

## Dora Garcia

### Écrits

March 25 - May 13, 2017

Michel Rein is proud to present *Écrits*, the fifth Dora Garcia's exhibition at the gallery (*Carnets du Sous-Sol*, 2006 / *Twice Told Tales*, 2007 / *What a Fucking Beautiful Audience*, 2009 / *The Beggar's Things*, Brussels, 2012).

George Steiner could not read a book without a pencil in his hand. In an interview in Spanish newspaper EL PAIS he joked about it, when answering the question of the significance of Jewish culture in his work: "A Jew is a man who, when reading a book, he does so with a pencil in his hand because he is certain he can write again the same book, much better"

An expert in *writing books again*, Jorge Luis Borges, manifested that such a quality (reading as re-writing) is not exclusive of Jewish readers. Borges's argument is that Argentine and South American readers, like Jewish or Irish, have a special relationship with Western tradition (reading) because although being undeniably part of it, they also feel strangers, peripheral, marginal to it, and therefore not bound to it by devotion: they can *write on* that tradition, they can *re-write* it, for them that tradition is not sacred, rather the contrary.

In this exhibition, "Écrits" I continue a research that took me from Joyce (*The Joycean Society*, 2013) to Freud/Lacan (*The Sinthome Score*, 2015) and from there... to Argentinian author Oscar Masotta (1930-1979), reader, writer, *happenista* (the Argentinian 60s version of *performance artist*) and introducer of the work of Jacques Lacan in the Spanish speaking world (the famous *Lacano-americanos*). Oscar Masotta is the figure binding together a large film and performance project, "Segunda Vez" (2018), of which we premiere in the exhibition two chapters, "Segunda vez" (Second time around) - a short movie inspired by Cortázar's short story of the same title - and "Para inducir el espíritu de la imagen" (To induce the spirit of the image) - a documentary on the repetition of a 1966 happening by Oscar Masotta. These two chapters provide the two main themes of the exhibition, the idea of repetition as central to performance, politics and psychoanalysis, and the idea of artwork vs. audience (and the infinite negotiations between them, in which class and politics play a fundamental role).



*The Sinthome Score*,  
exh view: *All the world's futures*,  
56th Venice Biennale, 2015



*Golden Sentences Series*, 2005-2008  
*Le futur doit être dangereux*, 2005  
FRAC Bourgogne collection, France

Next to the two films, there is a new work of the Golden sentences series, probably the truer text that could be written about the artistic process: *We never come to thoughts, they come to us* (Nous ne parvenons jamais à des pensées. Elles viennent à nous). On the walls and floor, new drawings of the series Mad Marginal Charts. One of the MMC drawings will be activated during the opening with the performance *The Chalk Circle* performed by Jean Capeille. Finally, the very annotated two-volume copies of "Écrits" by Jacques Lacan; only this time the annotations produced, indeed, two second books.

Dora Garcia  
January 2017

Dora Garcia (born in 1965 lives and works in Barcelona) is currently exhibited at Villa d'Arson, Nice, France (*Go Canny!*, 10 february - 30 april 2017). She is also the co-director of the Laboratoires d'Aubervilliers since 2013.

Her works are represented in a lot of private collections and international institutions : Fundacion La Caixa, Barcelona, Spain / Harry Art Foundation, Seattle, USA / Kadist Foundation, Paris, France / MACBA, Barcelona, Spain / CNAP, Paris, France / San Francisco MoMa, San Francisco, USA / FRAC Ile-de-France, Paris, France.

She was exhibited worldwide over the past decade, including the Centre d'arts visuels, Montreal, Canada / Punkt Ø, Moss, Norway / MAC Grand Hornu, Hornu, Belgium / MUSAC, León, Spain / MUDAM, Luxembourg / Tate Modern, London, UK / MACBA Chapel, Barcelona, Spain and the FRAC Île-de-France, Paris, France. She represented Spain at the 54th Venice Biennale in 2011.