

MICHEL REIN PARIS



POUR
TROU

Dora Garcia
Écrits

25.03 - 13.05.2017

UMWELT

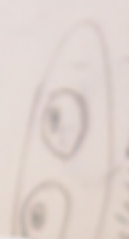
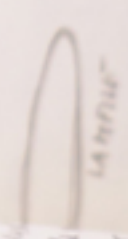








vous dit-on, de la
vièvre aux saies de
la valée d'origine -



le p s'agit pas du sein
La maitresse,
ph, de semage peu
contraction.

de la portion
la mère, c'est
et la mère
le son place de sejour
est du sein d'apt
est une chose le désir
est une



UMWELT



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





MOON
TROU





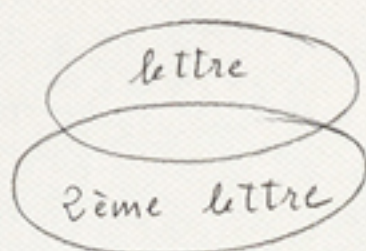


Deux Scènes

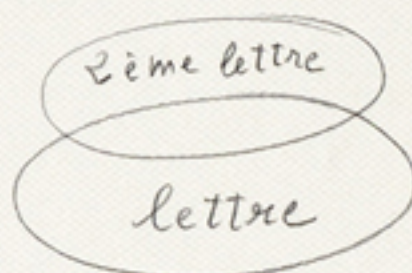
- la primitive
- la répétition

Wiederholungszwang
automatisme de répétition
Segunda vez - SECOND TIME AROUND

Scène primitive



Répétition (deuxième scène)

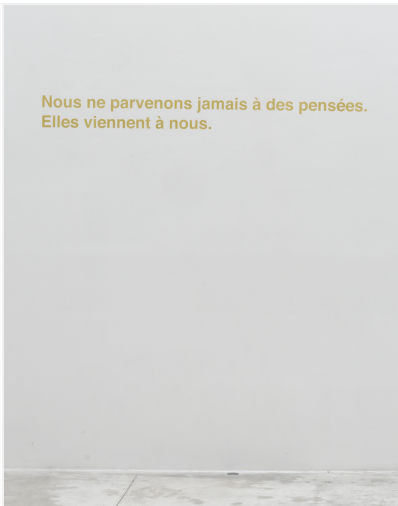


OE



MOUTH

ARTWORK LIST

INV Nbr	PICTURE	TITLE
GARC17056		Dora Garcia <i>Ecrits 1 & 2</i> , 2017 4 books : "Ecrits 1 & 2" of Lacan, 2 books of rewriting from the original ones variable dimension Unique artwork Courtesy of the artist and Michel Rein, Paris/Brussels
GARC17052		Dora Garcia <i>Golden Sentence (Nous ne parvenons jamais à des pensées. elles viennent à nous)</i> , 2017 Golden Sentence golden leaf on wall variable dimensions Unique artwork Courtesy of the artist and Michel Rein, Paris/Brussels
GARC17053		Dora Garcia <i>Mad Marginal Charts (floor 1)</i> , 2017 Mad Marginal blanc d'Espagne on floor, realised with stencil variable dimensions Unique artwork Courtesy of the artist and Michel Rein, Paris/Brussels
GARC17054		Dora Garcia <i>Mad Marginal Charts (wall 6)</i> , 2017 Mad Marginal pencil on wallpaper variable dimensions Unique artwork Courtesy of the artist and Michel Rein, Paris/Brussels

ARTWORK LIST

INV Nbr	PICTURE	TITLE
GARC17055		Dora Garcia <i>Mad Marginal Charts (wall 7)</i> , 2017 Mad Marginal pencil on wallpaper 84 x 53 cm Unique artwork Courtesy of the artist and Michel Rein, Paris/Brussels
GARC17057		Dora Garcia <i>Segunda vez</i> , 2017 HD video, color, sound, spanish, french or english subtitles 44" Edition of 6 ex + 2 AP Courtesy of the artist and Michel Rein, Paris/Brussels

