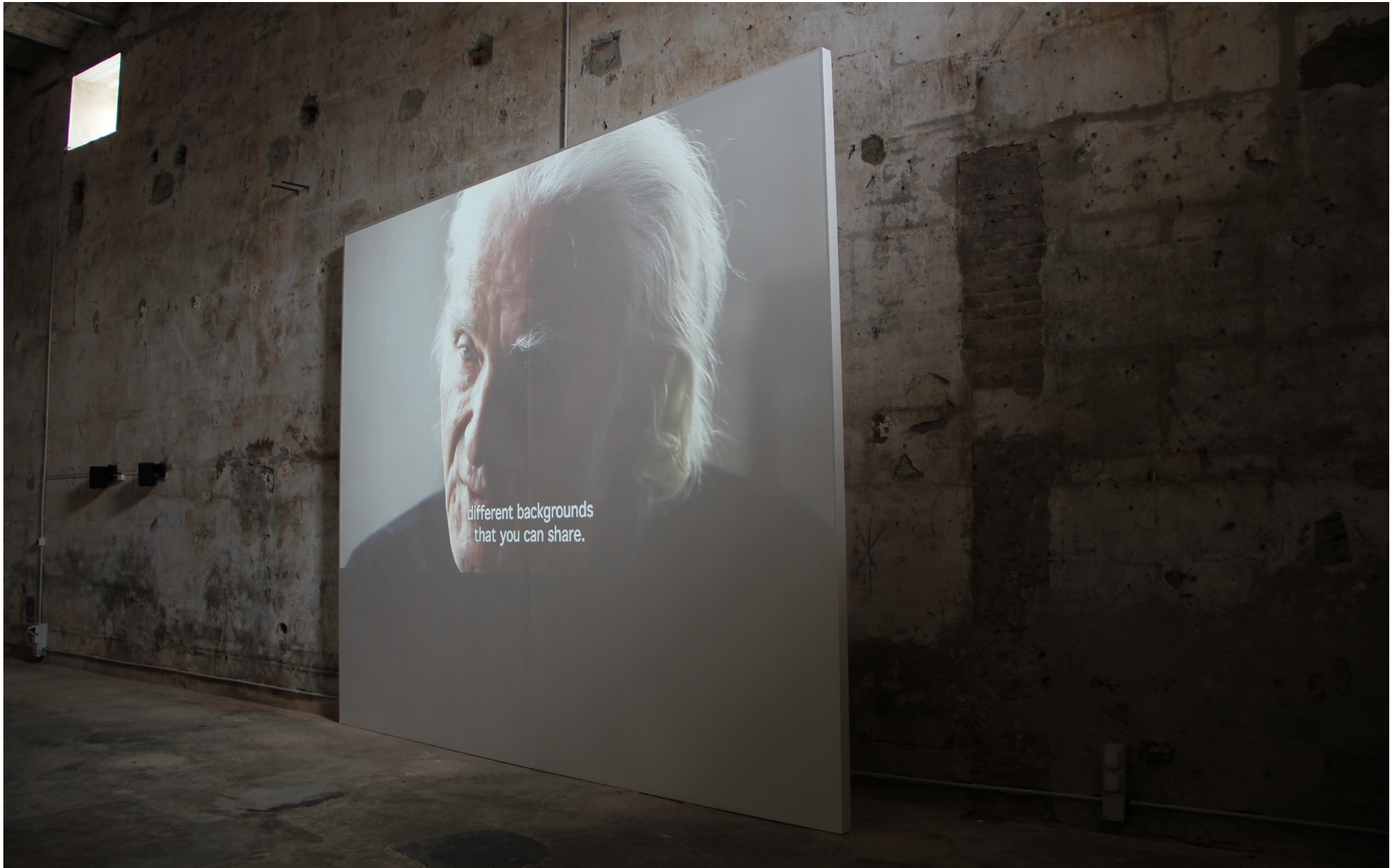
Fonderie Darling, *Autour des crimes et des rêves*, Ottawa, Canada, 2014



Michel Rein, *Philip K Dick and the vesica piscis*, Brussels, Belgium, 2014



Michel Rein, *Philip K Dick and the vesica piscis*, Brussels, Belgium, 2014



53th Venice Biennale, Fondation Prince Pierre de Monaco, *The Joycean Society*, Venice, Italy, 2013



53th Venice Biennale, Fondation Prince Pierre de Monaco, *The Joycean Society*, Venice, Italy, 2013



Michel Rein, *The Beggar's Things*, Paris, France, 2012



Michel Rein, *The Beggar's Things*, Paris, France, 2012



(d)DOCUMENTA 13, Norbert Frei Rudolf Kreis talk on sexual emancipation and policies of Germany past, Kassel, Germany, 2012



(d)OCUMENTA 13, Norbert Frei Rudolf Kreis talk on sexual emancipation and policies of Germany past, Kassel, Germany, 2012



(d)OCUMENTA 13, Norbert Frei Rudolf Kreis talk on sexual emancipation and policies of Germany past, Kassel, Germany, 2012



(d)OCUMENTA 13, *Norbert Frei Rudolf Kreis* talk on sexual emancipation and policies of Germany past, Kassel, Germany, 2012



54th Venice Biennial, *Spanish Pavilion, L'inadeguato, Lo Inadecuado, The Inadequate*, Venice, Italy, 2011



54th Venice Biennial, *Spanish Pavillion, L'inadeguato, Lo Inadecuado, The Inadequate*, Venice, Italy, 2011



54th Venice Biennial, *Spanish Pavilion, L'inadeguato, Lo Inadecuado, The Inadequate*, Venice, Italy, 2011



54th Venice Biennial, *Spanish Pavilion, L'inadecuato, Lo Inadecuado, The Inadequate*, Venice, Italy, 2011



Michel Rein, *What a Fucking Beautiful Audience*, Paris, France, 2009



Michel Rein, *What a Fucking Beautiful Audience*, Paris, France, 2009



CGAC - Galicia Contemporary Art Center, *Saint-Jacques-de-Compostelle*, Spain, 2009



Domaine de Chamarande, *Chamarande*, France, 2009

PRESS PRESSE



Dora García
Arte Informado
April 6th, 2020

06 ABR DE 2020

Dora García: "Intento sobre todo comprender lo que está pasando y trabajar en lo que puedo, para sobrevivir, literalmente"

"Creo que debemos contemplar con curiosidad las nuevas condiciones que se están creando a gran velocidad, y pensar que siendo optimistas saldremos de esta siendo más solidarios entre nosotros y más allá de nuestro sector - o salimos juntos o no salimos ninguno".

"Creo que todo va a cambiar y debe cambiar, y es aún demasiado pronto para saber cómo vamos a trabajar en el futuro, ni siquiera estoy segura que vayamos a continuar trabajando 'profesionalmente' de la forma en que antes lo entendíamos".



Cortesía de Dora García

Dentro del **proyecto informativo colaborativo de reflexión sobre el futuro del arte y nuestra sociedad (#pensandoelfuturo / #pensandonofuturo)**, nacido en plena lucha contra la crisis del coronavirus, presentamos esta nueva entrevista con la artista **Dora García** (Valladolid, 1965) y que, como el resto publicadas y/o por publicar, ARTEINFORMADO ofrece en abierto para que sigamos "todxs en casa pero todxs bien informadxs":

ARTEINFORMADO (AI): *En estos momentos de incertidumbre, ¿qué mensaje de ánimo y confianza le gustaría trasladar a sus colegas y al resto de los operadores y actores del mundo del arte?*

Dora García (DG): Me gustaría decirles que, a pesar de lo increíble e irreal de la situación, nuestro sector arrastra la precariedad laboral desde siempre, y por tanto no es sorprendente que seamos los primeros en sufrir los efectos de esta situación extraordinaria, y seguramente los últimos a los que se ayudará. Creo que debemos contemplar con curiosidad las nuevas condiciones que se están creando a gran velocidad, y pensar que siendo optimistas saldremos de esta siendo más solidarios entre nosotros y más allá de nuestro sector - o salimos juntos o no salimos ninguno. Y por supuesto espero que salgamos con salud y habiendo tenido el tiempo necesario de llorar a nuestros muertos.

AI: *¿Cómo cree que va a afectar a su manera de trabajar y a su obra así como a sus relaciones con el resto de operadores? ¿Toca reinventarse?*

DG: La verdad es que solo intento sobrevivir, y por tanto mi actividad ahora mismo dista mucho de ser una estrategia comercial o promocional. Intento sobre todo comprender lo que está pasando y trabajar en lo que puedo, para sobrevivir, literalmente. Sin duda los cambios que vendrán serán profundos y nada será fácil, pero todavía no está claro en absoluto el mundo al que vamos a salir.

AI: *¿Piensa ahora que debería acometer una nueva fase online para visibilizar y difundir más y mejor su trabajo u otros proyectos impulsados y relacionados con él? Si, es así, ¿qué medidas baraja implementar de cara al futuro en su nueva estrategia digital y que no venía ejecutando?*

DG: No pienso en eso, no pienso en nuevas estrategias en absoluto, pienso en sobrevivir y en informarme - usando las plataformas digitales que siempre he usado - para poder entender lo que pasa. Pienso también en cómo organizarnos y cómo ayudarnos, como colectivo, no a promocionar nuestro trabajo, sino a sobrevivir. Creo que todo va a cambiar y debe cambiar, y es aún demasiado pronto para saber cómo vamos a trabajar en el futuro, ni siquiera estoy segura que vayamos a continuar trabajando "profesionalmente" de la forma en que antes lo entendíamos.



Dora Garcia
The Criterion Collection
July 17th, 2018
by David Hudson

Dora Garcia and Albert Serra Win at FIDMarseille



Dora Garcia's *Second Time Around* (2018)

Known for its penchant for formal innovation and its roots in nonfiction filmmaking, the Marseille International Film Festival has become a fertile hunting ground for programmers seeking out new talent from around the world. Since dropping “Documentary” from its name in 2011, **FIDMarseille** has broadened its scope to include works of fiction at a time when the boundaries between documentary and narrative have never been more porous. As **James Lattimer** notes in his report on last year’s edition for *Senses of Cinema*, the festival has cut its own unique profile by “throwing its weight behind such directors as José Luis Torres Leiva, Philip Scheffner, Eduardo Williams, Ben Russell and Philippe Grandrieux; a roll call of titles and names that speak for itself.” Overall, FIDMarseille “functions at best as a collection of wonderfully unique objects, their one common characteristic being a desire to challenge and astound.”

Past award-winners have included Chantal Akerman, Jia Zhangke, and Patricio Guzmán, and this year’s top prize goes to two Spanish filmmakers. Albert Serra is, of course, hardly a fresh discovery. His 2013 feature *Story of My Death* won the Golden Leopard in Locarno, and his 2016 film with Jean-Pierre Léaud, *The Death of Louis XIV*, won the Prix Jean Vigo and was screened at the New York Film Festival. He takes a second look at the Sun King in his new film, *Roi Soleil*, a wordless hour spent with the French sovereign as he writhes in pain on the floor of a barren room. That sounds pretty bleak, but then, so did the synopsis for the oddly captivating *The Death of Louis XIV*.

Roi Soleil shares the Grand Prix with *Second Time Around* by Dora Garcia, an artist and filmmaker who represented Spain at the Venice Biennale in 2011. The new film takes its title from a 1974 short story by Julio Cortázar and centers on one of the writer’s contemporaries, Oscar Masotta, a theorist and crucial figure in the Argentinian avant-garde from the 1950s to the 1970s. Reviewing the film for Cineuropa, **Fabien Lemercier** finds that “its presentation and the finesse of its narrative structure allow it to extend to several levels of understanding and to open up to its audience without closing itself off from a wide field of interpretation.”

A special mention goes to Carlos Vasquez Mendez and Teresa Arredondo Lugon’s *The Crosses*, which addresses the aftermath of the killings of nineteen trade unionists that took place just days after the 1973 Chilean coup d’état. In the French competition, the top prize goes to Gaël Lépingle’s *Goldilocks Planets*, which focuses on the efforts of an aging actor to resist gentrification in Orléans. You’ll find the complete list of award-winners right [here](#).

For news and items of interest throughout the day, every day, follow [@CriterionDaily](#).

SUR

Dora García
SUR
April 17th, 2018
by Miguel Lorenci

Dora García «agujerea la realidad» con su arte «imposible»



Una de las instalaciones-performance con dibujo de Dora García en la exposición 'Segunda vez'. / R.C.

La «tentacular» artista vallisoletana, empeñada en fundir hechos y ficciones, repasa tres décadas de trabajo en el Reina Sofía | Lacan, Joyce, Kafka o Artaud inspiran las propuestas de una «narradora compulsiva»

En una pared de la tercera planta del edificio Sabatini del Museo Reina Sofía Dora García (Valladolid, 1965) enumera un centenar exacto de «obras de arte imposibles». Son propuestas como «vivir la vida de otro», «viajar en el tiempo», «ver el alma humana», «ser transparente» o «ignorar la muerte». Explica la artista que «toda obra de arte es la aceptación del fracaso» y que muchas de las obras que exhibe en 'Segunda vez', la muestra que presenta en el 'Reina', son «tentativas resignadas» de materializar ese arte imposible que ella «narra» de forma compulsiva «agujerando la realidad» y fundiéndola con la ficción.

Un arte que define como «tentacular» Teresa Velázquez, comisaria junto al director de Reina Sofía, Manuel Borja-Villel, de una exposición que recoge una variada selección de trabajos de la artista vallisoletana desde finales de la década de los 90 hasta hoy. Incluye performances, proyecciones, instalaciones, vinilos, textos y dibujos desplegados hasta el 3 de septiembre por tres plantas del museo. Propuestas con las que la artista «agujerea» la realidad y la infiltra de arte mezclando sus «performances delegadas» –con personajes vivos y la implicación del público–, con la palabra y el vídeo «y difuminando el límite entre lo real y lo imaginario», según la comisaria.

Todas las propuestas de García responden, según Borja-Villel, a la exploración de los procesos comunicativos culturales y a esa convicción de que «no hay separación entre la ficción y la realidad». De ahí que el recorrido arranque bajo la una lapidaria y aclaratoria frase de la serie 'Golden Sentences': «Hay un agujero en lo real». Es una alusión a la capacidad «inquietante y ambigua» que Jaques Lacan detectaba en el lenguaje. Remite, según García, «a esa parte de nuestra realidad que nunca conseguimos representar a través del discurso ni de la imagen».

La muestra se articula como una compleja red de referentes intelectuales, de los literarios a los psicoanalíticos, como Joyce, Kafka, Walsler, Lacan o Basaglia, hasta los marginales o heterodoxos, como Antonin Artaud, Lenny Buca y Allan Kaprow. De ellos se nutre una práctica que transita esa «ilusión de la psique humana» que lo produce todo, como apunta García, muy interesada en destacar «lo inadecuado».

«Lacan dice que el lenguaje crea lo real, que el subconsciente es el cuerpo traspasado por el lenguaje y Joyce juega con la inagotabilidad de sus textos como una asociación libre de ideas», enuncia García para justificar dos de los grandes referentes de una exposición que ella defiende como «formal y conceptual al mismo tiempo».

Marginal militante

Con piezas como 'Los artistas de verdad no tienen dientes' (2009), 'El artista sin obra' (2009) o 'Lo inadecuado' –que llevó en 2010 a la bienal de Venecia–, la muestra revisa un número significativo de sus trabajos en formatos y medios diversos pero incidiendo siempre en algunas de las constantes que marcan la trayectoria de Dora García: la performance el psicoanálisis y la política. «Tres preocupaciones que enlaza con un nudo borromeo», apunta la comisaria.

Todo «con especial atención a las estrategia de metaficción y repetición», y «a la reivindicación de la marginalidad como postura artística». «Dora García es una de las artistas más interesante de su generación», asegura Borja-Villel, quien sitúa a la creadora afincada en Bruselas en la «cosmogonía de quienes están fuera de la norma». «Toda su obra es un relato, una narración que implica como mínimo dos personas, por eso es un relato colectivo y lo performativo es importante», remacha.

'Segunda vez' toma su título del relato homónimo de Julio Cortázar escrito en 1974 para reflejar el clima de psicosis e incertidumbre provocado por el drama de los desaparecidos en Argentina. Es también el nombre del proyecto más reciente de García, que gira en torno a la figura de Oscar Masotta, contemporáneo de Cortázar y teórico clave de la vanguardia argentina desde los años cincuenta a los setenta. Un intelectual y psicoanalista lacaniano cuyas ideas sobre la construcción del acontecimiento y de la audiencia han dado pie a cuatro cortometrajes y una película de la artista vallisoletana.

