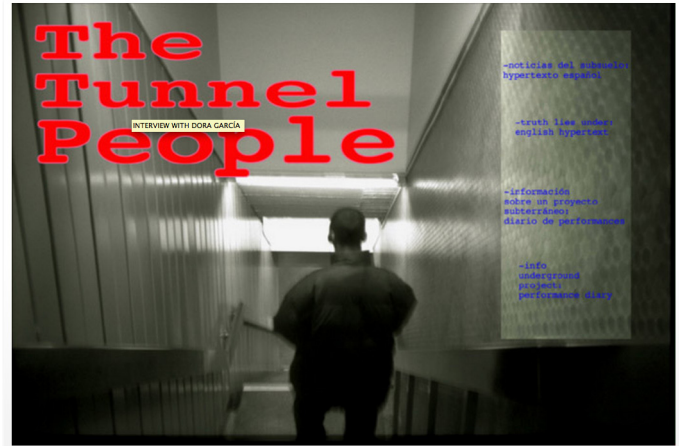# INTERVIEW WITH DORA GARCÍA

Dora Garcia, Heartbeat, 2000
Courtesy: The Artist

Dora Garcia, The Tunnel People, 2000
Courtesy: The Artist

FANI ZGURO: Dora, I want this interview to be focused on your website: www.doragarcia.net. It made me curious since I started researching about your work in 2012 for the exhibition "A Doll's House" realized in Milan. Sincerely, it was not easy to familiarize myself with your work, and your website is a synonym of my confusion. It is like a labyrinth I am afraid to enter because every time I enter I can not satiate my desire to explore physical works, dimensionally attainable, impossible to make comparisons (at the homepage there are 13 titles)… Can we start by translating your first project "Heartbeat"?

DORA GARCÍA: I started my webpage in 2000 and I always refused it to be an artist's dossier. I do not like catalogues and I do not like webpages that function like a catalogue, where a curator, collector or a gallery can go shopping. Needless to say that this attitude has not been particularly positive for my career. The website is just a list of links to works I have made that are internet-specific, even if a part of them happens as performance, most of the time, or as television, or as situation; internet has to be their medium, their condition. Heartbeat for instance, is a hyper-fiction, as we used to call them back then, a hyper narrative, starting from the hypothesis that there is a urban tribe addicted to the sounds of their hearts.

Fani Zguro: When I click on the second project "The Tunnel People", we get to a new site, where four other different links appear: "Noticias del subauerol-truth lies under-information (sobre un proyecto, subterraneo, diario de performances – info (underground project, performance diary). If I click on "Noticias del subauerol, a new site pops up with a Spanish text with two links on it, if I click them other new sites pop up with new information. Whereas if I click "Information (sobre un proyecto, subterraneo, diario de performances)" a new window opens up like the diary of performances with links documenting the project. Can you tell me more about this project in a context of a lived experience?

Dora García: Well first of all these are sites created almost 20 years ago and naturally some links fall out. So they are not in top form, certainly. This is the first hypertext that is constructed from a hyper fiction (like in Heartbeat) – a group of people, sort of ghosts, appearing in the underground transport system in Brussels. But it is also a performance in public space, the ghosts were played by actors performing a series of situations (according to their three distinct characters) and the actors themselves narrated these situations a posteriori, developing sort of weird stories happening in real time and space. So the work was constructed from a fictional premise, the existence of three ghosts in the subway, and developed into a full fiction by playing these characters in the real setting.

Fani Zguro: "Inserts in Real Time" can be seen as a quite unique project. There is an intense mixture of materials used but the realisation of the project really impressed me. How would you describe this specific work „Inserts in Real Time" (I always press YES) of yours?

Dora García: The works in the website are in chronological order, so this means that "Inserts in Real Time" came after "Heartbeat" and "The Tunnel People". They are then sophisticated versions of those two: more sophisticated hyper fictional hypothesis, like "two people are permanently connected with an electronic device" but also more sophisticated results and presentations, playing with the institution heavily and acidly I believe, like in "Comma" and "Forever" and "The Kingdom", and becoming a bit choral projects, with a lot of people collaborating, writing.

Fani Zguro: The fourth project "The Human Factor", contains four separate links at the introduction of the project: www.p-oberts.org, www.terrassa.org, www.world.altavista.com, and your website. Not mentioning the link "The Human Factor Diary" which opens a new site showing links containing emails of people you communicated with. As a represantative of the primitive public I have the right that the artist directs me toward the understanding of „The Human Factor".

