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. García 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. García analyzes the status of the author and reader, respectively, and the relationships between body, writing and reading. On two little tables are four books, two paperback editions of Jacques Lacan’s Écrits I and II, and two rewritings 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.