Dora Garcia

Écrits

March 25 - May 13, 2017



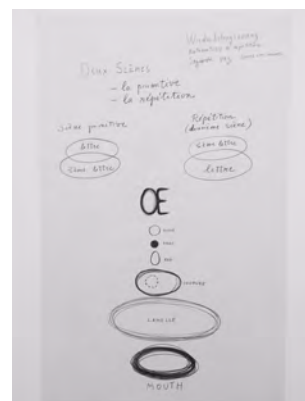
Écrits, Michel Rein, Paris, 2017 (exh view)

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" (to be finished in 2018), of which we première in the exhibition the first chapter, "Segunda vez" (Second time around) - a short movie inspired by Cortázar's short story of the same title - one of the subtlest narratives of the political and social climate in Argentina in the years 1976-1983. This first chapter provides the two main themes of the exhibition: the idea of repetition as central to art, politics and psychoanalysis, and the idea of the subject as an elastic entity, a diaphragm, moving in relation to the others.



Mad Marginal Charts (wall 7), 2017, crayon sur papier peint



Écrits 1 & 2, 2017

"Écrits 1 & 2" de Lacan, 2
livres de réécriture

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, a two-volume copy of "Écrits, 1 & 2" by Jacques Lacan has engendered two new books as a result of the process of reading as writing, or re-writing.

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 / Henry 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.

Dora Garcia

DORA GARCÍA (Valladolid, Spain, 1965)
Lives and works in Barcelona

Dora García studied Fine Arts at the University of Salamanca, Spain, and the Rijksakademie in Amsterdam, Holland (1985-1992).

COLLECTIONS

Centro Andaluz de Arte Contemporáneo, Sevilla, Spain
Centro Gallego de Arte Contemporáneo, Santiago de Compostela, Spain
CNAP (National Center for Plastics Arts), Paris, France
Coca-Cola Foundation Collection, Madrid, Spain
Colección Fundación de Fútbol Profesional, Madrid, Spain
Collection Michel Rein, Paris, France
De Bruyn Collection, Róterdam, The Netherlands
Flannan Browne Collection, UK
FRAC Bourgogne, Dijon, France
FRAC Franche-Comté, Besançon, France
FRAC Ile-de-France Le Plateau, Paris, France
FRAC Languedoc-Rousillon, Montpellier, France
FRAC Lorraine, Metz, France
Fundación La Caixa Collection, Barcelona, Spain
Fundación ARCO, Spain
Galerie Fur Zeitgenössische Kunst, Leipzig, Germany
Gist-Brocades Collection, Delft, The Netherlands
Gobierno Autónomo de Murcia, Spain
Henry Art Foundation, Seattle, USA
Junta de Castilla y León Collection, Spain
Kadist Foundation, Paris, France
MACBA, Barcelona, Spain
MUSAC, León, Spain
Museo de Vitoria, Araba, Spain
Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain
Paul Andriesse Collection, Amsterdam, The Netherlands
Patio Herreriano, Museo de Arte Contemporáneo Español, Valladolid, Spain
Plompe & Klompen Collection, Róterdam, The Netherlands
San Francisco MoMA, San Francisco, USA
Unicaja Collection, Málaga, Spain

SOLO SHOWS (SINCE 2000)

2017
Ecrits, Michel Rein, Paris, France
Dora Garcia: These books were alive: they spoke to me, The Tetley, Leeds, UK
2015
I see words, I hear voices, (cur. Chantal Pontbriand), The Inadequate, Punkt Ø, Moss, Norway ; The Power Plant, Toronto, Canada