La muestra se sustancia en un recorrido por tres espacios del edificio Sabatini: la planta tercera, la Sala de Protocolo y la Sala de Bóvedas, para la que García ha concebido una instalación sonora específica, en colaboración con el músico Jan Mech, basada en el relato de Kafka 'Las preocupaciones de un padre de familia', publicado en 1919. La propuesta sonora alude a seres misteriosos que, como el personaje Odradek del cuento de Kafka, habitan bajo las escaleras, en los sótanos, y seguirán allí cuando nosotros ya no estemos.

LA VANGUARDIA

Dora García
La Vanguardia
April 17th, 2018

Dora García "agujerea la realidad con el lenguaje" en una exposición en el Museo Reina Sofía

La artista Dora García recoge una selección de sus trabajos desde finales de la década de los 90 hasta la actualidad en la exposición 'Segunda Vez' que estará hasta el próximo 3 de septiembre en el Museo Reina Sofía, con la idea de que "el lenguaje agujerea la realidad".

Esta frase, tomada del psicoanalista Jacques Lacan, sirve a la autora de punto de partida de una muestra que orbita entre grandes nombres y textos de la literatura (desde James Joyce a Franz Kafka), sin dejar de pasar por una de las características de su obra: la performance.

"Para García, el relato y la narración también es un trabajo performativo y en esta muestra donde hay una diversidad de formatos, cambia constantemente gracias a las performances", ha defendido el director del Museo Reina Sofía, Manuel Borja-Villel.

La comisaria de 'Segunda vez', Teresa Velázquez, habla de una "pulsión narrativa que permea su trabajo en cine, performances y textos". "En la obra de García hay un impulso por contar historias pero también por la idea de lo inadecuado, como con Artaud, con una resistencia a la vida cotidiana. Lo marginal también es un posicionamiento artístico", ha defendido.

Es por ello que el visitante se encontrará con un "nudo borromeo" alrededor de tres preocupaciones: performance, política y psicoanálisis. De las primeras, habrá un programa específico que se desarrollará durante toda la muestra y que contará con la participación tanto de los performers como del propio público.

Respecto a las piezas, destacan por ejemplo la "experiencia sonora" basada en la obra de Kafka que podrá verse en una de las bóvedas de la pinacoteca y que para García simboliza "la oscuridad y el miedo atávico a lo desconocido". Asimismo, partiendo del 'Finnegans Wake' de James Joyce, ahonda en las representaciones literarias del inconsciente. "También es una exposición que se puede percibir en términos formales, donde no es necesario conocer la obra de Lacan y Joyce", ha matizado la autora, quien además ha reconocido que la frase de Lacan sobre el agujero en la realidad es "una declaración de intenciones". "También valdría como inicio de una novela policíaca, es jugar con la ambigüedad", ha añadido.

La autora también apuesta por el recurso de la repetición como forma de actualizar la obra de arte en distintos contextos. Este es el enfoque de su acercamiento al trabajo del artista y teórico Oscar Massota con una pieza --que da título a la muestra-- que se compone de varios cortometrajes, integrados en una película más larga a modo de episodios.

Dora Garcia
 Art Tribune
 March 28th, 2018
 by Frederica Lonati

Reina Sofia, Madrid - fino al 3 settembre 2018. Per la prima volta l'artista concettuale centro di una grande antologica.



Dora García, *Dos planetas han estado colisionando durante miles de años*, 2017 © Dora García. Photo C Isabelle Arthuis

La Segunda Vez di Dora García (Valladolid, 1965) è in realtà la sua prima personale al Museo Reina Sofia. Il titolo è ispirato a un racconto di Julio Cortázar, ma si riferisce anche a uno dei lavori più recenti dell'artista: una serie di cortometraggi, più un vero e proprio film, dedicati alla figura dimenticata di Oscar Masotta, artista e intellettuale argentino, pioniere della performance negli Anni Sessanta a Buenos Aires (in mostra al terzo piano).

Dora è oggi considerata una delle figure più significative nell'ambito dell'arte concettuale in Spagna, complice il successo ottenuto grazie al padiglione spagnolo alla Biennale di Venezia del 2011.

Difficile riassumere in poche parole l'indagine estetica di una artista concettuale pura, che si nutre principalmente di filosofia, psicanalisi e di politica per esprimere attraverso formati e mezzi diversi - dal disegno al video, dall'installazione al teatro e soprattutto alla performance - il senso del limite fra realtà e rappresentazione. Dora rende visibili i processi comunicativi culturali ed esplora la relazione tra l'artista, l'opera e il pubblico, coinvolgendo spesso quest'ultimo attraverso la forma diretta della performance dal vivo, cercando di mostrare la realtà sotto prospettive diverse, alternative. Fondamentale è il suo interesse per la marginalità psichica e sociale, per l'esilio della mente e per la dissidenza, politica e intellettuale.



Dora García, *Exilio*, 2013 in progress. Courtesy l'artista e Galería Juana de Aizpuru

C'È UN BUCO NEL REALE

Con questa frase del filosofo Jacques Lacan, scritta a caratteri dorati nella prima sala della mostra al terzo piano del Reina Sofia, ci si addentra nel mondo magmatico e psicoanalitico di Dora García. L'esposizione è realizzata con un impianto teatrale e propone opere degli esordi (fine Anni Novanta) insieme a produzioni più recenti, evitando il percorso cronologico ma privilegiando l'accostamento di momenti narrativi e la circolarità dei temi di ispirazione. I pezzi sono distribuiti in diversi spazi dell'edificio Sabatini: la maggior parte si trovano nelle sale espositive al terzo piano, alcuni occupano la sala del Protocollo al pian terreno (ex farmacia e poi deposito per la biancheria dell'antico ospedale fondato da Carlo III) e altri nei suggestivi sotterranei del museo. Qui la mostra si conclude con *Odradek* (2018), un progetto sonoro concepito espressamente per questo spazio oscuro, con il soffitto a volte, basato su *La preoccupazione di un padre di famiglia* di Kafka.

Tra le opere più significative ci sono la lista delle *100 Opere d'arte impossibile* (2001), parte dell'archivio de *L'Inadeguato*, realizzato in occasione della Biennale del 2011, il poetico video de *La lezione respiratoria* (2001) tra una donna adulta e una giovane, ed *Exile* (2013), opera collettiva e work in progress fatto di documenti e di oggetti inviati al Museo di Tel Aviv da diversi artisti, tra i quali anche gli italiani Aldo Piromalli, Giulia Girardello e Mattia Pellegrini. Da seguire è anche il complesso video dedicato al circolo di *Finnegans Wake*, la lettura continua dell'ultima opera circolare di James Joyce (altro degli autori prediletti da Dora), intorno al quale l'artista presenta anche una tavola di libri, documenti e scritti che ne riflettono il contenuto.



Dora García, *The Sinthome Score*, 2014-16 © Dora García. Photo Giovanni Pancino

PERFORMANCE CONTINUA

Una mano italiana muove il fitto apparato di performance che Dora Garcia ha predisposto per l'intero periodo di allestimento della mostra a Madrid. È quella di **Michelangelo Miccolis** (nato a Città del Messico nel 1981 da madre italiana) che da sette anni, cioè dalla Biennale di Venezia, collabora stabilmente con l'artista spagnola sia come performer che come regista della maggior parte delle sue performance. *“Il mio ruolo è prima di tutto quello di coordinare le performance. Tra queste, tre si svolgono tutti i giorni, e in maniera continuativa, lungo il percorso della mostra”,* racconta Miccolis. *“La prima è Instant Narrative (2006-08), in cui una giovane seduta a un computer descrive in tempo reale (e lo proietta su un maxischermo) ciò che le accade intorno, compreso il passaggio dei visitatori, che assumono il duplice ruolo di spettatori e di protagonisti della narrazione che si proietta sopra le loro teste. La seconda è The Sinthome Score, (2013 e 2015), una sessione di lettura e libera interpretazione corporale di un testo di Jacques Lacan; la terza invece è la più statica, si intitola Two Planets e consiste nella ricerca di equilibrio e di equidistanza fra due performer negli spazi di due grandi cerchi disegnati per terra”.* *“A me spetta infine”* – conclude Miccolis – *“interpretare durante i weekend L'artista senz'opera (2009), un monologo che si struttura come una visita guidata di opere inesistenti, in cinque discorsi e quattro fermate”.*

Nel corso dell'estate, a intervalli regolari, si svolgerà un fitto calendario di eventi collaterali alla mostra, per celebrare l'arte performativa di Dora Garcia.

– Federica Lonati

Dora Garcia
Art press
June, 2017
by Julie Crenn

Dora Garcia
Galerie Michel Rein / 25 mars - 13 mai 2017



Dora Garcia présente la nouvelle étape d'un projet de recherche, *Écrits*, qui trouve ses racines dans les textes d'auteurs comme Dick, Lacan, Artaud, Joyce, Freud ou encore Masotta. Les textes constituent le socle d'une réflexion où le langage, la performance, l'interprétation, la communication et la projection sont mis en œuvre. Ils donnent lieu à des prises de notes, à une réécriture, à une interprétation multiple. Dora Garcia pratique une écriture performative. Les signes et les formes s'emparent de l'espace, ils prennent une dimension physique. Un cercle blanc est matérialisé au sol, un autre est tracé au graphite sur un mur blanc. Au sol, un losange blanc enferme une phrase : *Je dis toujours la vérité*. Les espaces tracés, éphémères, sont dédiés à des lectures performées. L'artiste analyse le statut de l'auteur, celui de lecteur, ainsi que les relations entre le corps, l'écriture et la lecture. Sur deux petites tables sont disposés quatre livres. Deux éditions de poche des *Écrits I et II* de Jacques Lacan et deux réécritures des mêmes ouvrages. Par cette pratique que Dora Garcia nomme « lecture-écriture », la notion de répétition est explorée. Une œuvre vidéo participe du travail de réécriture puisqu'elle est une adaptation filmique d'une nouvelle d'Oscar Masotta, *Segunda Vez*. Le film également relève de la prise de notes, d'un processus de réécriture et d'interprétation. La « lecture-écriture » semble inépuisable, elle traduit une recherche au long cours dont le cercle serait la forme emblématique.

Julie Crenn

« Écrits ». Vue de l'exposition. 2017.
(Court. de l'artiste ; Ph. F. Kleinfenn).
Exhibition view

Dora Garcia is presenting a new stage in her experimental project *Écrits*, rooted in texts by authors such as Dick, Lacan, Artaud, Joyce, Freud and Masotta. These writings constitute the platform for a rumination enacted through language, performance, reading, communication and projection, giving rise to a taking of notes, rewriting and multiple interpretations. Garcia uses writing as a performative practice. Her signs and forms take ownership of space and assume a physical dimension. A white circle is concretized on the floor, another traced with graphite on a white wall. On the floor a white rhombus encloses an utterance: "I always tell the truth." The ephemeral lines are used for performative readings. Garcia analyzes the status of the author and reader, respectively, and the relationships between the body, writing and reading. On two little tables are four books, two paperback editions of Jacques Lacan's *Écrits I and II*, and two rewrites of the same works. She explores the notion of repetition through this practice she calls "writing reading." She also uses a video in this endeavor, a film adaptation of Oscar Masotta's short story *Segunda Vez*. It, too, involves note taking, a process of rewriting and reading. The "writing reading" seems inexhaustible, a long-haul journey for which the circle seems emblematic.

Translation, L-S Torgoff

Dora Garcia
Artforum
September 2015, page 212
by Bryne McLaughlin

TORONTO

**"DORA GARCÍA: I SEE WORDS,
I HEAR VOICES"**

THE POWER PLANT - September 25, 2015-January 4, 2016 - Curated by Chantal Pontbriand - Outsiders exist outside of what, exactly? For the past two years, Spanish artist Dora García has crisscrossed the globe in pursuit of a response to that question. "I See Words, I Hear Voices" assembles the results. As proved by the show's seven works—among them, the video *The Joycean Society*, 2013, which documents a reading group in Zurich as they parse a page from *Finnegans Wake* word by word, and *ESP—extrasensory perception (Imposed Words)*, 2015, which brings a clairvoyant into the gallery to perceive things that others cannot—for García, truth is but a state of mind. The linchpins of the artist's project (and of the show's major, four-hundred-page catalogue) are her *Mad Marginal Charts*, diagrams that translate her ongoing research into Joyce, Freud, Lacan, and Artaud into a series of cryptic wall maps. The more you look, the more you see that it's not "they" but we who are on the outside.

—Bryne McLaughlin

DORA GARCÍA

GEOGRAPHY EXHIBITIONS ARTWORKS VIDEOS PUBLICATIONS PRESS



Mousse Publishing

Dora García, *The Sinthome Score* at Kunsthau Bregenz

MICHEL REIN PARIS/BRUSSELS

Dora García
Mousse Magazine
December 29th, 2013
By Barbara Casavecchia



The entrance is a small iron door at the back of the Kunsthau, like a stage door. The sign says: Sinthome. The walls are lined with wallpaper and life-size pictures of dancers. Two empty chairs wait quietly. By reversing the standard, functional perspective of the lobby of the Kunsthau Bregenz—its so-called Arena, used as an experimental space, curated by Eva Birkenstock—Dora García turns it into a stage. Her project duly fulfills the institutional need to present the museum as an arena for (literally) underground experimentation, while cleverly analyzing (or psychoanalyzing) the grammar of the context in which “live arts” are presented to the public.

On her first walk around Bregenz, García passed in front of the Lacan Archives in Belruptstraße, round the corner from the KUB—a research library created in 1993 by a group of psychoanalysts and amateurs to promote the reception of Lacan’s oeuvre in German-speaking countries. The members meet up on a regular basis to study and discuss the French psychoanalyst’s Seminars. For a number of years, while awaiting the official stamp of approval, “clandestine” German translations were circulated among the participants, privately distributed and thoroughly debated. “I’m fascinated by the idea of the secret society and such devotion for a text,” says the artist. But why Lacan? Because of James Joyce. “I have always been attracted to Joyce in relation to concepts such as ‘the destruction of the English language’, the ‘explosion of language’, ‘the end of literature’. This had, of course, a punk, countercultural quality I was very attracted to. But my interest was renewed when I found out that Ulysses had been started in Trieste,” writes García in a letter to Chantal Pontbriand (from her project *UlysseswasborninTrieste*, 2013). From Trieste, the Joycean thread brought her to Zurich, where for 30 years the members of the local Joycean Society have met regularly to read Finnegans Wake, Joyce’s last book: it takes them over a decade, and once they get through the last page and the last word (“the”), they start reading the Wake all over again, from the first word (“riverrun”), thus echoing the endless, circular structure of the book. García attended the meetings for a year, resulting in her film and eponymous book *The Joycean Society* (2013), presented in Venice as a side event of the last Biennale.



DORA GARCÍA

GEOGRAPHY EXHIBITIONS ARTWORKS VIDEOS PUBLICATIONS PRESS

MICHEL REIN PARIS/BRUSSELS

Joyce and Lacan collide in Seminar XXIII, where *Portrait of an Artist* is the starting point for investigating the mutual relations between the three realms of subjectivity (Symbolic, Imaginary and Real), and Joyce’s subversion of language becomes a way of knotting them together, as well as avoiding their collapse into madness: it is the *synthome* (symptom; *synthome* is spelled in old French, in homage to the Irish writer’s penchant for etymology, portmanteaus and polyglotism). Language and interpretation are key words, in García’s work, where the roles of the performing artist (or performing institution, or performing—institutional—critique) and those of the audience are constantly redefined, looped, fed back, negotiated and questioned. Translations are key as well (for instance, her Spanish Pavilion at the Venice Biennale, in 2011, had a trilingual title: *L’Inadeguato*, *Lo Inadecuado*, *The Inadequate*), in part as a means of “site-specifying” each project. In Bregenz, *Seminar XXIII* is presented in the German translation provided by the Lacan Archives, whose members, since the beginning of the exhibition, have used the KUB Arena as a meeting point. A series of conferences and readings have been held there. Every day, all day, two performers follow the *Score Symphonon*. One reads the text aloud (the Seminars are a transcription of the “lessons” held by Lacan at the law school in Place du Panthéon, in Paris, so that the resonance of the spoken word is crucial to their understanding), while the other translates it into body movements. García has created ten series of drawings, one for each chapter of the Seminar, to be used as open-ended choreographic notation. In some ways, she echoes John Cage’s compositions based on Finnegans Wake, a recurring theme in the composer’s output (the songs “The Wonderful Widow of Eighteen Springs”, 1942, and “Noth Upon Nacht”, 1984, adapted from parts of the book; *Roaratorio*, 1979 and its libretto, *Writing for the Second Time Through Finnegans Wake*, spoken by Cage; the radio play *Marcel Duchamp*, James Joyce, Eric Satie: *An Alphabet*, 1982). “In Fluxian terms,” says García, “anything can be and can be used as a score.”

at Kunsthau Bregenz
until 12 January 2014

Dora García, *The Sinthome Score*, at Kunsthau Bregenz, 2013

ARTFORUM

ARTFORUM

Dora Garcia
FONDERIE DARLING
745 Rue Ottawa
May 21–September 14

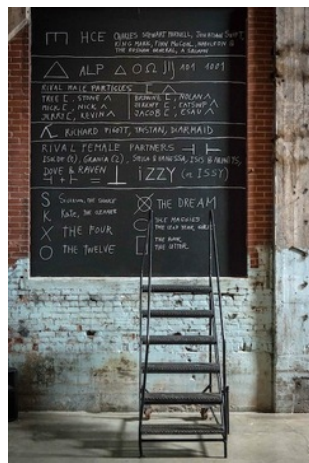
James Joyce's *Finnegans Wake* (1939) is not so much a book to be read as it is to be experienced. This is a key thought to hold on to when viewing Spanish artist Dora Garcia's *The Joycean Society*, 2013, one of three large-scale video projections with accompanying sculptural elements gathered by curator Chantal Pontbriand for the exhibition "Of Crimes and Dreams." Shot in a documentary style, the film hovers around members of a reading group in Zurich as they decode a single page in Joyce's masterpiece. As the complex, ciphered text is unpacked word by word, spontaneous tangents emerge across literary cues and personal anecdotes. It's a durational performance of sorts (keeping in mind that it takes the group eleven years to work through the entire book), and the longer one watches the more it becomes clear that, for Garcia, the essential value of language, no matter how irrational or obscure, is the parallel social dynamic that it reveals.

