

Dora García

(Valladolid, Spain, 1965)

Dora García makes use of installation and video but also drawings and texts, usually as part of performative situations in which her body never appears. We are in the presence of what the art historian Claire Bishop calls 'performance delegate', in which the subjective intervention of the artist is limited and has no way to determine further practical developments in the action, which is instead entrusted to others. García prefers to work as a director who orchestrates the staging on the basis of a script, while accepting its open form and indefinite finale, in a continuous negotiation of the relationship between her, the actors, the audience and the work. Challenging the subtle line between reality and representation and between acting and improvisation, she furthermore encourages viewers to assume an aware and active attitude, and to not consider indifference as a practical option and to knowingly decide whether to bail out or accept being involved.

Her research finds a theoretical hook in literature, in theatre and in philosophy, as shown by the numerous works dedicated over the years to Franz Kafka, Samuel Beckett, Bertolt Brecht, Martin Heidegger and Hannah Arendt. The list also includes the names of Antonin Artaud and Lenny Bruce, underlining her interest in those figures of heterodox artists and intellectuals, marginal and dissident figures with regard to the criticism of her own time. Some of her most important works, produced between Trieste, Zurich and Bregenz, furthermore reveal the common thread between the works of Franco Basaglia, James Joyce and Jacques Lacan. After the videos *The Deviant Majority. From Basaglia to Brazil* (2010) and *The Joycean Society*, (2013), dedicated respectively to Italian psychiatry and the author of *Ulysses*, García more recently developed the performance *The Sinthome Score* (2014–2016) for the Kunsthhaus in Bregenz in Austria, the city where the Lacan Archive is based. The score to which the title alludes is based on a non-official translation of the XXIII Seminar *Le Sinthome*, in which Lacan discussed the figure of Joyce and his last work, *Finnegans Wake*. Starting from the ten chapters into which Lacanian teaching is divided, García produced a script and just as many sets of body movements. Two performers on the stage take on the roles of reader and dancer: while one reads the text, attempting to renew the original discursive aspect of the seminar, the other carries out the movements corresponding to each chapter as established by the artist. The performers, who are left the freedom to decide the rhythm and speed of the action, are interchangeable, for the movements were formulated so as to be performed even in the absence of specific training in the field of dance. These works are part of a line of study which sheds light on the relationship between psychoanalysis and performance, and which finds new developments in the project *Segunda vez* (2018), revolving around the work of the Argentinian Oscar Masotta, the main promoter of Lacanian thought in the Spanish-speaking world.

RA