2014
Dora Garcia, Des crimes et des rêves (cur. Chantal Pontbriand), Fonderie Darling - Centre d'arts visuels, Montreal, Canada
Philip K Dick and the vesica piscis, Michel Rein, Brussels, Belgium
Exile, Galería Juana de Aizpuru, Madrid, Spain
Exilio, Universidad Torcuato di Tella, Buenos Aires, Argentine

2013
The Sinthome Score, KUB Arena, Kunsthhaus Bregenz, Austria
Thought Disorder, (cur. Marie-Louise Botella) 3bisf, Marseille, France
Wallpaper, ProjecteSD, Barcelona, Spain
The Joycean Society, (cur. Abdellah Karroum), Venice Biennale, Fondation Prince Pierre de Monaco, Giudecca, Venice, Italy
The Joycean Society, (cur. Yolanda Romero), Centro José Guerrero, Granada, Spain / Kunsthhaus Bregenz, (cur. by Eva Birkenstock), Austria

2012
(d)OCUMENTA 13, Kassel, Germany
The Beggar's Things, Galerie Michel Rein, Paris, France
Dora Garcia, Aubette 1928, Strasbourg, France

2011
L'inadeguato, Lo Inadecuado, The Inadequate, (cur. Katya García-Anton), 54th Venice Biennial, Spanish Pavillion, Venice, Italy
For Nothing Against Everything, OPA Oficina Para Proyectos de Arte A.C., Guadalajara, Mexico
I am a judge / Ich bin ein richter, Kunsthalle Bern, Switzerland

2010
 LAST DAYS / derniers jours (cur. Magali Gentet), Parvis de Pau, France
 I am a judge, Index Contemporary Art Foundation, Stockholm, Sweden
 ¿Dónde van los personajes cuando la novela se acaba?, Centro Galego de Arte Contemporánea, Santiago de Compostela, Spain
 Centro Galego de Arte Contemporánea, Santiago de Compostela, Spain

2009
 What a Fucking Beautiful Audience*, galerie Michel Rein, Paris, France
 Be an outlaw, be a hero, Ellen de Bruyne Projects, Amsterdam, The Netherlands
 Wilkinson Gallery, London, UK

2008
 Be an outlaw, be a hero, Ellen de Bruyne Projects, Amsterdam, The Netherlands
 The first image is an unconditional close up of an eyelid, Wilkinson Gallery, London, UK

2007
 Zimmer, Gespräche / Chambres, Conversations, galerie Michel Rein, Paris, France
 Zimmer, Gespräche, GFZK, Leipzig, Germany*

2006
 Contes choisis (cur. Montse Badia), Centro de Arte Santa Mónica, Barcelona, Spain
 Untitled, galerie Ellen de Bruijne, Amsterdam, The Netherlands
 Code Inconnu, SMAK, Gent, Belgium
 Rooms, Conversations / Cellule Cité Lénine, Les Laboratoires, Aubervilliers, France
 Zimmer, Gespräche / Rooms, conversations / Habitaciones, conversaciones, Galería Juana de Aizpuru, Madrid, Spain

2005
 Multiples y Colectivos, Museu del Emporda, Figueres, Girona, Spain
 Le futur doit être dangeureux, FRAC Bourgogne, France

2004
 Instant Narrative, Artissima 13 / Present Future, Torino, Italy
 Vibraciones, MUSAC, Leon, Spain*
 Galería Joan Prats, Barcelona, Spain

2003
 Forever, permanent commissioned work for the Frac Lorraine, France
 Luz Intolerable & La Esfinge, museo Patio Herreriano, Valladolid, Spain

2002
 The Kingdom, Macba, Barcelona, Spain*
 Galerie Ellen de Bruijne, Amsterdam, The Netherlands
 The Breathing Lesson, galerie Jan Mot, Brussels, Belgium

2001
 Galería Juana de Aizpuru, Madrid, Spain
 Galerie Jan Mot, Brussels, Belgium
 Two Mirrors, Ellen de Bruyne Projects, Amsterdam, The Netherlands*
 Inserts in Real Time, Galerie Jan Mot, Brussels, Belgium