Similarly, for her video *Désordre*, 2013, Garcia invited residents at a French psychiatric hospital to read *Finnegans Wake* as well as Félix Guattari's *Soixante-cinq rêves de Franz Kafka* (Sixty-Five Dreams of Franz Kafka) (2007), this time prompting a free-association discussion on daydreaming, anxiety, and betrayal. There is a candid synergy to this group of marginalized "others," and the results are pointedly lucid: "I think it's important to dream because it's proof of life," says one patient. It all comes together in a pair of large chalkboards from Garcia's ongoing series "Mad Marginal Charts," 2009–. Here, Garcia has devised a kind of spiraling linguistic calculus based on research on Joyce, Freud, Lacan, and Antonin Artaud to anti-psychiatry and deinstitutionalization. Impenetrable at a glance, this mapping of abstract symbols and equations demands complete absorption, in time opening a coded gateway that at once confounds and creates meaning beyond the conscious limits of language and society.

— Bryne McLaughlin

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Dora Garcia
ArtForum
July 2014, Online
By Bryne McLaughlin



Dora Garcia, "Mad Marginal Charts (detail)," 2009–, mixed media. Installation view.

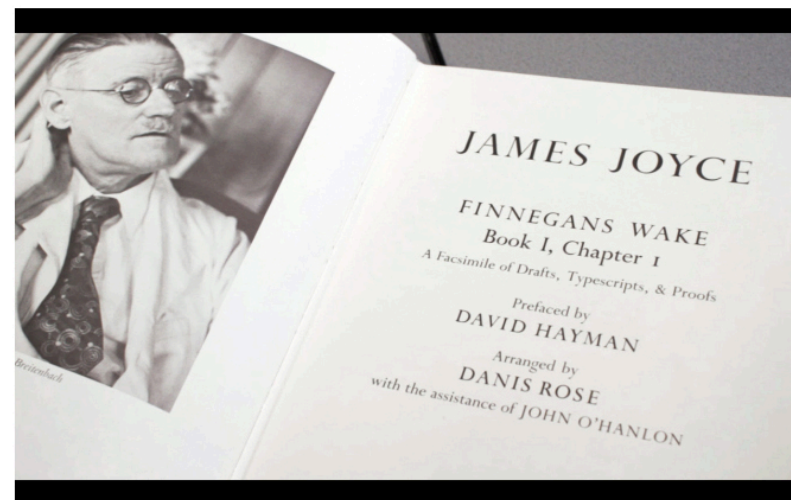
SelfSelector

Dora Garcia
SelfSelector
June, 9th, 2014, Online
By Lorena Muñoz-Alonso

Reading as community: Dora García and The Joycean Society

By Lorena Muñoz-Alonso / June 9, 2014 / Art, Essay, Film / Leave a comment

"In any other time of the past, Joyce's work would never have reached the printer, but in our blessed 20th Century it is a message, though not yet understood", said the mystic psychiatrist Carl Jung in the mid 1930s, after a lengthy intellectual engagement with James Joyce's texts and a professional one with his daughter Lucia, whom he (unsuccessfully) treated for a period of time. *The Joycean Society*, Dora García's most recent project, documents the collective efforts of a reading group that, since 1985, has met every week in Zürich to attempt precisely that: understanding the message that James Joyce ciphered in his final novel, *Finnegans Wake* (1939). The premise seems simple and enticing enough; after all, during the last fifteen years García has created a unique constellation of works that have been consistently lucid and stimulating, while Joyce makes for an endlessly compelling subject. But what I couldn't anticipate was how moving and thought provoking this work would turn out to be.



There are several themes in this film that could be discussed. The most immediate one is the pleasures afforded by reading and, more specifically, by reading together: the quest to disentangle a highly complex text as a collective endeavour rather than a solitary one. This is what *The Joycean Society* is primarily about: producing and sharing knowledge, devoting time to language itself, deconstructing words to their degree zero, savouring each morpheme and phoneme like chocolate dissolving in the mouth. *Finnegans Wake*, of course, provides a rich tapestry for such games: a 600+ page novel whose expressionistic grammar and neologistic multilingual puns have deemed it to be one of the most difficult works of fiction in English literature, as well as one of the most humorous (if you can get the jokes).

If Joyce and *Finnegan's Wake* are the subject matter of this work, its protagonists are, without a doubt, the members of the reading group. In the session shown in the film the group is comprised of about ten members, of whom the majority seem to be around 70 years old. These elder members are, logically, the ones that have been part of the group for longer, and they provide a poignant yet good-tempered reflection on the passage of time. "Jesus! I used to be able to run up these stairs when I started... But that was in 1988!" laughs one of the group members, as he arrives breathless and panting to the reading room. At some other point, he says, "I meant recently, and 40 years ago is recent to me...". This theme is reinforced by the myriad visual details that punctuate the film: we see wrinkles and shaking hands turn the pages of dog-eared copies of *Finnegan's Wake*, index fingers scanning its surfaces. Various editions of the novel are produced from satchels, rucksacks and crumpled plastic bags, all of them heavily underlined, with little stickers or scraps of paper marking relevant pages. The binding on some of them has come undone, books now amounting to a stack of loose and yellowed pages only held together by the sustained dedication of their owners. Books as characters, who also endure the passing of time.



The filming style is cleverly adapted to the environment. The camera inserts itself in the group; is part of the group, recording the event almost in real time, from the same height and point of view of the readers. The camera's movements seem to mimic the act of writing itself, of scribbling in a surface which is space instead of paper, with intuitive cuts and jumps that follow speaking participants and observe the silent ones observing. It shows us details of the room, with posters and memorabilia related to the Irish writer, but also his grave, in Fluntern Cemetery, outside Zürich, where his statue, sculpted in bronze and sporting a cigarette, also whiles away season after season under the sun, the snow and the rain. It is perhaps convenient to point out that, although now considered Ireland's literary treasure – along with Samuel Beckett –, James Joyce was not always in his nation's good books. Having fled Dublin in 1904 – when he was only 22 years old – to live a peripatetic existence that took him to Trieste, Paris and Zürich, Joyce's self-imposed exile was never really forgiven nor forgotten by his fellow countrymen. His remains, thus, stayed in Zürich, where he died in 1941. When his widow Nora requested their repatriation to the Irish government, permission was denied.



But, leaving these meandering thoughts behind and coming back to the reading group, it is interesting to note that we never find out anything specific about these people, with whom we unavoidably bond as the film progresses. We can only deduce that they live in Zürich and, by the various accents that tint their English, that they come from several parts of the world: Switzerland, the UK, the USA... Questions like why do they live in Zürich, what their occupations are or were and why would they be interested in engaging with Joyce's novel at such a deep and demanding level are never revealed to us. But that, and that is precisely the point, bears no importance at all, since this lack of specificities, this suspension of singularities, doesn't hinder the relatability of these characters to us and it certainly doesn't obstruct the mechanics of the group. In that sense, what we witness in *The Joycean Society* seems a perfect example of what Jean-Luc Nancy developed in his famous essay *The Inoperative Community* (1986), in which he proposed a new understanding of community built on the principles of shared experience and "being-in-common", rather than on notions of work or belief, which to him risk totalitarian bias. In his characteristically coiled manner, Nancy argues that "community necessarily takes place in what Blanchot has called 'unworking', referring to that which, before or beyond work, withdraws from the work, and which, no longer having to do either with production or with completion, encounters interruption, fragmentation, suspension. Community is made of the interruption of singularities, or of the suspension that singular beings are. Community is not the work of singular beings, nor can it claim them as its works, just as communication is not a work or even an operation of singular beings [...]." Crucially, Nancy goes on to elaborate what is it that galvanizes this community by quoting Georges Bataille: "The uncorking of the community takes place around what Bataille for a very long time called the sacred: [...] 'What I earlier called the sacred [...] is fundamentally nothing other than the unleashing of passions'". The idea of passions or, as I prefer, of enthusiasms as a congealing social force is what fundamentally constitutes the "inoperability" advocated by Nancy, which has nothing to do with a flawed or faltering initiative, but with an idea of spontaneity, of sharing, of process. An inclination to come together that has no object or purpose other than itself.



This potential of enthusiasm and open-endedness permeate the whole piece. This is, after all, a group of people who meet weekly to read, painstakingly and sentence by sentence, a novel which is considered almost impossible to understand by many (although there is a consensus to the meaning of some parts of the book, other parts of *Finnegan's Wake* remain largely "unsolved"). At their pace, it takes them about 11 years to finish a run of the novel, and the members of the group who first started it in 1985 and have stayed since then, are now in its third consecutive round, their compulsion to crack Joyce's code undiminished. This is certainly a utopian task, and one that can only be attempted within a group, by means of exchange. They might be aiming at the impossible but, crucially, they seem to derive their pleasure not so much in ascertaining specific meanings, but in trying together, in the process they engage in weekly as a group, whatever the results might be.

Towards the end of the film, Fritz Senn, the director of the [Zürich Joyce Foundation](#) and leader of the reading group, ventures an explanation for the appeal of endeavours such as this: "Culture is a kind of substitute for the pleasures that are denied to some of us for many reasons", he says, smiling sheepishly to someone behind the camera. As the session comes to its end, the group members sit in silence for a few final moments, as the sound of bells tolling in a nearby church drifts through the window. As they pack their belongings quietly, almost lingering, it feels as if they didn't want to disperse, just as I don't want to stop watching them, as enveloped as I am by their musings.

DE LA TRANSFORMATION DES TRACES EN ŒUVRES

PAR CLÉMENT DIRIÉ

L'amateur de performances est par essence un spectateur frustré, ou opiniâtre. Entre l'impossibilité de pouvoir précisément transmettre ce qu'il a vécu de manière sensible, et l'obligation de devoir se fier à un matériel photographique ou vidéographique tronqué – ou édité selon des règles hétérogènes à celles de l'art vivant – pour imaginer ce qu'il a manqué, la question des traces, que ce soit pour l'exposition ou l'acquisition, constitue une problématique essentielle de cette forme de création.

Lors d'une rencontre intitulée « Collectionner un geste » à la Fondation d'entreprise Ricard, la directrice du Fonds régional d'art contemporain (FRAC) Lorraine, Béatrice Josse, évoquait le processus d'acquisition complexe d'une œuvre de l'artiste Esther Ferrer (née en 1937). Réalisée en 1967, *Intime et personnel* est l'une de ses premières performances. Elle consiste à mesurer son corps ou celui de quelqu'un d'autre à l'aide d'un mètre, en y indiquant les endroits mesurés par un chiffre, un point ou une note, notations qui sont ensuite transmises au public par oral ou par écrit. Après de passionnantes discussions, il fut décidé d'acquérir l'œuvre sous deux formes : une forme photographique, soit un cadre comprenant douze photographies noir et blanc ; une forme immatérielle, soit un protocole que le FRAC peut réactiver sur demande. En effet, l'artiste ne souhaitait pas figer sa performance dans une œuvre pérenne. C'est sans doute cette crainte qui l'a également conduit à choisir pour la forme photographique, celle d'une suite de douze clichés encadrés ensemble – le « ensemble » est important – plutôt qu'une photographie unique. Et cela pour souligner que la performance est avant tout une suite d'actions et non un geste circonscrit et solitaire.

L'artiste Dora Garcia (née en 1965) a également dû se poser ce type de questions au moment de documenter et d'exposer ses performances. L'une des solutions adoptées est alors particulièrement bien choisie puisqu'elle permet d'ajouter un second temps à la compréhension de ce qui se joue lors des actions. Ainsi, *The Artist Without Works: A Guided Tour Around Nothing*, donnée en 2008 lors d'Art Basel Miami Beach ou en 2011 à Venise, est-elle désormais exposée sous une forme à la fois textuelle et photographique. Cette performance, une visite guidée de forme classique où l'interprète présente le travail d'un artiste qui ne crée pas d'œuvres, « un artiste qui ne donnerait jamais au public ce qu'il désire », est alors transmise par son script annoté, des photographies et des extraits de journaux. Le plus passionnant dans ces traces étant l'intervention du performer – écriture



Dora Garcia, *The Artist Without Works: A Guided Tour Around Nothing*, 2009, détail, Script original annoté de la performance, Art Basel Miami Beach Projects, 2008. Interprète: Jan Mech. Courtesy l'artiste et Galerie Michel Rein, Paris / Collection privée, France.

manuscrite sur le tapuscrit de l'artiste – s'appropriant le texte, le corrigeant, le modifiant en fonction du *hic et nunc* de l'action. Cette forme mixte, qui montre un processus de travail et de dialogue, présente ainsi une œuvre en mouvement, témoignant du rapport entre public, interprète et auteur. Un rapport que le visiteur peut reconstituer *a posteriori*, en s'identifiant aux trois termes de l'équation performative.

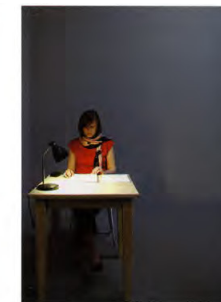
À la Synagogue de Delme, le duo Louise Hervé & Chloé Maillet (nées en 1981) a mis en place une autre stratégie de prolongation de la forme performance. Attachées aux différents systèmes narratifs (conférences-performances, films, visites guidées, diorama, etc.), elles ont cette fois-ci imaginé un roman-feuilleton en dix parties. Publié dans *Le Républicain Lorrain* pendant l'exposition, chaque épisode fait également l'objet d'une mise en scène au centre d'art. Élargissant leur spectre narratif en recourant à des formes du XIX^e siècle (le journal, le roman-feuilleton), elles élargissent aussi leur public, à l'échelle d'un territoire, tout comme les traces de leurs performances dont chaque épisode devient le pré-texte. ■

DORA GARCIA, THE BEGGAR'S THINGS (A SOCIAL SCULPTURE), jusqu'au 7 avril, Galerie Michel Rein, 42, rue de Turenne, 75003 Paris, www.michelrein.com

LOUISE HERVÉ & CHLOÉ MAILLET, ATTRACTION ÉTRANGE, jusqu'au 13 mai 2012, La Synagogue de Delme, 33, rue Poincaré, 57590 Delme, www.cac-synagogaedelme.org

Art Review:

Dora Garcia
Art Review
June, 2011
by Olivier Basciano



All the Stories, 2001 - (Installation view, Eastside Projects, Birmingham, 2011). Photo: Stuart Whiggs. Courtesy Eastside Projects, Birmingham.

WORDS: OLIVER BASCIANO

THERE ARE AROUND 40 OF US sitting in a gallery at Eastside Projects, located on a Birmingham backstreet, staring at a live feed of a dozen or so kids on skateboards. They're in Barcelona zipping around a plaza, using the architecture of the museum that flanks it to practice ollies. And yet none of us is here because we're particular fans of nosegrabs and K-grinds; rather, we're here to listen to a talk by Spanish artist Dora Garcia.

The artist, who was born in Valladolid during the last decade of Franco's reign and will be representing her country at this year's Venice Biennale, typically stages performative works in which she can be seen to test the parameters of a work of art. The works are often focused on articulating notions of control in the artist-viewer relationship, a power struggle that she relates to psychiatric theory and to the ways in which society attempts to deal with madness. Garcia appears to work at the extreme ends of engagement with her audiences: while many of her performances encourage audience participation, in others she appears to be suggesting that the audience is completely irrelevant. These skateboarding kids, for example, are blissfully unaware that their performance is being appropriated as an artwork: the artist is streaming the footage from the webcam that she installed at MACBA in Barcelona for a solo show there in 2003.