Dora García: The Human Factor is a sort of enormous role game that happened in Terrassa, Catalunya, still Spain now, where everyone in the village was following a series of instructions to make the story happen. The emails are the rapport or the documentation of the development of those characters and those scripts proposed. I think it is very well explained in the intro: The Human Factor is a web and public space performance project, developed for P_O_, which took place in May/June/July 2004 in the city of Terrassa (Spain). A series of 'agents' (performers, volunteering participants), all of them citizens of Terrassa, established during those three months a secret webmail correspondence with me. No one, except me, knew who were those agents and how many of them were active.

During the month of May 2004, the agents sent to me all kinds of information about themselves and their city. Using that information as a starting point, I designed a group of performances in public space (happening in June/ July 2004) which would, gradually, reveal to the general web and city public and to the different agents the identity and the number of agents. But what once was top secret is now fully disclosed, and you can read here all those secret letters between me and the agents, so being able to reconstruct the very exciting story of The Human Factor. UNFORTUNATELY, all that correspondence is in Spanish, and either you understand Spanish, or you start now to learn it (a very worthwhile enterprise) or you can use the recommended link to translate the letters: http://world.altavista.com/

Proxy Images

Proxy

After a severe selection procedure,
a woman is chosen to substitute another woman.

Dora Garcia, Proxy/Coma, Performance and installation,
dimensions variables, 2001
Courtesy: The Artist

Dora Garcia, The Human Factor, 2004
Courtesy: The Artist

Fani Zguro: Dora your website is not an online catalogue where we can learn about the artist's work. The website is the most complex project that I have encountered till now. It starts from the fifth project which is "The Sphinx" and ending with "News from Outside", try to explain us your stories summarizing the project.

Dora García: Well now there is a new project added, "The Hearing Voices Café". As I said before it is a list in chronological order of the projects I have done since 2000 (already 14 years ago!) that use internet as medium, as condition. It is not an online documentation of projects that exist elsewhere; they are projects that exist on the internet site, even if a part of them happens on TV or as performance, or as publication (like in "All The Stories"). Now, looking at it with 14 years distance, it has become a collection of stories, an anthology of narratives. I am quite happy with it, even if it is indeed not very attractive to the usual and casual Internet browser user. I know it is difficult, but I think it could not be otherwise.

Dora Garcia, The Human Factor, 2004
Courtesy: The Artist

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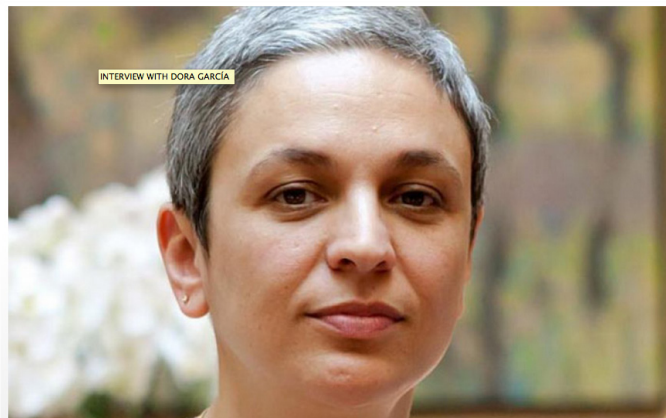
The Artist: Dora Garcia

DORA GARCÍA

Dora García was born in 1965 in Valladolid. Lives and works in Barcelona. After graduate studies Fine Arts at the University of Salamanca, she frequented Rijksakademie van Beeldende Kunsten Amsterdam. Since 1999 she has created several works on the web (doragarcia.net). Garcia has represented Spain at the 54th Venice Biennale. She has also exhibited at Kunsthalle Bern, Galerie Michel Rein Paris, SMAK Gent, MUSAC Leon, Museo Nacional de Arte Reina Sofia Madrid, MACBA Barcelona, Jeu de Paume Paris, Sao Paulo Biennial 2010, Gwangju Biennale 2010, Museum of Contemporary Art Detroit, 10e Biennale de Lyon, Artists Space New York, 1st Quadrennial for Contemporary Art Copenhagen, Kunsthalle Basel, Sydney Biennial 2008, MUDAM Luxembourg, TATE Modern London and Centre Pompidou Paris.

Dora Garcia, The Hearing Voices Café, 2014

Courtesy: The Artist