2000
 1101001000infinito, Fundació La Caixa, Barcelona, Spain*
 La Pared de Cristal, La Gallera, Valencia, Spain*
 Choreographies, Etablissement d'en Face, Brussels, Belgium*
 Sleep (Close Up), Arco Project Rooms, Arco Madrid, Spain*
 Sleep Project, Ellen de Bruyne Projects, Amsterdam, The Netherlands
 Va a Desaparecer, Photoespaña, galería Juana de Aizpuru, Madrid, Spain*

GROUP SHOWS (SINCE 2000)

2016
 The 11th Gwangju Biennale, Gwangju, South Korea

2015
 All the world's futures, (cur. Okwui Enwezor), The 56th International Art Exhibition, Biennale di Venezia, Venice, Italy

2014
 Les Pléiades - 30 ans des FRAC, Les Abattoirs, Musée d'art moderne et contemporain / FRAC Midi-Pyrénées, Toulouse, France
 Per/Form_How to do things with[out] words, (cur. Chantal Pontbriand), Centro de Arte Dos de Mayo, Madrid, Spain
 Double Jeu, artistes et architectes, FRAC Centre, Orléans, France

2013
 Host & Guest, Tel Aviv Museum, Israel

2012
 (d)OCUMENTA 13, Kassel, Germany
 Blow up, cycle Side Effects, L'espace virtuel du Jeu de Paume, Paris, France
 This is a special black out edition !, Kadist Foundation, Paris, France
 Art, Science et Fiction, group show, MAC's, Hornu, Belgium
 What the monkey says no one pays attention to, (cur. Marie Gautier and Clémence de Montgolfier), TCB, Melbourne, Australia

2011
 Jobbers to the stars, (cur. Claire Shallcross), group show, CGP London, cafe gallery, UK
 Forever, (cur. Silvia Dauder), group show, Bòlit, Centre d'art contemporain, Girona, Spain
 No sense of place, (cur. Elisabeth Byre and Christian Alendete), group show, Bergen Kunsthall, Norway
 Blow up, cycle side effects, L'Espace virtuel du Jeu de Paume, Paris, France
 Principe d'incertitude, (cur. Ecole du Magasin- session 20), Magasin CNAC, Bordeaux, France
 Die fünfte säule / the fifth column, Secession, Hauptraum Gallery, Grafisches Kabinett, Vienna, Austria
 In the Crystal Palace, (cur. Pascale Cassagneau / Pascal Beausse), Ca-asi, Venice, Italy
 Anticipation d'une ville, a tribute to James Ballard (cur. Pascal Beausse / Pascale Cassagneau), Venice, Italy

Nul si découvert, (cur. Guillaume Désanges), Le Plateau, FRAC Île-de-France, Paris, France
The Rehearsal of Repetition, (cur. Anja Isabel Schneider), Grantpirrie Gallery, Sydney, Australia
History in Art, (cur. Maria Anna Potocka), MOCAP, Krakow, Poland
Mayfest 2011, Arnolfini, Bristol, UK
The Impossible Show, RMS El Espacio, Madrid, Spain
Está En Mi Cabeza. Detrás De Los Ojos, Contraseñas Ciclo 10, Centre Cultural Montehermoso, Vitoria-Gasteiz, Álava, Spain