Specifically, the skaters' appearance in Birmingham extends the life of *The Kingdom* (2003-). Garcia's ambitious project in which the entire Spanish institution was coopted into an all-encompassing, continual artwork. The kids on boards conform to the fulfilment of a series of 'prophecies' (written into a novel authored by the artist prior to the exhibition), each of which described a future event situated in the venue, of varying significance – anything from 'Alain drinks a beer while sitting on the stairs of the museum', to the prediction that the institution's library printer will be turned on. Some of these would be fulfilled by the artist's own programming – 'Alain' was an accomplice of Garcia's, paid to drink the beer – while others were left to chance. The possibility that skaters would use the museum walls for tricks was a fairly safe bet, since they congregate there in big groups whenever the sun is shining; and, eight years later, the webcam – still installed at the museum, but now part of its collection, its footage running on MACBA's website – continues to attest to this. This live-streamed remnant of Garcia's apparently temporary marriage of chance and the preconceived sparks the fanciful idea that the artist's programming of the space might still be in operation. If the predicted encounters are still being fulfilled, then might Garcia still be catalysing them? This ambiguity, the artist

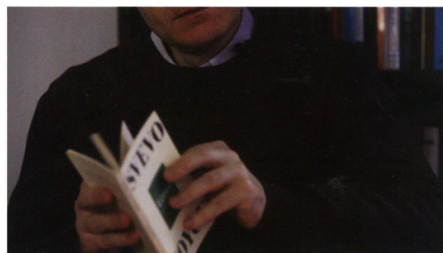
tells me later, was purposeful, aiming to induce a "suspicion of reality... where no action can be taken for granted". The intent to create paranoia is one example of the marriage of the artist's long-running interest in madness and psychiatry, and her complicated relationship with her public.

Steal This Book, from 2009, was a work requiring a participatory, attentive audience. Premiered at that year's Lyon Biennale and borrowing its title from Abbie Hoffman's 1971 counterculture manual, it featured sculptural piles of the publication massed in a gallery alongside institutional plaques warning visitors that, the book's title notwithstanding, they were not permitted to take any copies away. A comic game of cat and mouse was thereby instigated between visitors and attendants, the former keen for a souvenir of this slice of institutional critique, and the latter eager to uphold the work's rules. Likewise *Instant Narrative*, a work produced for the ICAs *Double Agent* exhibition (2008). There, a woman sat at a desk in the corner of the gallery with a computer, producing a slightly delayed but pithy narrative describing the appearance and actions of the exhibition's visitors, which was then projected onto the gallery wall. When the gallery emptied, García's typist-commentator fell silent.

At Eastside, another work featuring a woman and a desk was on show. On this occasion, however, my entering the space provoked no reaction. Instead, she appeared to be midway through reading aloud a short statement concerning a nun being impregnated by a priest. The gallery was empty of people other than her and me; before I arrived, I assumed, she must have been talking to herself alone. *All the Stories* (2001-), as this work is titled, is a long-running project (documented via a blog) in which the artist formulates a few sentences, in the style of a movie pitch, to describe stories found through newspapers, literature, personal anecdotes, histories, movies themselves and, for a short time, a research collaboration with the German Federal Commissioner for the Stasi Archives, which contained the notebooks of GDR secret police. Whatever the source, however, the key to the performative incarnation of these stories is the viewer's irrelevance to its staging.

At Venice this year, visitors to the Spanish Pavilion will find that – despite being presented with a six-month-long, rotating programme of live performance works by García and invited 'accomplices', staged in the central space of the pavilion building – the artist has little interest either in shouting for their attention or in coaxing interaction from them. She relates this ambivalence specifically to the exhibition's setting. "The visitor to Venice is someone who does not walk, they run", García says, referring to the amount of art an average viewer tries to cram into a single visit. "So I'm trying to start from a position of indifference about whether anyone attends or not, and this gives one a feeling of liberation." It's a feeling that has allowed García to free herself from all the trappings that might ordinarily surround such an ambitious project: she will eschew a publicised schedule of events, or any interpretation, translation or formal recording. Visitors must take their chances, turn up and hope they like what they see at any given time.

"The work is not made for the public", García affirms. "But they are welcome to see it... I'm not forcing them to be as passionate as I am about what will be happening. It's an attempt to rebalance the power between myself and the viewer, whom I don't feel superior to." The remaining rooms of the national



The Inadequate 2011, HD video, 45 min. Courtesy the artist

Staging a six-month performance marathon without a public schedule is unconventional to say the least

pavilion, meanwhile, will also disregard the typical niceties of exhibiting by being given over to the storage of props used in the performances, alongside three small monitors showing continuously looped preexisting videoworks by the artist.

That García allows herself to take such liberties with the public who view or participate in her work provides a contrast to the kind of dominant institutional phraseology that presents art's primary function as serving the public and being for the social good, which is now so inherent in the middlebrow presentation of 'culture'. This purposeful break from the status quo stems from García's long-running interest in dissidence and in challenging the institutional codes of the artworld, which she sees too heavily tied to capitalist dogma.

This interest also surfaces in García's sustained referencing of madness and psychiatry; both in the formal subjects she investigates, as in *The Deviant Majority* (2010), one of the films García will exhibit in Venice; and in her use of speech in the performance practice exemplified by *All the Stories*, along with the connection speech has to Freud's 'talking cure', in which an analysis describes problems for the analyst to interpret. Asked about this aspect of her practice, García mentions her interest in the belief that mental illness is not a medical condition but a social one. Here, she's reiterating a particular mode of 1970s theory that she acquainted herself with while on a residency in Trieste, the Italian town that famously stopped incarcerating those with psychiatric problems during the mid-1970s, and this forms the central subject of *The Deviant Majority*.

The film involves an extended monologue by Carmen Roll, a German nurse who was associated with the Red Army Faction in the late 1960s, before her itinerant activism led her to become one of the leading figures in Trieste's deinstitutionalisation movement. Roll argues that the social circumstances created by capitalism were responsible for the symptoms of madness (a hypothesis shared by Deleuze and Guattari's *Anti-Oedipus*, 1972, in their linking of capitalism and schizophrenia). It's a further example of García's interest in the crossover of alternative mental states and rebellion against social rules and conventions, which finds its way into other works. *Steal This Book*, for example, when



Steal This Book 2009, book, Collection Centre National des Arts Plastiques (CNAAP), Paris. Photo: ProjectsSD Barcelona

you set Abbie Hoffman's counterculture status against the activist's later suffering from bipolar disorder; or the accusation, levelled by Jacques Lacan at James Joyce – another former resident of Trieste and subject of the second video to be shown in Venice, *The Inadequate* (2011) – that the writer would be regarded insane were it not for his artistic status.

The idea of staging a six-month performance marathon without a public schedule in Venice is unconventional to say the least; but García would argue that art practice and madness are similar (and logical) reactions to the orthodoxies of the free market that the Biennale operates within, and that the artist, for her part, seeks to rupture. It's evident that García is uncomfortable with being complicit in this idea of nationalistic representation and the inherent industry that surrounds Venice; but she seems to see her role as the enemy within – the lone lunatic among the sane – and that her interventions, live commentary and production for the sake of production (regardless of end consumption) might just offer an escape route from the overbearing systems of normalcy, nationhood and industry. ■

frieze

Dora Garcia
Frieze
October 2011 - p.190-193
by Max Andrews



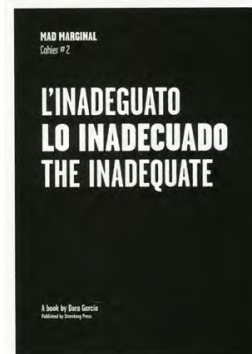
Real Artists Don't Have Teeth
2009
Performed by Jakob Tamm
Installation view
'L'Inadeguato, Lo Inadecuado, The Inadequate'
Spanish Pavilion,
54th Venice Biennale
2011

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Notes & Queries

The collaborations and performances of **Dora García**, who is currently representing Spain in the Venice Biennale, engage with radicalism, inadequacy and the excluded by *Max Andrews*

L'Inadeguato, Lo Inadecuado, The Inadequate
2011
Artist book



Dora García's art of the last several years deliberately refuses an overview; like Herman Melville's scribe Bartleby, it 'prefers not to' conform to expectations while specializing in a kind of plagiarism. As a James Joyce scholar proposes in *The Inadequate* (2011), one of two videos which form a part of 'L'Inadeguato, Lo Inadecuado, The Inadequate', García's project for the Spanish Pavilion at this year's Venice Biennale, holding out for any *dénouement* in the Irishman's novels is futile. Instead, we're destined to endlessly perpetuate readings and interpretations, to wander or dance around them. Similarly, García's recent work could be catalogued under the title of her series 'Mad Marginal' (2009-10): wilfully inconclusive, it's composed of a perpetual inquiry into, and recirculation of, the work of various misfit artists, writers, poets and comedians – 'inadequate' and volatile figures whom she admires for their singular indifference to success and convention. Taking the form of situations or performances which are

Installation view
Spanish Pavilion,
54th Venice Biennale
2011



more-or-less scripted, her works are often modified through their presentation or trigger loops of feedback. Repurposed for Venice, *Instant Narrative* (2006), for example, involves someone sitting with a laptop hooked up to a projector as they type a text describing the visitors' behaviour in the Pavilion, a scrivener-surveyor situation, while *Rehearsal/Retrospective* (2010) comprised coaching about how to enact further performed pieces by García, including *The Artist Without Works* (2008), a speech in the form of a tour about artists who refuse to produce anything.

'L'Inadeguato ...' is an exasperating, accumulative performance-in-progress and partial retrospective which resists adding up to a 'proper' exhibition. Dialogues, more usually supplementary events to the institutional display of art, are the core content, and the entire central atrium of the Pavilion is taken up by a platform that hosts a multitude of conversations, monologues and presentations throughout the six months of the Biennale,

which focuses on the Italian underground scene since the 1960s. Developed with the help of a team of collaborators including Marco Baravalle, Barbara Casavecchia, Eva Fabbris, Peep-Hole gallery in Milan and Cesare Pietrousti, and expanding to include almost 100 participants through the Biennale, the exhibition has grown into an unlicensed, unregulated and undocumented research project which exorcises and airs radical and marginal art, politics, literature, gay subculture and anti-psychiatry with their lines of inheritance alongside the position of the dissident, the excluded, the exiled, the unofficial and the obsessional. The 'players' who represent themselves and the work of others in this meticulous *pavillon des refusés* comprise novelists, philosophers, sociologists, activists, publishers, cinema directors, economists, curators, historians, psychiatrists, urbanists, architects and distinguished art veterans such as Gianfranco Baruchello and Nanni Balestrini. The 'players' who are represented by others – a small troupe of

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actors incarnating characters in dialogue routines which run throughout the months of the Biennale – include the irrepressible filmmaker-performer Jack Smith; playwright, director and latterly psychiatric patient Antonin Artaud; and stand-up comedian and obscenity-outlaw Lenny Bruce (all three characters in García's one-man play *Real Artists Don't Have Teeth*, 2009), while the reading of Bruce's routines also comprises the work entitled *Censorship/Just Because Everything is Different it Does Not Mean That Anything Has Changed: The Essential Lenny Bruce* (2008). Charles Filch, a bit-part beggar from Bertolt Brecht's *The Threepenny Opera* (1928), whose incarnation through actors on the streets of Münster was García's contribution to Skulptur Projekte Münster in 2007, also put in appearances.

Gilles Deleuze's *Essays Critical and Clinical* (1997) is a collection of studies on writers and artists, some of whom might easily find a place in García's panoply of real and impersonated characters – including Lewis Carroll, T.E. Lawrence and Alfred Jarry – under the conceit that evaluating the qualities of their 'minor' work is much like diagnosing a new rare disease. Not coincidentally, such afflictions frequently bear the name of the clinicians who first agree that a particular set of symptoms are meaningful. Likewise the Pavilion's congestion of proper names, both known and unknown, and its equivalence of detail, similarly recognizes, and suffers from, eponymous aesthetic positions – (Jack) Smith's or (Lenny) Bruce's Syndromes, perhaps. Correspondingly engaging and unreliable, ostentatious and banal, trivial and profound, the project is thus an explicit defence of radicalism, dignity and truth, being comprised of critical analysis as well as being 'bad form', and always something of a joke. Or, in other words, as the García-designed T-shirt – that accompanied an exhibition, which included works by Jack Smith and Guy de Cointet, that the artist co-curated this summer at Museo de Art Contemporáneo de Castilla y León – read: 'Yes We Camp'.

Yet it is the writings of the pioneering Venetian psychiatrist Franco Basaglia that are the most contagious syndrome here. His vision to outlaw mental hospitals in Italy in favour of integrating 'madness' into society found its clearest expression in his work as a director of the hospital in the city of Trieste in the 1970s. Basaglia's articulation of the patient as a victim of the destructive institution offered García a framework for considering anti- or de-institutionalization, both in insane detail and through a dubious stance towards her own evident success and presence at the centre of the institution of art in the guise of the grandest biennale. By taking on Basaglia's accusation that 'an institution is something that does not change', García's accumulative occupation of the Pavilion instigated something akin to the de-institutionalization of institutional critique as a form of art practice only capable of producing a generalized aggression towards the fabric of the white cube. Instead, García's dissent in not offering an easily digestible public entity with the expected obligations of legibility, prudence or justification, and her obvious doubts about the credibility of one artist representing Spain, was amplified through the Pavilion's multi-author set-up,

and the fact that, if representing anything, it far better stands for Italy. The case for inadequacy is further present in the fact that the central dialogues are not public events per se but rather events in public – one can join in, but in order to participate rather than eavesdrop. They are purposely not positioned as lectures in need of an audience and, apart from the actors or García herself, it is unlikely that throughout the months of the Biennale anyone could experience more than a fragment of them. This unceremonious programmatic directness extends to the orchestration of the 'devices' and installation of the Pavilion: with nothing committed to the walls, folding chairs available as needed for talks or watching films, monitors on wheeled media trolleys as they might be in a media library rather than a gallery, and little or no artificial light, the emphasis is on the transparent and the pragmatic. Intervention-light, suspicious of making itself at home in the Pavilion, the project

Dora García admires the work of various misfit artists, writers, poets and comedians for their indifference to success and convention.

avoids obligation to the building, declining to identify with its loaded territorial status.

The lateral spaces of the Pavilion contain archival material and props related to García's recent works – including Filch's ephemera from *The Beggar's Opera* (2007) – but moreover host an amazing array of loaned manuscripts, art, correspondence and photographs by a range of artists and writers whose work was unheralded when it was produced – a kind of reef of marginal practice and García's web of research. These include facsimiles of the Swiss writer Robert Walser's astonishing 'micro-scripts'; documents produced by Francesco Matarrese and from the 'Uffici per la Immaginazione Preventiva', the transnational office of literary liberation initiated in 1973 by Franco Falsasca, Carlo Maurizio Beneduti and Tullio Catalano; reproductions of documents related to the time Joyce spent teaching English in Trieste; an archive of the dreams of maximum security prisoners; letters sent at random to the Pavilion by the poet and graphic novelist Aldo Pironelli; work by the Arte Povera black sheep Emilio Prini, whose participation in the 1966 laboratory-cum-exhibition 'Il Teatro delle Mostre' (Theatre of Exhibitions) was an early influence for the Pavilion; as well as the storage of films to be screened during discussions by Fabio Mauri and experimental cinema pioneer Alberto Griffi. Brilliant and self-consciously flawed, indulgent and maddeningly dispersive, 'L'Inadeguato...' deliberately neither functions to clearly convey information nor to entertain, yet is carried by García's infectious commitment for the contents of her reluctant occupation.

The two documentary films that are casually presented on monitors in the corner rooms of the Pavilion crystallize many strands of García's research through talking-head interviews, voice-over commentaries and films of workshops in psychiatric hospitals.

Springing from work made in the context of the São Paulo Biennial in 2010, *The Deviant Majority (from Basaglia to Brazil)* traces the influence and legacy of Basaglia's work in Brazil. We see a psychiatric hospital theatre group acting out in present day São Paulo: a role-playing patient sports packets of pills in his hair, caricaturing stigmatization. In keeping with the entire project, which oscillates between margin and centre, inter-titles function as both footnotes and headings: 'I know of one Greek labyrinth which is a single straight line', reads one, quoting Jorge Luis Borges. An interview with 'C.R.', a woman closely involved with the radical anti-psychiatry movement in the 1960s and '70s offers an amusing yet telling anecdote about a party in a disabled ward in a Greek hospital supervised by Franco Rotelli and Félix Guattari in which the latter could not bring himself to join in the dancing. In this episode, 'C.R.' waxes on what she disappointedly understands as the philosopher's ultimate failure to put his ethics and aesthetics into practice.

