

PROJECTESD
T 934 881 360 F 934 881 360
INFO@PROJECTESD.COM
WWW.PROJECTESD.COM
PASSATGE MERCADER, 8 BAIXOS 1
08008 BARCELONA

DORA GARCÍA: HERE COMES EVERYBODY

Opening: Friday, September 13, 2013, from 19:30 to 21:30 h

Exhibition: 14.09 > 06.11.2013. Tuesday to Friday from 11.00 to 19.00 h, Saturday by appointment

ProjecteSD is honoured to present *Here Comes Everybody*, the second solo exhibition of Dora García in the gallery, where a selection of her most recent work is shown. Some of the works exhibited have been developed with the support of the International Prize for Contemporary Art (PIAC) awarded to García by the Fondation Prince Pierre de Monaco and exhibited at the Spazio Punch in Giudecca Island as a parallel event of the 55th Venice Biennial.

The exhibition title, *Here Comes Everybody (HCE)*, refers to James Joyce's *Finnegans Wake* main character's name, figure or principle in which, among countless interpretations, the following allusions have been recognized: God; Cromwell; Oscar Wilde's father, William; a Norwegian conqueror, or a Danish salmon. In this sense, that of infinite references, this exhibition relates to Dora García's previous show at ProjecteSD, *Men I Love* (2009).

Since 2010, Joyce's oeuvre has played a central role in García's artistic research. She has found in the writings of the Irish author some of the main subjects appearing in her work since the very beginning: "the idea of text and interpretation, the idea of reading as action, language as a translator of the real and perhaps as a creator of the real, language as structure of the subconscious. Poetry, poetry as disease, as deviancy of language. All that is there, and also the artist and the audience, the artist and success, the artist as creator of publics. And then of course there is *Finnegans Wake* as text. A book that destroys language." ⁽¹⁾

Language devours the real (Jacques Lacan, *le Sinthome*). *The Joycean Society* (video HD, 53'), one of the key works in the exhibition, portrays a circle of readers of the Zürich James Joyce Foundation devoted to the reading of *Finnegans Wake*. Together with García's earlier video works *The Deviant Majority* (2010) and *The Inadequate* (2011), *The Joycean Society* is the third chapter of this trilogy. The video shows a small room filled with books (the most complete Joycean library in Europe), where this group of *amateurs* –in the original meaning of the word– meet weekly since 1986 to read the text out loud and come up with possible interpretations, in a very dedicated but joyous act. The members of the circle form a sort of laboratory with a method conditioned by the own features of the book: firstly because of its dark, inexhaustable, and changing quality, where many authors have seen the best possible representation of the Unconscious. And secondly because of the circular nature of the work, its end linking with the sentence in the very beginning of the book, and therefore a book where no beginning or end are established. All along the video, both the readers and the viewers are enthralled by the strangeness of such a common practice: talking.

Jacques Lacan Wallpaper (2013), is the edition as a unique work of a wallpaper made from an original drawing. The work combines images that refer to various characters and ideas, from Robert Walser to the Seminar XXIII by Lacan *Le Sinthome*, devoted to Joyce. The format chosen (wallpaper) alludes to the work *Hanging Man/Sleeping Man* (1989-96) by Robert Gober or the classic horror short story *The Yellow Wallpaper* (1892) by Northamerican novelist Charlotte Perkins Gilman. Ideas and references that are associated to notions such as: image as background, image as pattern, image as tissue, the Unconscious as the language of the Other, the idea of "wallpaper" as a representation of the dreams, the oneiric.

Jacques Lacan and his use of Joyce's writings to explain his concept of "symptom" is one more time a reference for García in the work *Partitura Sinthome [Estudios preparatorios]* (The Score Sinthome [Preparatory Studies]) (2013). The piece is composed of a drawing sketchbook containing seventy six original graphite drawings and the book by Lacan *Le Séminaire livre XXIII, Le Sinthome*, in the reading of which the artist extracts material to design a choreography. The drawings function as a choreographic lexicon that corresponds to the text, designated as a score. If the fundamental strategies of the Unconscious are condensation and displacement, we find here a clear example of *condanceation* (*condansation*, is the term used by Lacan).

In *Malson* (Nightmare) (2013) García returns to her series *Read with Golden Fingers* initiated in 1999. On this occasion, she uses a beautiful edition of an Italian translation of *Anna Livia Plurabelle*, first book eight chapter of the *Finnegans Wake*. As it is clearly indicated in the title of this series, the book pages and imprinted with gold as they are read. A simple and eloquent gesture to close the exhibition.

(1) [... brings us by a *commodius vicus* of recirculation back to". A conversation between Anna Daneri and Dora García on *The Joycean Society*]. In *The Joycean Society*. Fondation Prince Pierre de Monaco, Silvana Editoriale, 2013.

Dora García (*Valladolid, ES, 1965, lives and works in Barcelona)

Recent solo exhibitions: *The Joycean Society*, collateral event of the 55th Venice Biennale, Fondation Prince Pierre de Monaco, Giudecca, Venice; *The Inadequate*, Spanish Pavilion, Venice Biennale (2011); *Power to the People: Contemporary Conceptualism and the Object in Art*, the Australian Centre for Contemporary Art, Southbank, Victoria (2011); *I am a judge*. Kunsthalle Bern, Bern (2010); *Rooms, Conversations*, Galerie für Zeitgenössische Kunst, Leipzig, 2007; *Code inconnu*, S.M.A.K., Ghent, 2006; *Todas las historias*, Museo Nacional Centro de Arte Reina Sofía, Madrid, 2006.

Recent group exhibitions: *Exile*, Tel Aviv Museum, Tel Aviv, Israel, curated by Steven Henry Madoff; *Die Klau Mich Show: radicalism in society meets experiment on TV*, Documenta 13, Kassel (2012), *The Unexpected Guest*, Liverpool Biennial (2012), *Descriptive Acts*, SFMOMA, San Francisco (2012), *Blow up, cycle Side Effects*, Jeu de Paume, Paris (2012), *Contemporary Art & Science Fiction*. Grand-Hornu Museum of Contemporary Art, Hornu (2012); *Books on Books*, Swiss Institute Contemporary Art, New York (2011), *The Fifth Column*, Secession, Vienna (2011) and *The Rehearsal of Repetition*, Grantpirrie Gallery, Sydney (2011). Skulptur Projekte Münster, Münster, 2007.

Upcoming exhibitions and projects: solo show at the Kunsthalle Bregenz, KUB Arena, Austria; *Bergen assembly 2013*, Bergen, Norway; solo project at Rupert, Vilnius, Lithuania, curated by Juan de Nieves.