2010

There is always a cup of sea to sail in, Sao Paulo Biennial (cur. Moacir dos & Agnaldo Farias), Brasil
Une forme pour toute action, Printemps de Septembre, BBB art center, Toulouse, France
The Innocents, Printemps de Bourges Festival, France
Antes que todo (cur. Aimar Arriola, Manuela Moscoso), CA2M Centro de Arte Dos de Mayo, Madrid, Spain
Prendre la porte et faire le mur (cur. Florence Ostende), FRAC Provence-Alpes-Côte d'Azur, France
A l'Ombre d'un Doute, FRAC Lorraine, Metz, France
Double Bind: Arrêtez d'essayer de me comprendre ! (cur. Sébastien Pluot, Dean Inkster, Eric Mangion), Centre d'Art Contemporain de la Villa Arson, Nice, France
Ce qui vient, Biennale d'art contemporain, group show, Les Ateliers de Rennes, France
The Flower of May (cur. Alessandra Sandrolini), group show, Gwangju Biennale, South Korea
Spatial City: An Architecture of Idealism (cur. Nicholas Frank), Institute of Visual Art (Inova), Milwaukee / Hyde Park Art Center, Chicago / Museum of Contemporary Art (MOCAD), Detroit, USA
Sur le Dandysme Aujourd'hui: from Shop Window Mannequin to Media Star, cGac, Santiago de Compostela, Spain
Break Even, Rotterdam film festival, the Netherlands
Nepotists, opportunists, friends, freaks and strangers intersecting in the grey zone, Hasselt z33, 2 1/2 dimensional: film featuring architecture, deSingel, Antwerp, Belgium
Mille et tre..., salle d'actualité des arts graphiques, aile Denon, musée du Louvre, Paris, France
The conspiracy, Kunsthalle Bern, Bern, Switzerland

2009

Periodic table (cur. Katalin Timar), Traversée, Munich, Germany
The Eventual, (cur. Eva Gonzales-Sancho) Futura, Prague, Czech Republic
The Uncertainty Principle, (performance), MACBA Chapel, Spain
Wake Up, Please, Centre d'art contemporain Le Quartier, Quimper, France
Au pied de la lettre, Domaine de Chamarande, France
Heaven, 2d Athens Biennale (cur. Chus Martinez), Greece
Le spectacle du quotidien, 10e Biennale de Lyon (cur. Hou Hanru), France
Félicien Marboeuf (1852 - 1924) (cur. Jean-Yves Jouannais), Fondation d'entreprise Ricard, Paris, France
Living Together, Montehermoso, Vitoria-Gasteiz, Spain
Blind Chance & Possible Futures, Nieuwe Vide artspace, Haarlem, The Netherlands
Playing the City, Schirn Kunsthalle, Frankfurt, Germany
Paper Exhibition (cur. Raimundas Malasauskas), Artists Space, New York, USA
Videos Europa, Lille 3000, Le Fresnoy, Tourcoing, France*
All The Best, (performance) Gallery One One One, London, UK
video / film section, Art Basel Miami Beach, Miami, USA
Frieze Project, Frieze Artfair, London, UK

2008

Now Jump, Nam June Paik Festival, NJP Art Center, Gyeonggi-do, South Korea
U-Turn, 1st Quadrennial for Contemporary art, Copenhagen, Denmark
Word Event, Kunsthalle Basel, Switzerland
Cinéma, Cinémas 4X1, Performing Arts Forum, Saint Erme et Ramecourt, France
Where the lions are, Para/Site ArtSpace, Hong Kong, China
Anachronismes et autres manipulations spatio-temporelles #1, Particularisme, 40mcube, Rennes, France
Nouvelles du Mont Analogue, Musée départemental d'art contemporain de Rochechouart, France
Double Agent (cur. Claire Bishop, Mark Sladen), Institute of Contemporary Arts, London, / Mead Gallery, Warwick Arts Centre, Coventry / Baltic Centre for Contemporary Art, Gateshead, UK
Revolutions - Forms That Turn (cur. Carolyn Christov-Bakargiev), Sydney Biennial, Australia
Ne pas jouer avec des choses mortes (cur. Eric Mangion), Villa Arson, Nice, France
H Box (cur. Benjamin Weill), MUSAC, Leon, Spain / MUDAM, Luxembourg / TATE Modern, London, UK
Italia, Italie, (cur. A. Rabottini, A. Viliani, G. del Vecchio), Arcos, Benevento, Italy*
H Box (cur. Benjamin Weill), Centre Pompidou, Paris, France
Rooms, Conversations, Le Plateau, Paris, France
Playground, Live art festival, Stuk Art Centre, Leuven, Belgium