Despite the near-invisibility of García's name at almost every conventional point of artistic attribution, it is her willingness to choreograph the Pavilion as well as to dance herself – across the roles of artist, curator, fan and impresario – which gives it traction and clout. García's formidable radicalism-jamboree, and her care and enthusiasm for the anomalous and volatile heritage of recent Italian history, shames the populist rhetoric of the Italian Pavilion and provides a timely context for considering the normalization of outrageousness, of genius, madness and the mirage of authentic art. ●

Max Andrews is co-director of the curatorial office Latitudes in Barcelona, Spain.

Dora García lives in Barcelona, Spain. In 2010 her work was included in the 29th São Paulo Biennial and she had solo presentations at Oficina para Proyectos de Arte A.C., Guadalajara, Mexico; Kunstballe Bern, Switzerland; and Index Stockholm, Sweden. García represents Spain at the 54th Venice Biennale, which runs until 27 November.

Top and middle row, left:
Installation views
Spanish Pavilion,
54th Venice Biennale,
2011

Middle row, right:
Charles Filch
*A Lecture on
Spaghetti Western,
Best Regards From
Charles Filch*
2011
Performance

Bottom row:
Dora García
*Where Do Characters
Go When the Story
is Over?*
2011
Performance by
William Holden
and Geoffrey Carey



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artpress 2

Dora Garcia
Art Press 2
August, 2010
by Anna Daneri

pages 30-31
Real/this Book 2009. Installation et
livre, projet réalisé en collaboration
avec François Perin et Castillo/Certaines
installations and book made in collabora-
tion with F. Perin and Castillo/Certaines
» OIAC, Santiago de Compostela.

La « performance » occupe une place centrale dans votre pratique artistique. J'emploie volontairement des guillemets, parce que votre œuvre interroge le sens même de ce terme et le décline différemment selon vos projets. Ce n'est pas simplement une affaire de définitions instables, mais à travers les diverses formes que la performance peut revêtir dans votre œuvre, il en va d'une ouverture vers d'autres champs – sociopolitiques, culturels, relationnels...

Un artiste pour lequel j'ai beaucoup d'admiration, Isidoro Valcárcel-Medina, préfère l'emploi du terme « acción » (action) en lieu et place de « performance », étant donné que *performance* est un terme anglais porteur de trop nombreuses connotations théâtrales. « Action » a cependant le tort principal d'impliquer que l'on « fait » quelque chose, raison pour laquelle je préfère le terme « performance ». Aspirer à ce que les performeurs « fassent » quelque chose me semble totalement dénué d'intérêt. Le terme « performance » dispose également d'une généalogie prestigieuse, dès lors qu'il réfère à la discipline officiellement inaugurée par Allan Kaprow et pratiquée par d'autres poids lourds tels que Chris Burden – sa performance *TV Hijack* m'apparaît comme un classique. Aussi la performance est-elle pour moi totalement détachée de l'action. Elle est davantage un état de conscience où je suis attentive au caractère prévu de ma présence, au scénario préalablement établi. Bien évidemment, tracer une ligne de partage à partir d'une telle définition, entre ce qui est prévu, écrit, non écrit, spontané, n'est pas aisé. Mais la confusion des termes me met à mon aise. À mon sens, il existe un autre facteur important pour opérer une distinction entre la performance comme discipline des arts visuels et la performance liée au théâtre et à la danse (je parle toujours en termes conventionnels de façon à me faire comprendre) : je préférerais ne pas opérer cette distinction entre les arts visuels et le théâtre et la danse, mais je le fais pour des raisons de clarté – chacun des termes de ce texte devrait être entre guillemets !). La différence entre la performance dans les arts visuels et la performance théâtrale se résume à une indifférence absolue de la première envers le succès, la satisfaction du public ou les applaudissements. Du moins, en ce qui me concerne, la satisfaction du public me laisse totalement indifférente, notamment en raison du fait que la notion de public ne me paraît pas très claire. Le public a-t-il besoin de savoir qu'il est un public ? Et les personnes qui ont connaissance de la performance, par oui-dire ou par leurs lectures, font-elles également partie du public ?

Dans son ouvrage *l'Art et la vie confondus*, Allan Kaprow soulignait que « la ligne de partage entre le happening et la vie quotidienne devrait être préservée aussi fluide, voire aussi indistincte que possible ». En dépit de différences évidentes en termes de conditions de travail ou d'époque, cela ne semble pas très éloigné de la problématique qui imprègne *Inserts in Real Time* : « Si une performance se prolonge sur une vie entière, comment distinguer la performance de la vie ? » Cela me rappelle également *Body Art* de Don DeLillo, ou le « détournement » situationniste qui est probablement plus proche de votre esprit.

Oui. Comme je l'ai mentionné, j'apprécie le brouillage des notions. Lorsque les rôles d'auteur, d'acteur et de public perdent de leur clarté pour ceux qui les jouent, il se produit quelque chose d'intéressant. Lorsque ce qui est spontané et ce qui est écrit deviennent aussi incertains que dans un rêve, quelque chose d'intéressant commence. Lorsqu'il devient difficile de distinguer vie et performance, alors, je dirais que c'est la réalité qui commence. En ce sens, l'un des ouvrages qui m'a fait la plus forte impression est *la Mise en scène de la vie quotidienne* d'Erving Goffman. Son livre *Asiles* a constitué ultérieurement, pour moi, un point de départ pour bien d'autres choses.

Un fil rouge relie entre eux vos différents projets. Cela tient à votre *modus operandi*, qui est davantage procédural, fluide et rhizomatique qu'orienté vers une finalité ou destiné à produire « quelque chose ». En un sens, vous procédez de manière performative, en incluant dans vos œuvres ce qui vous paraît pertinent pour les recherches spécifiques que vous entreprenez. Et cette performativité rejaille également sur les regardeurs, les lecteurs ou les spectateurs, qui sont fréquemment appelés à agir ou à réagir (je pense ici au projet que vous avez réalisé pour la Biennale de Lyon). En un sens, je vois vos œuvres comme des outils qui servent à réveiller les consciences.

J'ai toujours été intéressée par les performances dans lesquelles personne (pas même le performeur) ne sait quand la performance a commencé ; ou si elle est terminée ou pas. Pour définir fidèlement à quel moment débutent et s'achèvent mes performances, on peut faire appel à un merveilleux concept emprunté au théâtre : « entrer dans » un personnage, et son corollaire, « en



Reality must go on

– Dora Garcia interviewed by Anna Daneri

Dora Garcia (Valladolid, Spain, 1965) lives and works in Brussels. Her work, conceptual in nature, consists of text, photographs, and installations restricted to a specific location. Often drawing on participation and performance, the artist presents reality as multiple and uncertain and explores the relationship between the artist, the work, and the public. She has participated in biennials in Athens, Lyon (2009), Sydney and Seville (2008) and in Münster Sculpture Projekte (2007). She has had solo shows at CGAC in Santiago de Compostela (2009), Galerie für Zeitgenössische Kunst, Leipzig (2007) and SMAK in Ghent (2006).

"Performance" plays a central role in your practice. I put the term in quotation marks because your work questions the very meaning of the term, formulating it differently according to the different projects you developed. And it is not simply a matter of shifting definitions, but also of opening up broader fields of (socio-political, cultural, relational, ...) discussion through the possible diverse manifestations of performance in your work.

There is an artist I admire a lot, Isidoro Valcárcel-Medina, who prefers the term "acción" (action) to "performance," since performance is indeed an English term that has too many theatrical connotations. I still prefer "performance," because the problem with "action" is that it implies that one "does" something, and I find quite uninteresting the expectation that the performers need to "do" something. The term "performance" also has a glorious genealogy, when referring to the discipline officially inaugurated by Allan Kaprow and followed by other heavyweights such as Chris Burden – and his milestone (in my opinion) performance *Hijack TV*. So to me "performance" is totally detached from "action"; it is more a state of awareness, where I, the performer, am aware that my being there at that moment has been scripted, has been decided beforehand, I am there filling a storyline that has been described before.

What a fucking wonderful audience performance 2008. Performance (par / by Kate Backstrom, Sydney Biennial, PL, MCA.

<http://www.thebeggarsopera.org>

sortir ». La performance débute lorsque le performeur « entre dans le personnage » – sauf qu'il ou elle est seul(e) à savoir quand cela se produit. De façon similaire, la performance se termine lorsqu'il (ou elle) sort du personnage. Mais qui sait à quel moment cela se produit, simplement peut-être en regardant ses yeux ou en guettant attentivement un changement de ton de sa voix ? En un sens, la performance serait comme une possession diabolique, un peu comme durant une cérémonie vaudou, lorsqu'on dit que « le saint descend en moi ». Cela semble ésotérique, mais ne l'est vraiment pas. Comme je l'ai déjà dit, la performance est un état de conscience, et il faut un certain temps pour que d'autres (le public) réalisent dans quel état se trouve le performeur. Cette indétermination et ce doute sont une bonne chose pour le public, qui ne sait jamais avec certitude quelle attitude adopter : espérer ? Participer ? Remercier ? Applaudir ? Doit-il être surpris ? Apathique ? Attentif ? Relaxé ? Tendu ? Dans cette mesure, je pense que l'œuvre que j'ai réalisée pour le Skulptur Projekte de Münster en 2007, *The Beggar's Opera* (*l'Opéra du gueux*), en est le parfait prototype (1). Avec ce projet s'est produit un autre phénomène intéressant. Les membres du public, non conscients de leur condition de spectateur, deviennent, sans en avoir plus conscience, des performeurs au sein d'une espèce de jeu dont la conception n'est pas de moi, mais de « mon » performeur. J'apprécie également cette idée qu'en qualité d'auteur, je n'ai qu'à appuyer sur un bouton pour que tout le reste se déroule ensuite sans moi, tandis que je me contente de regarder ce qui se passe. Je ne contrôle pas tout et cela me convient parfaitement.

En dépit d'une fluidité qui questionne le statut de l'objet d'art de façon radicale, votre œuvre repose sur de solides structures narratives auxquelles elle donne également forme, des structures souvent bâties de concert avec ceux que vous impliquez en qualité d'acteurs ou de performeurs informels. En témoigne une fois encore *The Beggar's Opera*, ou bien l'œuvre sur Lenny Bruce réalisée pour la Biennale de Sydney, ou plus récemment *Mad Marginal*, extrait du texte que vous avez rédigé pour la revue *Peep-Hole Sheet* et performé au Moderna Museet (Stockholm). Quels sont vos liens avec le langage et l'espace physique du théâtre ?

Mad Marginal
Peep-Hole, Malmö, mars 2010





Rein/Marginal 26

Of course with such a definition it is hard to draw the line between scripted/decided/unscripted/spontaneous. But it is in the confusion of these terms that I feel at ease.

There is another factor which is important, for me, to distinguish "performance" as visual arts discipline, and "performance" as in theater and dance (always speaking in conventional terms to make myself understood, I'd prefer not to make this distinction visual arts/theater/dance, but I do it for the sake of clarity – every term in this text should be written in quotation marks – well, as I was saying, the difference between visual arts performance and theater performance is the absolute indifference of the visual arts performance to the notion of success, satisfied audience, applause. I believe, or in my case at least, I am completely indifferent to the idea of satisfying the audience. Especially, as well, because the notion of "audience" is not very clear either. Does the audience need to be aware that they are an audience? And are people who get to know about the "performance" from stories told by other people that they read also part of the audience?

In his *Essays on the Blurring of Art and Life*, Allan Kaprow stated that "The line between the Happening and daily life should be kept as fluid and perhaps indistinct as possible." That seems not so far away, with the clear distinctions due to different times and working conditions, from the problematic you focused on in *Inserts in Real Time*: "if a performance would last a lifetime. How could we draw the line between performance and life?" This reminds me also of Don DeLillo's *The Body Artist* or – probably closer to your spirit – to the Situationist *détournement*.

Yes, as said, I enjoy blurred notions. When the roles of author, actor, and audience are not clear to any of the people playing those roles, then something interesting begins. When the notions of spontaneous and scripted get confused and confusing as they do in dreams, then something interesting begins. When performance and life become hard to tell apart, then I'd say reality begins. One of the books that impressed me most in this respect is Erving Goffman's *The Presentation of Self in Everyday Life*. Just as, some time later, his book *Asylums* would be the beginning of so many things for me.

The Beggar's Opera 2007

Charles Ficht (le Gueux) avec le président de la République d'Allemagne, Horst Köhler. Charles Ficht, *The Beggar*, with the president of Germany, Horst Köhler. Skulptur Projekte Münster (www.thebeggarsopera.org)

Mad Marginal

Peep Hole, Milan, main / March 2010



Immédiatement après *The Beggar's Opera*, et en raison de cette œuvre, j'ai développé un intérêt pour des structures théâtrales plus traditionnelles. Une part très importante de *The Beggar's Opera* était constituée par *The Beggar's Evenings*, conçue comme un compromis censé permettre aux « visiteurs réellement intéressés » de rencontrer finalement le Gueux en un lieu et un temps donnés, au cinéma qui jouxte la gare principale de Münster, les mercredis à 18 heures. Là, le Gueux développait une forme de *stand up* dont les sources remontaient initialement aux textes de son journal intime et de son blog, mais qui s'inspira de plus en plus de la présence fervente d'un public indéfectible devenu une sorte de « renfort » pour ses monologues. Aussi est-il important de souligner l'évolution du Gueux tout au long de l'été, de concert avec son public et ses concitoyens de Münster, dans une forme à mi-chemin entre le feuilleton télé et le *talk-show* permanent. La dynamique du *stand up* m'a frappée, cet art du monologue, un humour qui n'a rien de drôle mais qui fait réfléchir, la satire, l'acidité, le sarcasme. Cela m'a littéralement permis de pratiquer une critique institutionnelle beaucoup plus divertissante. Je me suis mise à écouter Lenny Bruce, à regarder sur Youtube les vidéos de Richard Pryor (le plus grand de tous) et celles d'Andy Kaufman (le plus conceptuel) et, bien sûr, à lire les pièces de théâtre de Beckett ainsi que ses pièces pour la télévision.

À partir de là, j'ai commencé à développer une série de pièces intitulée *Spoken Pieces* (d'après les *Sprechstücke* de Peter Handke), dans lesquelles est répété chaque fois le même schéma : un acteur, homme ou femme, s'adresse au public de manière conflictuelle. Les titres se passent de commentaires : *Quel putain de merveilleux public !*, *L'Artiste sans œuvre*, *Insulter le public* et *les Vrais Artistes n'ont pas de dents*. Dans ces pièces, j'ai recherché une interaction complexe entre l'auteur / acteur et le public – m'inspirant beaucoup d'un artiste qui m'a toujours semblé fondamental, Dan Graham, ainsi que de quelques autres : Lenny Bruce, Andy Kaufman, Jack Smith, Richard Pryor, et même Dean Martin...

Jack Smith, Antonin Artaud, Lenny Bruce, Augusto Boal, sont quelques-unes des figures clés qui ont œuvré dans le monde du théâtre et sur lesquelles portent vos recherches pour *Mad Marginal: antipsychiatry tradition and marginality as artistic position*, votre projet en cours inspiré de la pensée et de l'action de Franco Basaglia.

Oui, effectivement. J'ai déjà mentionné l'itinéraire qui m'a mené de Brecht à Bruce. L'histoire de Lenny Bruce est prototypique, lui qui fut un grand artiste, décédé des suites de son succès...

Les choses se sont déroulées de la façon suivante : tout allait pour le mieux aussi longtemps que le performeur (Bruce) et le public (celui de petits night clubs) étaient similaires (un célèbre extrait d'une recension affirmait : « *Le public habituel de Lenny Bruce se compose de musiciens drogués, de call girls et de leurs souteneurs.* » N'était-ce pas un tant soit peu diffamatoire ? Mais lorsque le public s'est étoffé (au Carnegie Hall, par exemple, lieu d'une performance mémorable d'Andy Kaufman), le trouble s'est installé. Le public n'était pas en adéquation avec l'humour, il ne pouvait ni entendre les plaisanteries, ni comprendre les mots. On décida alors que cela était obscène et qu'il fallait l'interdire, le censurer, l'incarcérer. La morale de l'histoire, c'est que les vrais artistes devaient toujours conserver leur marginalité de manière à se préserver (« les vrais artistes n'ont pas de dents »).

Les contradictions qu'implique une telle position (la marginalité opposée au succès) pointent le concept de contre-culture comme culture du déviant, telle que l'a défini Basaglia. Quel est alors le contrat entre le normal et le déviant, et quelles sont les implications politiques et culturelles de cet accord ? Ces questions sont au cœur du projet *Mad Marginal*.

Dans vos projets, vous optez toujours pour une position de retrait. Combinée à vos récentes réflexions sur la marginalité, celle-ci pourrait également apparaître comme un processus d'analyse de votre position en tant qu'artiste reconnue, qui pourrait être considérée comme « tendance », et des contradictions que cette position peut engendrer. Votre retrait est très différent du « *Je préférerais mieux ne pas* » de Bartleby. Vous agissez constamment d'une manière bien plus efficace et subtile que bon nombre d'artistes dont les œuvres présentent un engagement politique manifeste. J'ai été frappée par une citation que vous avez récemment mobilisée lors d'un workshop organisé à Milan : « *L'art politiquement engagé constitue une anesthésie contre la rébellion, le chloroforme qu'emploie le bon citoyen de gauche pour effacer sa culpabilité.* » Je ne sais trop quoi penser de cette idée d'artiste « tendance »... À mon sens, on peut affirmer sans



There is a thin red line that connects your different projects. It stands in your *modus operandi*, which is more procedural, rhizomatic, fluid than intended to come to an end or focused on the production of "something." In a way, you are proceeding performatively, including in your works what appears interesting to you for the specific research you are developing. And this performativity also pertains to the viewer/readers/spectators/participants called upon frequently to act/react (I am thinking now of the project you made for the Lyon Biennale). In a way, I see your works as tools for stimulating awareness. I have always been interested in "performances" where no one is quite sure (not even the performer) whether the performance has started already or not, or whether it is already over or not. There is this wonderful concept in theater, "stepping in/out of character," that could define very much the beginning and the end of the performances I do. The performance starts when the performer "steps into character" — only he/she knows when that happens. It ends, conversely and in the same manner, when he/she steps out of character. But who knows when that happens, maybe just looking at his/her eyes, listening attentively to the change of tone of his/her voice? In a way, performance would be like possession by the devil, like in voodoo, when they speak of "the saint descending on me." This sounds esoteric but it isn't really; the performance is, as I said, a state of awareness, and it takes time for others (the audience) to realize what state the performer is in. This indeterminacy and doubt is good for the audience, because they themselves can never be sure of the attitude they are supposed to assume: expectancy? participation? congratulating applause? surprise? apathy? attention? relaxed or in tension? In this regard, I think the work I made for *Skulpture Projekte Münster 07*, *The Beggar's Opera*, is quite prototypical (www.thebeggarsopera.org). In this project, yet another interesting phenomenon happened: the audience, unaware of their condition of spectators of something, became unaware performers in a sort of play designed not by me, but by "my" performer. So I also like the idea that I as an author just flick a switch and the rest happens without me, but with me watching it happen. I don't control the whole thing and I am happy with that.

Real artists don't have teeth 2010
Performance par / by Jakob Tammes
Index @ Moderna Museet Stockholm

The Beggar's Opera: The Beggar's Evenings 2007, Skulptur Projekte Münster
www.thebeggarsopera.org

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The Beggar's Opera
2007 Performance, Skulptur Projekte Münster (www.thebeggarsopera.org)

danger que des artistes tels qu'Andy Warhol sont « tendances », mais la tendance ne saurait distinguer en eux ce qui fait leur intérêt en tant qu'artistes. Je sais que cela peut sembler un peu prétentieux, mais j'en suis convaincue. Ce que la tendance apprécie en Warhol, c'est un spectre de Warhol, une construction.

En ce qui me concerne, je ne saurais avoir une opinion sur ma position. Je vis au sein de contradictions, nous vivons tous au sein de contradictions, aussi n'ai-je aucune prétention à pouvoir faire sens. La citation que vous mentionnez est extraite d'un excellent magazine littéraire édité dans le New Jersey, *Fire to the Prisons* (2). On y trouve plein d'excellents slogans, tels que « *contre tout, en faveur de rien* » (*for nothing, against everything*). L'article auquel vous faites allusion s'intitule « L'évasion à un prix, l'artiste à un salaire » (*Escapism has its price and the artist has his income*), et son rapport à l'art contemporain est clairement agressif : l'artiste contemporain peut se permettre certaines choses pour lesquelles un activiste authentique se retrouverait derrière les barreaux, et avant tout, il est payé pour le faire. C'est bien possible, mais telle n'est pas mon opinion. Je pense que *Fire to the Prisons* met le doigt sur quelque chose, mais exclusivement dans la citation que vous mentionnez, selon laquelle « *l'art politiquement engagé constitue une anesthésie contre la rébellion, le chloroforme qu'emploie le bon citoyen de gauche pour effacer sa culpabilité.* » Cette intelligentsia n'aime pas se sentir coupable. On aime se sentir bien et penser que ce que l'on fait est bien. C'est pourquoi on apporte son soutien à des artistes qui créent des spectres de conscience politique et de justice sociale. Ils vous font vous sentir bien et ne demandent aucun sacrifice réel.

Cela dit, je ne sais de quelle façon créer de réelles situations de conscience politique et de justice sociale ; je pense tout simplement qu'en tant qu'artiste, nous devons être conscients que cela est très difficile à réaliser. C'est presque impossible. Mais voilà, dans notre petit monde personnel, en tant qu'artiste, on a envie de le faire.

En persistant à vouloir donner une réponse cohérente à cette dernière question, je dirais que l'intelligence est subversive, et je ne parle assurément pas en mon nom propre. Aussi n'avez-vous besoin que d'artistes intelligents, tels Warhol, Burden, Graham. La subversion viendra naturellement.

Anna Daneri (née à Bergame, Italie, en 1966) est actuellement curatrice de l'Advanced Course en Visual Arts de la fondation Antonio Ratti, à Côme, où elle a coordonné et organisé depuis 1995 divers ateliers, expositions et publications. Elle est l'une des fondatrices de l'espace Peepi-Hole à Milan. Commissaire indépendante, elle contribue régulièrement à des revues d'art contemporain telles que *Mousse*, *Flash Art*, *1504*, *Version* et *Frame*.

(2) Disponible en format pdf et téléchargeable sur internet : www.firetothepisons.com

Reinly must go on | 39

Despite the fluidity your work has, radically questioning the status of the art object, it arises from and gives shape to solid narrative structures, often built with the people you involve as "actors" or informal performers. Some examples are *The Beggar's Opera* again, or the work on Lenny Bruce for the Sydney Biennial, or more recently *Mad Marginal*, taken from the text you wrote for Peep-Hole Sheet and performed at Moderna Museet. How do you relate to theater, as a language and physical space?

Right after *The Beggar's Opera*, and because of it, I became interested in more "traditional" theater structures. A very important part of "The Beggar" were "The Beggar's Evenings," which started as a compromise to enable "really interested visitors" to finally meet the Beggar at a set time and place: the cinema next to Münster main station, on Wednesdays, 18.00. There the Beggar developed a sort of stand-up routine that initially originated in the texts from his diary or blog, but grew gradually more and more inspired in the devoted presence of a unflagging audience that became sort of "sidekicks" for the monologues. So it is important to note that the Beggar continued to grow all through the Münster summer, together with his audience and his fellow-citizens of Münster, into something between a soap and a permanent talk show.

The dynamics of stand-up comedy became really interesting for me – the art of the monologue, the humor that is not funny but makes you think, the satire, the acidity, the sarcasm. It allowed me to do institutional critique in a far more entertaining way, literally. Soon I found myself listening to Lenny Bruce, watching YouTube videos of Richard Pryor (the greatest) and Andy Kaufman (the most conceptual), and, of course, reading Beckett's theater pieces and pieces for television.

From that moment on I started to develop a series of pieces, which I call *Spoken Pieces* (after Peter Handke and his "Sprechstücke") which repeat always the same pattern: one actor, male or female, addresses an audience in a conflictual way. The titles say it all: "What a fucking wonderful audience," "The Artist without Works," "Insulting the Audience," and "Real artists don't have teeth." In these pieces I research the complex interaction between author/actor, and audience/public, drawing a great deal on an artist who for me has always been fundamental: Dan Graham, and in some new ones: Bruce, Kaufman, Smith, Pryor, even Dean Martin...

Jack Smith, Antonin Artaud, Lenny Bruce, Augusto Boal, are some of the key figures working around theater that you are researching for your ongoing project *Mad Marginal: antipsychiatry tradition and marginality as artistic position,* which is inspired by the thought and activity of Franco Basaglia.



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Yes, indeed. I have already spoken of the itinerary that took me from Brecht to Bruce. The story of Lenny Bruce is prototypical, because he was a great artist who died of success (and police overdose)... but it all happened in the following way: everything was fine as long as performer (Bruce) and audience (small night clubs) were similar (one famous line that was in the *Post* review says: "Lenny Bruce's regulars consists of mainline musicians, call girls and their business managers." Now, isn't that a little bit libelous?); but the moment the audience grew larger (like in Carnegie Hall, where Andy Kaufman had another memorable performance), trouble started: the mainstream public could not follow the humor, they did not get the jokes and did not understand the words, so they decided it was obscene, and should be prohibited, censored, incarcerated. The moral of the story is that the real artist should always remain marginal to be safe from mainstream wolves (Real artists don't have teeth).

The contradictions of such a position (marginality vs. success) point to the concept of counterculture, defined by Basaglia as "the culture of the deviant." So, what's the contract between the normal and the deviant, and what are the political and cultural implications of this agreement? That's the core of the *Mad Marginal* project.

In your projects, you always choose a subtractive position that, combined with your recent thoughts on marginality, could sound like a way of analyzing your position as successful and arguably "mainstream" artist, and the contradictions of such a position. Your subtraction is quite different from Bartleby's "I would prefer not to." You constantly act in a more subtle and effective way than a lot of more manifestly politically committed works. I was struck by the quote you brought to the workshop you recently organized in Milan, at Peep-Hole: "Politically committed art is an anti-rebellion anesthetic, the good left-wing citizen's chloroform which removes guilty feelings".

I don't know about this concept of the "mainstream artist"... In my view, you can safely say that artists like Warhol are mainstream, but then the mainstream does not see in them what really makes them interesting as artists. This sounds a bit pretentious, I know, but I believe it. What the mainstream appreciates in Warhol is a ghost of Warhol, a construction.

As for myself, I cannot have an opinion of my position. I live in contradictions, we live in contradictions, so I have no pretensions about making sense. The quote you mention comes from a wonderful libertarian magazine, *Fire to the Prisons*, edited in New Jersey and distributed as pdfs that can be downloaded from internet (www.firetothepisons.com). It is full of wonderful slogans, like "for nothing, against everything." The article you refer to is called "ESCAPISM HAS ITS PRICE, THE ARTIST HAS HIS INCOME," and has an overtly aggressive stance towards contemporary art, saying that a contemporary artist can get away with things for which a real activist would go to jail, and on top of all that the contemporary artist gets paid.

Well, that's possible, but that's not my position. I think *Fire to the Prisons* has a point, yet exclusively in this quote you mention: "Politically committed art is an anti-rebellion anesthetic, the good left-wing citizen's chloroform which removes guilty feelings."

The "intelligentsia" does not like to feel guilty: like everyone else, they like to feel good, to think they are doing the right thing. Therefore they support artists who create ghosts of political awareness and social justice. They make you feel good and they don't ask for real sacrifices.

This said, I don't know how to create real situations of political awareness and social justice; I just think that, as an artist, you have to be aware that it is very difficult to do that. It is almost impossible; and yet, in a very personal, humble realm, as an artist, one would like to do that.

Still trying to give a coherent answer to this last question, I'd say, certainly not speaking for myself, that intelligence is subversive. So you'd just need intelligent artists, like Warhol, Burden, Dan Graham, and subversion comes naturally with that.

Anna Daneri (Bergamo, Italy, 1966) is currently curator of the Advanced Course in Visual Arts of the Fondazione Antonio Ratti in Como, where she has been coordinating and curating workshops, exhibitions and publications since 1995. She is one of the founders of Peep-Hole, a project space based in Milan. She works as an independent curator and is a regular contributor to contemporary art magazines such as *Mousse*, *Flash Art*, *Work*, *Version*, and *FRAME*.

DORA GARCÍA

BIOGRAPHY EXHIBITIONS ARTWORKS VIDEOS PUBLICATIONS PRESS

MICHEL REIN PARIS/BRUSSELS

La Biennale de Lyon présente soixante-dix artistes. Nous mettons l'accent sur six personnalités dont les œuvres sont exemplaires de cette édition. Ils ne sont pas des stars de l'art, hormis Sarkis, ni des vedettes du marché. Mais ils sont des habitués des 120 biennales d'art dans le monde. Leurs œuvres sont souvent fragiles, iconoclastes, politiques. Elles semblent répondre à une question: comment vivre ensemble dans la ville? Et appellent un peu d'explications

Six artistes, six agitateurs du quotidien

Dora Garcia

Experte en performances

Aussi exigeante que discrète, l'artiste espagnole Dora Garcia renouvelle à merveille le genre de la performance: elle imagine des visites guidées détraquées, dans des salles vides, d'expositions d'artistes qui n'ont jamais produit d'œuvres mais qu'elle invite à imaginer en les décrivant, elle reconstruit une performance censurée de Lenny Bruce (1925-1966), le plus célèbre et controversé comique américain des années 1960, immortalisé en 1974 par l'acteur Dustin Hoffmann, dans le film *Lenny*, de Bob Fosse; elle envoie dans la rue des acteurs déguisés en mendicants qui viennent interpellier les pas-

sants en leur citant le dramaturge allemand Bertolt Brecht, elle invente une liste de 100 œuvres d'art impossibles...

Grâce à ces projets, cette artiste née en 1965 et vivant désormais à Bruxelles intervient dans les meilleures expositions du monde, du Skulpturprojekt de Münster, grand rendez-vous de la sculpture en plein air, à la Biennale d'Istanbul, qui a lieu en ce moment. Et pourtant elle demeure méconnue. Elle conserve parfois, mais pas toujours, une vidéo de ses performances. Mais souvent, son œuvre disparaît totalement après la performance, s'effaçant dans l'espace public dans lequel elle l'inscrit le plus souvent. Dans ce cas, elle n'est conservée que dans la mémoire des visiteurs qui y ont été confrontés par hasard. C'est ainsi qu'à la Biennale de Lyon, il pourra arriver qu'on se heurte avec violence à un gardien de musée, sans que l'on comprenne vraiment ce qui arrive.

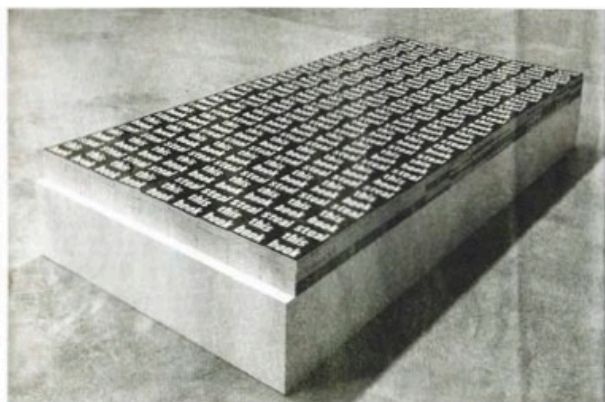
Car c'est avant tout les rapports de pouvoir et d'autorité (liés au savoir, à la richesse) que tente de saper Dora Garcia, en toute humilité. Bref, cette artiste bouleverse les

conventions du regard et de l'exposition. S'immiscant dans des situations ordinaires, ses scénarios détraquent légèrement le réel, microévénements aux résonances sourdes. ■

E. L.

Exposition au Musée d'art contemporain

Le Monde Biennale de Lyon



Dora Garcia, « Steal This Book », BLAZE ADLON

ARTFORUM

July 2008

Benevento

"ITALIA ITALIE ITALIEN ITALY WLOCHY"

MUSEO ARCOS

Corso Garibaldi, 1,

March 20–August 31

It is a daunting task to define the cultural identity of a country without resorting to clichés; the task is even harder if you are attempting to identify not a general *Volksgeist*, but rather a pretext for reflecting on the rifts and anxieties of contemporary society. This group exhibition achieves that goal, a testament to the deft skills of the four curators (Gigiotto Del Vecchio, Alessandro Rabottini, Elena Lydia Scipioni, and Andrea Viliani). They offer a unified front consisting of a diversity of stimuli and meanings, announced, from the start, with the multilingual title. Numerous micronarratives unfold throughout the exhibition. Some investigate the rituals of everyday life in metaphoric terms, as in Giulia Piscitelli's ready-made tapestry, which plays on the ambiguity of vision. Others are kindled more by reality, as in the work of Artur Zmijewski, whose three-channel video installation *Aldo, Giuseppe, Salvatore*, 2007, focuses on the disarmingly ordinary behavior of three Sicilian laborers going about a typical day. Dora Garcia's incisive intervention borrows its bombastic subheading from Marinetti's "Futurist Manifesto." With its admonition drawn on a wall—*Il futuro deve essere pericoloso* (the future must be dangerous)—it seems less a pronouncement than a grave prophecy. Pietro Roccasalva's *Preludio* (Prelude), 2006, takes the opposite approach to his predecessors; his avant-gardist impulses are immersed in his "d'après," peculiar monochromatic "remakes" of six well-known Futurist paintings, made by blending together the colors that composed the originals; the work offers an ironic counterpart to the overture of Verdi's "La Traviata," which plays in the room. David Maljkovic's complex installation, which repurposes a version of the Italian pavilion from the Zagreb Art Fair, articulates a national but deterritorialized identity, activating a short circuit between past and present. Sean Snyder adopts a similar aesthetic strategy, appropriating older images, such as photos from Italy's twenty-one-year Fascist period, reflecting on another "uncertain time," which makes it difficult to delineate a plan for an alternative society that would be better than the current one.