2007

Existencias, MUSAC, Leon, Spain
Skulpture Projekte, Münster, Germany
Untouchable, the transparency ideal (cur. F. Piron & G. Désanges), Museo de Patio Herreriano, Valladolid, Spain
Twice Told Tales, galerie Michel Rein, Paris, France
History and Stories: Documenting Documentaries (cur. Pascale Cassagnau) Floating Territories boat, Venice Biennale, Italy
Le jour et la nuit, Frac Ile-de-France au Parc culturel de Rentiilly, Bussy-Saint-Martin, France
Bienal de Jafre III (cur. Mario Flecha), Spain
Où? Scènes du sud : Espagne, Italie, Portugal (cur. Françoise Cohen), Carré d'art - Musée d'art contemporain de Nîmes, France
Extension du domaine de l'intime: The Glass Wall (performance), FRAC Lorraine, Metz, France
Actions and Interruptions, performance programme, Tate Modern, London, UK
Whenever it starts it is the right time, strategies for a discontinuous future, Frankfurter Kunstverein, Germany
Madrid Abierto, Spain
Entangled Tongues (aka 'Langues Emmêlées'), Centre Culturel François Mitterrand, Périgueux, France
Say it Now! performance festival Vooruit, Gent, Belgium
Miradas Breves, Casa de Espana en Buenos Aires, Argentina

2006

60 minutes well spent, video screening, Frankfurter Kunstverein, Germany
Festival Trouble, Les Halles de Schaerbeek, Brussels, Belgium
Aakey (cur. F. Piron), Centre de Création Contemporaine, Tours, France
Data Mining (cur. Joe Scanlan), Wallspace gallery, New York, USA
Carnets du Sous-Sol, galerie Michel Rein, Paris, France
Intouchable, l'Idéal Transparence (cur. F. Piron & G. Désanges), Villa Arson, Nice, France

Nuit Blanche (cur. J. Sans & N. Bourriaud), Paris, France
Protexto Edicion, CGAC, Santiago de Compostela, Spain
Cyberfem, EACC, Castellon, Spain
Being in Brussels, Argos, Brussels, Belgium
De Donderdagen, curated by Edith Doove, De Singel, Antwerpen, Belgium
... and more to come ! Ellen de Bruijne projects, Amsterdam, The Netherlands
Invisible script: a letter to Morel (cur. François Piron), W139, Amsterdam, The Netherlands
Temps de video, Caixa Forum, Barcelona, Spain*
Le Génie du Lieu, FRAC Bourgogne, Musée des Beaux Arts de Dijon, France
Libros de Artista, ProjectSD, Barcelona, Spain

2005

Short stories: contemporary selections, Henry art Foundation, Seattle, Washington, USA
Posthumous choreographies, White Box Gallery, NY, USA
Le tableau des éléments, MAC Grand Hornu, Luxemburg
Mensajes Cruzados, Museo Artium, Vitoria, Spain
Art Basel, Juana de Aizpuru gallery, Switzerland
Ca ne se représentera plus, Ecole des Beaux-arts de Rennes, France
Rotterdam Film Festival, The Netherlands*
Opening Days, Beurschouwburg, Brussels, Belgium
Biennale de Liège, Belgium*
1x1xtemps, Frac Bourgogne, France