Translated from Italian by Marguerite Shore.

— Eugenio Viola



View of "ITALIA ITALIE ITALIEN ITALY WLOCHY": "Ritti su la cima del mondo, noi scagliamo, ancora una volta, la nostra sfida alle stelle!..." ("Standing on the top of the world, we hurl, once again, our challenge to the stars!...").

TEXTS
TEXTES

*Two Planets Have
Been Colliding for
Thousands of Years*

2017

Performance and floor
painting

Performance et
peinture sur sol

The Mad Marginal Charts project gained momentum until it eventually resulted in a new performance. Its title comes from a conversation between Dora Garcia, Andrea Valdés, and Manuel Asín on the occasion of the exhibition curated by Guillaume Désanges at La Verrière in Brussels. For García, the image suggested by Valdés of two planets colliding for thousands of years until they become one was a perfect description of the relationship between poetry and the visual arts. The artist then drew this slow collision. There were two circles, one inside the other.

The first was black, and the one that invaded it white.

With the colors inverted from the black of graphite to chalk white, the drawing was reproduced with whitewash paint on the floor, where it became the arena for an extremely simple and contemplative performance. Two physically «similar» people stand in each of the circles and agree at the start. This is a performance à deux, a duet.

The two performers regulate themselves in terms of position, posture, rhythm, and gaze, and do so in complete indifference to the audience, who in this case literally «look in from the outside» of the white arena of these two-circle-planets.

Le projet Mad Marginal Charts a pris de l'ampleur jusqu'à ce qu'il donne lieu à une nouvelle performance. Son titre provient d'une conversation entre Dora Garcia, Andrea Valdés et Manuel Asín à l'occasion de l'exposition organisée par Guillaume Désanges à La Verrière à Bruxelles. Pour García, l'image suggérée par Valdés de deux planètes en collision pendant des milliers d'années jusqu'à ce qu'elles deviennent une seule était une description parfaite de la relation entre la poésie et les arts visuels. L'artiste a ensuite dessiné cette lente collision. Il y avait deux cercles, l'un à l'intérieur de l'autre.

Le premier est noir, et celui qui l'a envahi est blanc. Avec les couleurs inversées du noir du graphite et de la craie blanche, le dessin a été reproduit avec de la peinture à la chaux sur le sol, où il est devenu l'arène d'une performance extrêmement simple et contemplative. Deux personnes physiquement «similaires» se tiennent dans chacun des cercles et se mettent d'accord au départ. C'est une performance à deux, un duo. Les deux interprètes se règlent eux-mêmes en termes de position, de posture, de rythme et de regard, et ce, dans l'indifférence totale envers le public qui, dans ce cas, «regarde littéralement de l'extérieur» de l'arène blanche de ces planètes à deux cercles.



Two Planets Have Been Colliding for Thousands of Years, Performance, 2017

Respiración Artificial

2016

Performance

Inspired by a passage from Ricardo Piglia's 1980 novel *Respiración artificial*, this performance was first presented in 2016 at the IVAM in Valencia, and is based on earlier works such as *Instant Narrative* and, more clearly *Rezos*. The protocol of the performance is as follows :

1.Construction of the text: various collaborators collectively choose a number of points that interest them around the city, in this case Madrid, and make their way to them. Once there, they describe everything they see and hear in that precise place and time, and this description, recited without a break like a prayer, is individually recorded by each performer in a one-hour audio file. Once the audio recordings are complete, they are transcribed as text. The transcribed text is divided into scenes that could be understood as the shots in a film storyboard or the frames in a comic strip. These paragraphs are «shuffled» like cards to «atomize» the description, and the text thus produces multiple sensations, as though several parallel scenes were taking place and we could pass from one to the other. The constructed text is compiled in a notebook with one numbered paragraph on each page.

2.Performance for two people, with one acting for the other and vice versa. it takes place whether or not there is an audience, since they are not performing for a public but for each other. Each performer has a copy of the notebook with the different numbered paragraphs, and they take it in turns to read out alternate paragraphs. The performers are also specially positioned on two different levels separated by stairs or a door, so it is possible to hear the text being recited without necessarily seeing the performers. The result is like a continuous litany or prayer spoken by two voices, seeming to evoke or conjure the reality of urban tissue where thousands of events take place simultaneously. It is a description or an invocation (making things appear through language) of what is happening outside the exhibition space.

Inspiré d'un passage du roman *Respiración artificial* de Ricardo Piglia (1980), ce spectacle a été présenté pour la première fois en 2016 à l'IVAM de Valence, et s'inspire d'œuvres antérieures telles que *Instant Narrative* et, plus clairement, *Rezos*. Le protocole d'exécution est le suivant :

1.Construction du texte : divers collaborateurs choisissent collectivement un certain nombre de points qui les intéressent autour de la ville, en l'occurrence Madrid, et se dirigent vers eux. Une fois sur place, ils décrivent tout ce qu'ils voient et entendent à cet endroit et à ce moment précis. Cette description, récitée sans pause comme une prière, est enregistrée individuellement par chaque interprète dans un fichier audio d'une heure. Une fois les enregistrements audio terminés, ils sont transcrits sous forme de texte. Le texte transcrit est divisé en scènes qui peuvent être comprises comme les plans d'un story-board ou les cadres d'une bande dessinée. Ces paragraphes sont «mélangés» comme des cartes pour «atomiser» la description, et le texte produit ainsi des sensations multiples, comme si plusieurs scènes parallèles se déroulaient et que l'on pouvait passer de l'une à l'autre. Le texte construit est compilé dans un cahier de notes avec un paragraphe numéroté sur chaque page.

2.Le spectacle pour deux personnes, l'une jouant pour l'autre et vice versa. Il a lieu qu'il y ait ou non un public, puisqu'ils ne jouent pas pour un public mais pour l'autre. Chaque interprète a une copie du cahier avec les différents paragraphes numérotés, et ils lisent à tour de rôle d'autres paragraphes. Les interprètes sont également placés sur deux niveaux différents séparés par des escaliers ou une porte, de sorte qu'il est possible d'entendre le texte récité sans nécessairement voir les interprètes. Le résultat est comme une litanie continue ou une prière prononcée par deux voix, semblant évoquer ou conjurer la réalité du tissu urbain où des milliers d'événements se déroulent simultanément. C'est une description ou une invocation (faire apparaître les choses à travers le langage) de ce qui se passe en dehors de l'espace d'exposition.



Respiración Artificial, Performance, 2016

Performance

2016 - 2017

Written theater script, presented in 6 copies, activated by 5 actors and a narrator.

Performance is a collaborative work by Spanish artist Dora García and Basque Country based writer Peio Aguirre. The script by Aguirre is based on conversations that he and García have been having on performance, acting, actors, representation, characters and fiction since 2009. The text written for five characters and a narrator is based on the characters in the British film «Performance» (1968), starring James Fox, Anita Pallenberg, Mick Jagger and Michele Breton. The performance takes the form of a staged reading their parts in the script.

Scénario de théâtre écrit, présenté en 6 exemplaires, activé par 5 acteurs et un narrateur.

Performance est une collaboration entre l'artiste espagnole Dora García et l'écrivain Peio Aguirre du Pays Basque. Le scénario d'Aguirre est basé sur des conversations qu'il a eu avec García sur la performance, le théâtre, les acteurs, la représentation, les personnages et la fiction depuis 2009. Le texte, écrit pour cinq personnages et un narrateur, est inspiré des protagonistes du film britannique «Performance» (1968), avec James Fox, Anita Pallenberg, Mick Jagger et Michele Breton. Le spectacle prend la forme d'une mise en scène à travers la lecture de leurs parties dans le scénario.



*The Artist Without Works*Performance
2009

The Artist Without Works is a monologue written by García in 2009. Its starting point was her reading of Jean-Yves Jouannais' n-book *Artistes sans oeuvres: I would prefer not to* (1997), where an answer is sought to an impossible question: How to perform the radical artistic act par excellence, producing nothing, and remain at the same time within artistic practice? « Nada » (Nothing is precisely the hundredth impossible artwork in the 100 Impossible Artworks project. It is impossible because « nothing » is always something, but this does not mean it should not be attempted, as Keith Arnatt said, « Art as act of omission. »

The Artist Without Works is subtitled « A guided Tour Around Nothing. » The monologue is structured as a guided tour of nonexistent artworks, with five « discourses » (or « stations ») and four breaks. The last « station » is the same as the first. The monologue is sometimes performed by two people in two different languages. The tone is clearly one of interpellation of the audience, an allusion to Peter Handke's play *Publikumsbeschimpfung* (Offending the Audience, 1986).

The Artist Without Works est un monologue écrit par Dora García en 2009. Son point de départ est la lecture du n-book de Jean-Yves Jouannais *Artistes sans oeuvres : Je préférerais ne pas le faire* (1997), où l'on cherche une réponse à une question impossible : Comment exécuter l'acte artistique radical par excellence en ne produisant rien, tout en restant en même temps dans la pratique artistique ? « Nada » (Rien est précisément la centième œuvre impossible dans le projet 100 Impossible Artworks. Impossible parce que « rien » est toujours quelque chose, mais cela ne veut pas dire qu'il ne faut pas essayer, car comme l'a dit Keith Arnatt : « l'art comme acte d'omission ».

The Artist Without Works est sous-titré « A guided Tour Around Nothing ». Le monologue est structuré comme une visite guidée d'œuvres non-existantes, avec cinq « discours » (ou « stations ») et quatre pauses. La dernière « station » est la même que la première. Le monologue est parfois exécuté par deux personnes dans deux langues différentes. Le ton est clairement celui d'une interpellation du public, une allusion à la pièce de Peter Handke *Publikumsbeschimpfung* (Offending the Audience, 1986).



The Artist Without Works, Performance, 2009

Prayers
Museum version

Performance
2017

A performance of indeterminate duration consisting of a (one) performer describing in a continuous, monotonous whisper, often whispering in the ears of the audience, each and everyone of the visitors of a museum / art fair/ art event/ art gathering, one after the other, sometimes as individuals, sometimes as a group.

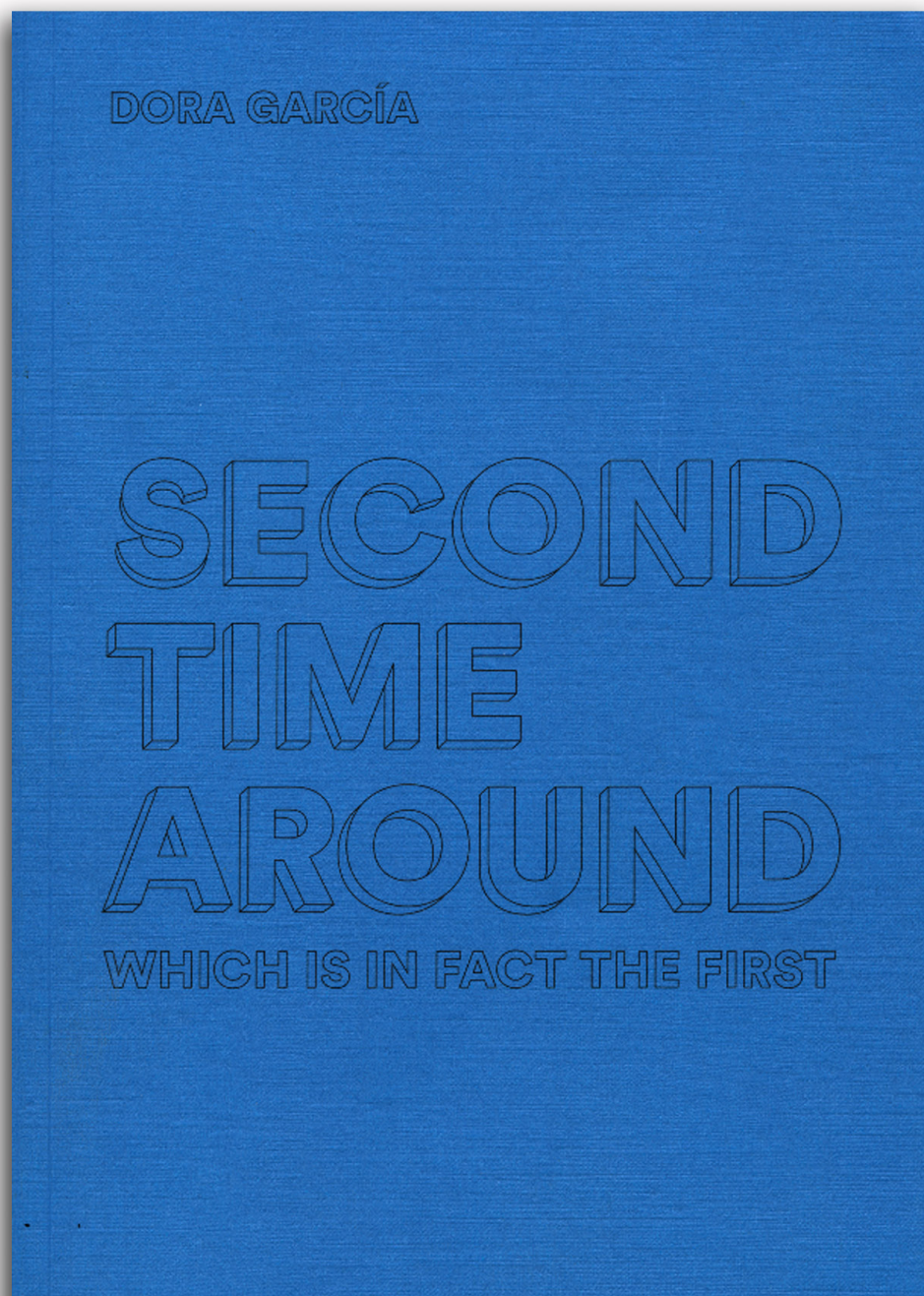
Cette performance d'une durée indéterminée est composée d'un(e) interprète décrivant en un chuchotement continu et monotone, souvent à l'oreille du public, chacun des visiteurs d'un musée, d'une foire d'art, d'un événement artistique ou d'un rassemblement artistique, l'un après l'autre, parfois en tant qu'individus, parfois en tant que groupe.



Prayers, museum version, Performane, 2017

PUBLICATIONS

PUBLICATIONS



Dora García - Second Time Around - Which is in fact the first
edition: Museo Nacional Centro de Arte Reina Sofía, 2018
format: 15,5 x 23,5 cm
Pages: 172
Language: English
ISBN: 9788480265690

Segunda Vez

que siempre es la primera

Dora García



Segunda Vez que siempre es la primera

edition: Museo Nacional Centro de Arte Reina Sofia, 2018 Pages: 161

pages

format: 15,5 x 23,5 cm

Langage: Castilian

ISBN: 9788480265690

How Masotta Was Repeated



**A research Project
led by Dora García**

Segunda Vez que siempre es la primera

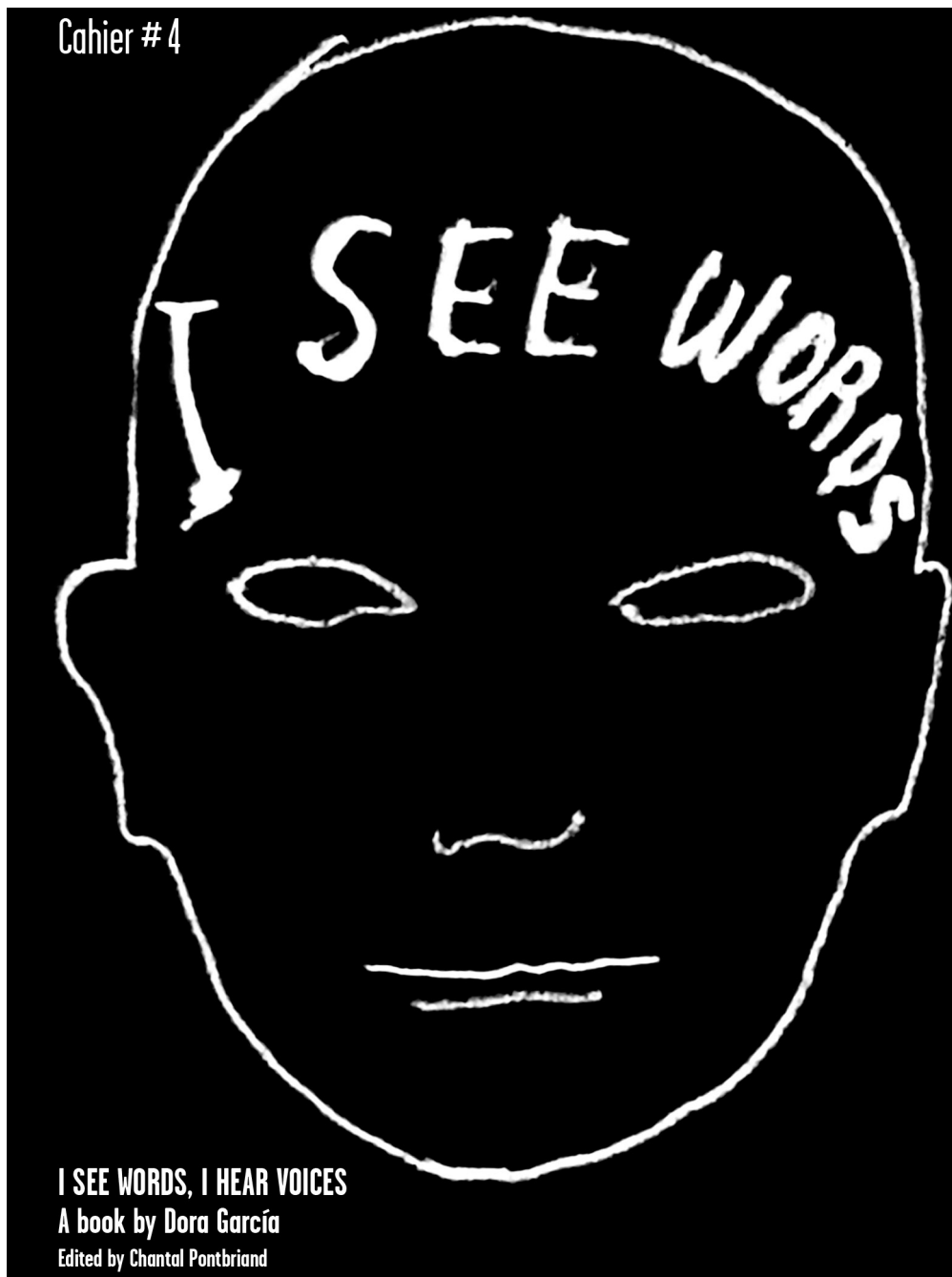
edition: Museo Nacional Centro de Arte Reina Sofia, 2018 Pages: 161

pages

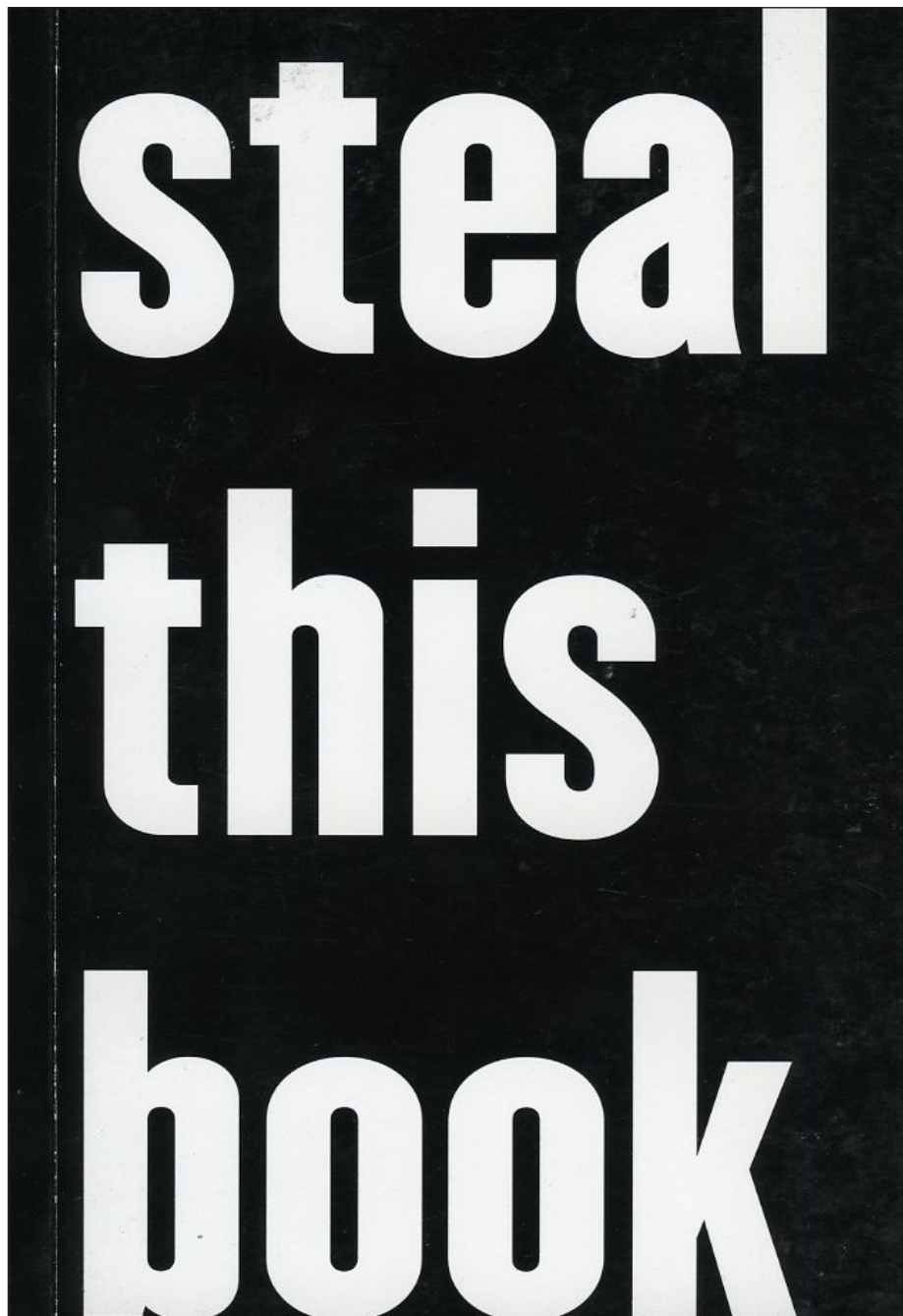
format: 15,5 x 23,5 cm

Language: Castilian

ISBN: 9788480265690



I See Words, I Hear Voices – Mad Marginal – Cahier #4
Sternberg Press, 2015
format: 15 x 21 cm
Pages: 400
Language: French, English Editing: Chantal Pontbriand
Design: Alex Gifreu
ISBN: 978-3-956791-57-4



Steal this book
Paraguay press, 2010
format: 18 x 11 cm
Pages: 131
Language: French, English, German
Design: Alex Gifreu
ISBN: 978-2-918252-04-7

All the
Stories

Dora
García

Dora García - All the Stories

Book Works, 2011

format: 21,5 x 14 cm

Pages: 526

Design: James Langdon assisted by Robin Kirkham

Language: English

ISBN: 978-1906012-36-6

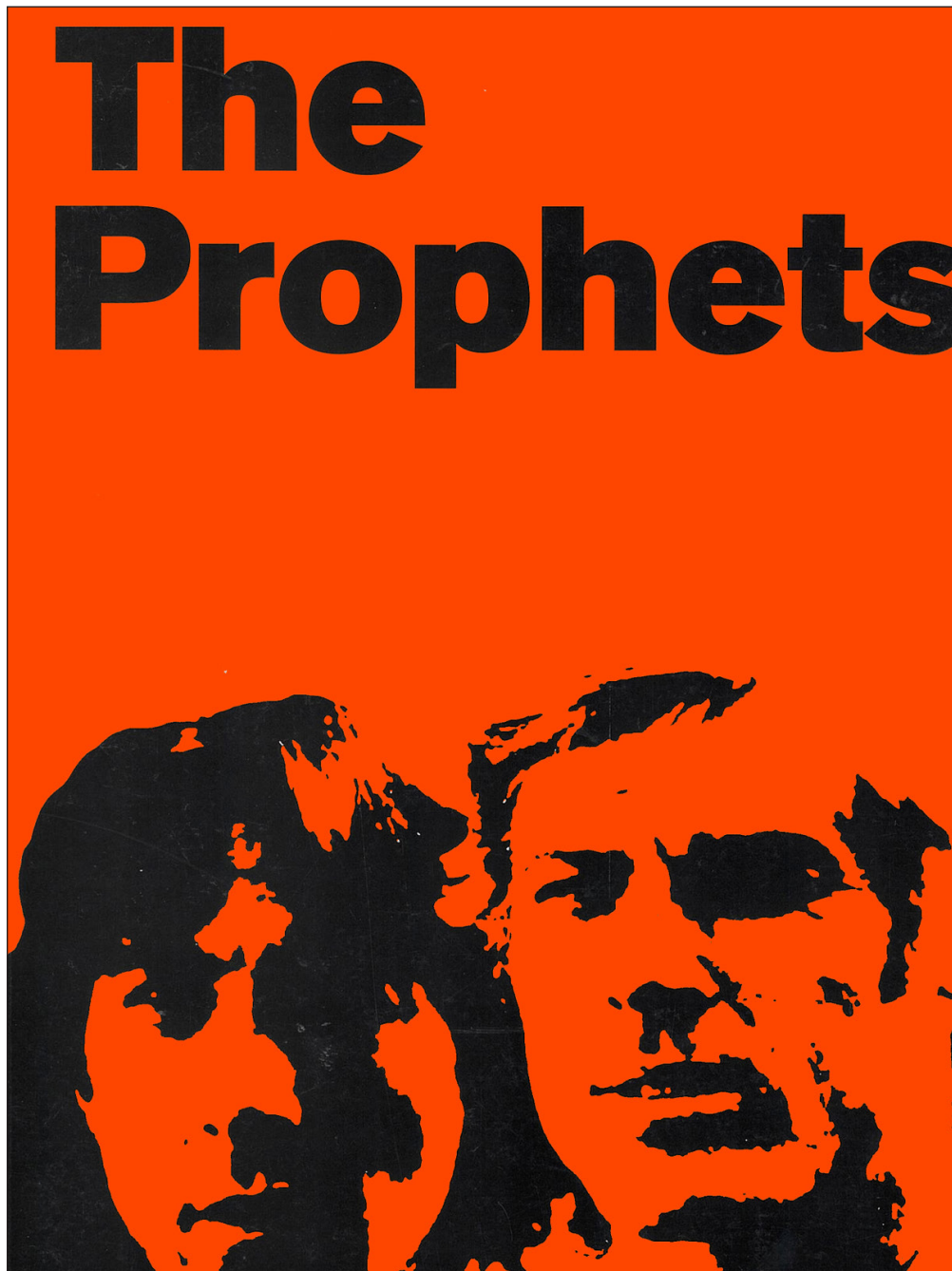
The Beggar's

Book, Diary, Evenings

The Beggar's - Book, Diary, Evenings
Verlag König, Köln, 2008
format: 13 x 29,8 cm
Pages: 566
Language: English, German
ISBN: 978-3-86560-323-4



CCL - Dora García / Cellule Cité Lénine
Frac Bourgogne, 2006
format: 19,5 x 213 cm
Pages: 160
Language: French



The Prophets
Proyecto-Edición, 2006
format: 29,5 x 21 cm
Language: English
ISBN: 978-84-453-4345-6

DORA GARCÍA

Dora García
Generalitat Valenciana, 2001
format: 25 x 17,5 cm
Pages: 233
Language: Spanish
ISBN: 84-482-2945-2

sí/yes/oui
no/no/non

Dora García - sí/yes/oui/no/no/non

Frac Bourgogne, 2005

format: 17 x 24 cm

Pages: 240

Language: French, Spanish, English ISBN: 978-84-934541-2-8

BIOGRAPHY
BIOGRAPHIE



► BIOGRAPHY
► CV

Dora García uses the exhibition space as platform to investigate the relationship between the visitor, the artwork, and place.

Working from text, archives, and audio files, she narrates both real and fictional stories to question and shake up society. Across a multifaceted body of work (video, writing, performance and installation), she challenges the traditional relationships between artworks and spectators within the exhibition space. Her scenarios combine fiction and reality to the point of confusion, thus create unique situations that are both intellectual and playful, which rely on an active, and sometimes obligatory, participation of the public in the creation, activation or destruction of the work.

Dora García's works have been exhibited at the 54th, 55th, 56th Venice Biennale ; (d)OCUMENTA 13 ; 2nd Athens Biennale ; Lyon Biennale ; 29th São Paulo Biennial ; Reina Sofía (Madrid) ; Fondation d'Entreprise Hermes (Brussels) ; Power Plant Contemporary Art Gallery (Toronto) ; Fonderie Darling (Montreal) ; Punkt Ø (Moss) ; Rose Art Museum ; Brandeis University ; Waltham (USA) ; FRAC Ile-de-France (Paris) ; MuHKA (Belgium) ; Tate Modern (London) ; Centre Pompidou (Paris) ; MUDAM (Luxembourg) ; SMAK (Gent) ; MUSAC (León) ; MACBA (Barcelona) ; Bonniers Konsthall (Stockholm) ; Index Contemporary Art Foundation (Stokholm) ; Fundació La Caixa (Barcelona) ; Centro de Arte Dos de Mayo (Madrid) ; Tel Aviv Museum (Israel) ; MAC's (Bossu) ; MOCAK (Krakow) ; Fondation d'entreprise Ricard (Paris) ; Villa Arson (Nice) ; Henry art Foundation (Seattle)...

Her work is part of prestigious collections as Reina Sofía (Madrid) ; San Francisco MoMA ; Centro Andaluz de Arte Contemporáneo (Sevilla) ; Coca-Cola Foundation Collection (Madrid) ; CNAP (Paris) ; La Caixa Contemporary Art Collection (Barcelona) ; Fundación ARCO (Spain) ; De Bruyn Collection (Róterdam) ; Flannan Browne Collection (UK) ; FRAC (Bourgogne, Franche-Comté, Ile-de-France, Languedoc-Rousillon, Lorraine) ; Henry Art Foundation (Seattle) ; Kadist Foundation (Paris, San Francisco) ; MACBA (Barcelona)...

Dora García utilise l'espace d'exposition comme plateforme pour étudier la relation entre le visiteur, l'œuvre d'art et le lieu.

Travaillant à partir de textes, d'archives et de fichiers audio, elle raconte des histoires réelles et fictives pour questionner et secouer la société. À travers un ensemble de travaux aux multiples facettes (vidéo, écriture, performance et installation), elle remet en question les relations traditionnelles entre les œuvres d'art et les spectateurs dans l'espace d'exposition. Ses scénarios combinent fiction et réalité jusqu'à la confusion, créant ainsi des situations uniques, à la fois intellectuelles et ludiques, qui reposent sur une participation active, et parfois obligatoire, du public à la création, l'activation ou la destruction de l'œuvre.

Les œuvres de Dora García ont été exposées aux 54e, 55e, 56e Biennale de Venise ; (d)OCUMENTA 13 ; 2e Biennale d'Athènes ; Biennale de Lyon ; 29e Biennale de São Paulo ; Reina Sofía (Madrid) ; Fondation d'Entreprise Hermes (Bruxelles) ; Power Plant Contemporary Art Gallery (Toronto) ; Fonderie Darling (Montréal) ; Punkt Ø (Moss) ; Rose Art Museum, Brandeis University, Waltham (USA) ; Bonniers Konsthall (Stockholm) ; FRAC Ile-de-France (Paris) ; MuHKA (Belgique) ; Tate Modern (Londres) ; Centre Pompidou (Paris) ; MUDAM (Luxembourg) ; SMAK (Gand) ; MUSAC (León) ; MACBA (Barcelone) ; Index Contemporary Art Foundation (Stokholm) ; Fundació La Caixa (Barcelone) ; Centro de Arte Dos de Mayo (Madrid) ; Tel Aviv Museum (Israël) ; MAC's (Bossu) ; MOCAK (Cracovie) ; Fondation d'entreprise Ricard (Paris) ; Villa Arson (Nice) ; Henry art Foundation (Seattle)...

Son travail fait partie de collections prestigieuses comme le Reina Sofía (Madrid) ; MoMA (San Francisco), Centro Andaluz de Arte Contemporáneo (Séville) ; collection de la Fondation Coca-Cola (Madrid) ; CNAP (Paris) ; collection d'art contemporain de La Caixa (Barcelone) ; Fundación ARCO (Espagne) ; Collection De Bruyn (Róterdam) ; Flannan Browne Collection (UK) ; FRAC (Bourgogne, Franche-Comté, Ile-de-France, Languedoc-Rousillon, Lorraine) ; Henry Art Foundation (Seattle) ; Kadist Foundation (Paris, San Francisco) ; MACBA (Barcelone)...