2004

White Spirit, Frac Metz, France
Donderdagen, De Singel, Antwerpen, All The Stories, Belgium
Procesos Abiertos, Hangar, Barcelona / Terrassa, Spain*
D_calage, échanges de vidéos et performances de femmes artistes entre Montréal et Bruxelles, Petit Théâtre Mercelis, Brussels, Belgium
Courtisane film festival, Gent, Belgium
Ann Arbor Film Festival Michigan, USA
Entropy AR/GE Kunst, Bolzano, Italy*
Schöner Wohnen, Be-Part, Waregem, Belgium*
Arte Português y Español de los Años 90, Centro Cultural Fonseca (Salamanca), CaixaForum Barcelona, Spain
Centro Atlantico de Arte Moderno (Canarias), Spain
The Art Film Program, Kunsthalle Basel, Switzerland
Rotterdam Film Festival, The Netherlands*
Monocanal, Museo Nacional Reina Sofía, Madrid, Spain*
25hrs, international video from the 90s, Barcelona, Spain*
Istanbul Biennial, Istanbul, Turkey*

2003

Argos Film Festival, Brussels, Belgium*
La Conquista de la Ubicuidad, Centro Párraga (Murcia, Spain), CAAM, Spain*
IN/EX-HIBITION, galerie Les filles du calvaire, Paris, France
Feb. 3. 2002, Muesum Dhondt-Dhaenens, Deurle, Belgium*
Do it Yourself, Galerie Jan Mot, Brussels, Belgium
ARCO Madrid, Galeria Juana de Aizpuru, Madrid, Spain

2002

Action / Replay 2, MC 93, Bobigny, France
Art Brussels, galerie Jan Mot, Brussels, Belgium
Mobiles, Parcours de Saint Gilles, Brussels, Belgium*
Lost Past, Ypres, Belgium*
Arco Madrid, stand Galería Juana de Aizpuru y stand Caja Madrid, Spain*
vis à vis, video screening FRAC Lorraine, France
House of Games, Festival a/d Werf, Utrecht, The Netherlands
Basel Art Fair, stand galería Juana de Aizpuru*, Switzerland

2001

ici et maintenant, TNT, Brussels, Belgium
Silhouettes and Shadows, Tilburg, The Netherlands
BIDA, Universidad de Valencia, Spain*
Stromereien, Open Performance Days Zurich, Switzerland
Embodiment, De Brakke grond, Amsterdam, The Netherlands*
Arco Madrid, galería Juana de Aizpuru, Madrid, Spain
Brussels Art Fair, galerie Mot&van den Boogaard, Brussels, Belgium
Art Unlimited, Basel, Switzerland
Stock, Ellen de Bruyne Projects, Amsterdam, The Netherlands

2000

El Espacio como Proyecto, Bienal de Pontevedra, Spain*
Trasvases, Museo de Arte Moderno de Buenos Aires, Argentina*
Metro>Polis, Brussels Underground, Belgium*
Festival Audiovisual de Navarra, Spain*

AWARDS, HONORS & RESIDENCIES

2013

1st Mention, Festival Transcinema, Festival internacional de no-fiction
54th International Prize of Contemporary Art 2013, The Prince Pierre Foundation

PUBLICATIONS

2013

The Joycean Society, Fondation Prince Pierre de Monaco, Silvana Editoriale, Milan, Italy

2010

Real Artists Don't Have Teeth, Libelle n°7, Editions Rosascape

2008

The Beggar's. Book, Diary, Evenings. Verlag der Buchhandlung Walther König, Köln

2007

Predictions, un catalogue d'exposition fictive, ed. Trouble

François Piron, "Dora García, Intraduisible", in O2, automne 2007, n°43, pp 24-25

Rooms Conversations, Dora García, Zimmer, Gespräche, ed. Jovis Verlag

2006

Code inconnu, SMAK, Gent, Belgium

Not for everybody, Frederique Berholtz, Metropolis M No.1

CCL (cellule cité Lénine), Les Laboratoires d'Aubervilliers, Aubervilliers, Paris, France

Claire Moulène, "Légendes urbaines", in Les Inrockuptibles, octobre 2006, n°567, p. 92

All The Stories (She / Mujer), EACC, Castellón, Spain

The Prophets, CGAC, Santiago de Compostela, Spain

Múltiples y Colectivos, mE, Girona, Spain

2005

Sí/yes/ oui, No/no/non, catalogue published by the Musac and Frac Bourgogne, 300 pages, with texts by Peter Doroshenko, Edwin Carels, Agustín.

P. Rubio, François Piron and Guillaume Mansart

Todas Las Historias, 1.000 pages, with a text by Raimundas Malasaukas, catalogue published by the Reina Sofía, Madrid, Spain

Various authors, Introducción a Una Estética Científica: Dora García y Matthew Buckingham, Fundación Telefónica, Madrid, Spain

Chus Martínez, Dora García, Le système subtile, Arte Contexto, Madrid, Núm 5, Febrero 2005, páginas 74-85

Forever, Ediciones CRU, Spain

2004

Luz Intolerable y La Esfinge, Patio Herreriano, Valladolid

2003

El Reino / The Kingdom, Macba, Barcelona, Spain

2001

1101001000infinito, Sala Montcada, Fundació La Caixa, Barcelona, Spain

2000

Pocket, Galería Juana de Aizpuru y Junta de Castilla y León

1997

Dora García, de Vleeshal, Middelburg, The Netherlands

1991

Dora García, De Appel, Amsterdam, The Netherlands

DORA GARCIA — GALERIE MICHEL REIN



Cinquième exposition de l'artiste à la galerie Michel Rein, présentée du 25 mars au 13 mai, Écrits poursuit les recherches d'une artiste qui se concentre sur l'individu, sur l'intime d'une relation du spectateur au dispositif.

Fortement empreint de littérature, l'œuvre de Dora Garcia trouve avec cette exposition une présentation à la hauteur de qualité de ses recherches. *Écrits* mélange mots et formules au mur avec un projet de film qui constitue la pièce majeure de l'exposition, autour de la liberté dans une société de surveillance. Basée sur la nouvelle de Julio Cortázar, *La Deuxième Fois*, cette production de haute tenue nous confronte à une administration dont la banalité apparente se mue progressivement en une inquiétante entreprise du doute et de la crainte. Les rencontres fortuites qui naissent de sa confrontation deviennent alors des opportunités de sociabilisation et de partage face à l'oppression. Indépendante et dotée d'une vie propre, la caméra suit son propre chemin à travers la succession de salles, s'arrête sur des détails, capture des discussions intimes entre membres du bureau, des regards furtifs dans les méandres de cette administration. Jouant sur l'ambivalence d'une protagoniste qui se plie à l'exercice, la dureté et l'implication de l'interrogatoire devient alors modèle de mise en scène du vertige de l'angoisse.

Hypnotique et intelligente, cette plongée au cœur de la machine à broyer l'identité nous confronte directement au sujet, thème central des recherches de l'artiste pour *Écrits*. À travers les figures tutélaires de Joyce et Lacan, Dora Garcia explore la plasticité du sujet, son impossible limitation à une force agissante, maître de sa volonté pour le dévoiler comme un pont magnétique entre plusieurs « autres » qui le font et le défont. Réceptacle des différences du monde, il devient un objet de réflexion pour un visiteur qui se voit confronté à des éléments scéniques abandonnés, précisément dépouillés de leur sujet et confronté à cette phrase en forme d'aphorisme « Nous ne parvenons jamais à des pensées, elles viennent à nous ».

Une évocation de la « vie intime » des idées qui traversent des sujets auxquels il appartient de les faire émerger pour être plus à même de se comprendre et de s'envisager dans la forêt d'« autres » qu'il habite. Et finalement plus encore, de se réapproprier ces contenus de sens, les fictions comme les vérités pour à son tour écrire de nouvelles formes, à l'image des ouvrages de Jacques Lacan exposés ici, couvertures fermées, qui côtoient leurs doubles, couvertures vierges.

