

A grayscale photograph of a woman lying on her back on a light-colored floor, holding a book with Cyrillic text. Two other people are sitting on the floor in the background. The image is used as a background for the text.

Dora García

She Has Many Names

M HKA

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About the exhibition

Introduction

The exhibition *She Has Many Names* by Spanish artist Dora García surveys some of the most important performances, drawings, installations, printed matter and films created throughout a career spanning three decades.

Dora García's practice relates to community and individuality in contemporary society, exploring the political potential of marginal positions, and paying homage to eccentric characters and antiheroes. These characters have often been the centre of her film projects, such as *The Joycean Society* (2013), *Segunda Vez* (2018) and *Amor Rojo* (2023). An essential aspect of García's work is entanglement with political movements such as feminism, and the ways they occupy public spaces. The notion of 'collectiveness' in her work relates to the political potential of love, friendship, companionship, as well as a way of working with and transforming social environments.

This exhibition is the first to focus on a central element in García's work, namely her performance-based practice situated at the intersection of visual and performing arts. Drawing installations, objects and spaces are activated with scripted and unscripted performances. *She Has Many Names* considers the relationships between audience, artwork

and context, using to the gesture of drawing, writing and the act of speech.

García's work references texts by French psychoanalyst Jacques Lacan, Irish novelist James Joyce, Argentine psychoanalyst Oscar Masotta, writer-activist Gloria Anzaldúa and Russian revolutionary-theoretician Alexandra Kollontai among others. The title of the exhibition cites a poem from Anzaldúa's book *Borderlands / La Frontera* (1987) in which she challenges the way we understand identity by presenting it as a disputed social, psychological, political and cultural concept. Ideas elaborated by Anzaldúa are close to the critical practice of García, who in her work refers to concepts such as the juncture of cultures, class struggle and different notions of borders in relation to physical and mental spaces.

García's new feature film *Amor Rojo* (2023) will premiere as part of this exhibition. The work is part of a large research project based on the historical figure Alexandra Kollontai, a Soviet revolutionary and radical feminist. The experimental film discusses the tradition of over one hundred years of feminism in Europe and Latin America and explores how transnational forms of feminism correlate with ecological and postcolonial struggles. The most recent

wave of feminism in Latin America agrees with Kollontai in her proposition that feminism must go beyond the fight for equality, and that a complete change of paradigm, a full subversion of society, is necessary.

DORA GARCÍA lives and works in Oslo. She studied visual arts at the University of Salamanca in Barcelona and the Rijksakademie in Amsterdam in the early nineties. Subsequently, she moved to Belgium, where she spent fifteen years developing her personal visual language, experimenting with film, printed matter, performance, theatre and web-based works. García's practice is situated at the intersection of the visual arts, performing arts, theatre and literature. She represented Spain at the Venice Biennale in 2011. She has participated in the 56th Venice Biennale in 2015, Documenta 13 in 2012, and other international events such as Skulptur Projekte Münster in 2007, Sydney Biennial 2008, and São Paulo Bienal 2010.

Performances during the exhibition from Wednesday to Sunday

This part of the visitor's guide contains a glossary of key ideas and figures on Dora García's artistic practice. On the wall labels for the works in the exhibition you can find a short description as well as a reference to concepts in this brochure.

Alexandra Kollontai (1872–1952) was a Russian politician, writer, feminist, activist and diplomat. As the only woman in the first Bolshevik government and People's Commissar for Social Welfare, Kollontai was responsible for establishing free childcare centres and maternity hospitals. She championed — at the time far-reaching — rights for women, such as divorce and abortion. After this term, Kollontai was one of the leading figures in the Workers' Opposition, a group within the Communist Party that criticised the bureaucratisation of Soviet Russia. Later, as Soviet representative in Oslo and Mexico, she became the world's first female ambassador.

In her books and essays, comradeship and solidarity are central to achieving the emancipation of women. According to Kollontai, the liberation of women is impossible as long as the classic bourgeois family, capitalism and the patriarchy based on it are maintained. A real revolution requires a sexual revolution too. Dora García conducts a long and comprehensive study of Kollontai, focusing on love as a revolutionary force, how some of the concepts she developed can be found in contemporary transfeminisms and the possibilities of applying Kollontai's concept of comradeship in a postcolonial and queer context. According to García, by reading Kollontai today we realise that — a

hundred years later — her battle is far from over.

Who's doing the work of Kollontai today? It is certainly a collective. There is a collectivity of people that are demonstrating and working for these things to happen. Think of the women's movements in Poland, Mexico and Argentina, for instance, that work to decriminalise abortion.

DORA GARCÍA

Exhibited works:

Amor Rojo, 2022

Film

Letters of Disappointment (No. 2), 2022–2023

7 books, each of them with two handwritten letters, one inserted, one displayed

Révolution, 2022

Performance, chair, folded poster

Film programme at De Cinema:

Love with Obstacles, 2020

Other key ideas:

Public Space – Publication (p. 18)

ALP is one of more than forty names James Joyce uses for the character Anna Livia Plurabelle in his book *Finnegans Wake*. Joyce's last novel has a very complex structure, uses a new language and alternates between different genres. For these reasons, *Finnegans Wake* is regarded by some as the first postmodern book as well as a masterpiece, while others simply consider it unreadable. Probably set in Dublin, *Finnegans Wake* is about a night in the life of Humphrey Chimpden Earwicker, his wife Anna Livia Plurabelle and their children. But it is also a mythical story about life and death, about the never-ending cycle of creation and destruction.

The characters in the book cannot be compared in any way with novel characters; rather, they stand for principles. ALP represents the feminine: she symbolises the primal mother, all goddesses and all women. Yet, she is also the River Liffey that flows through Dublin. It is not until the end of *Finnegans Wake* that the reader discovers that the entire book is a letter dictated to her son Shem by Anna Livia Plurabelle, who is illiterate. The last word of the book connects to the first, forming an endless circle. One possible reading of Joyce's book is that it is about the eternal death and resurrection of Anna Livia, and about the river that flows into the sea, becoming a cloud, then a new stream. Dora García is

attracted to ALP because of the novel's circular time, the mythical, the primal feminine of creation and the parallel existence of different names and identities — and very importantly, about the complete blow up of the notions of narrative and language.

Yes, tid. There's where. First. We pass through grass behush the bush to. Whish! A gull. Gulls. Far calls. Coming, far! End here. Us then. Finn, again! Take. Bussoftlbee, mememormee! Till thousandsthee. Lps. The keys to. Given! A way a lone a last a loved a ...
JAMES JOYCE, *Finnegans Wake*

Exhibited works:

ALP (Anna Livia Plurabelle), 2020
Pencil on paper
ALP (Anna Livia Plurabelle)
Mad Marginal Charts Series, 2014
Pencil on wallpaper

Other key ideas:

Circularity of Time (p. 8)
James Joyce (p. 15)
Metafiction (p. 16)

One motif in Dora García's work is particularly intriguing: it is a circle drawn on the floor with chalk, on paper or on the wall with graphite. The classic geometric shape alludes to the traditions of theatre and performance, interior and public space, notions of movement and gesture. In the chalk circle we find, among other things, references to the German playwright, drama theorist and theatre director Bertolt Brecht and to the practice of the American conceptualist Ian Wilson.

As García puts it, the use of circles drawn in chalk on the floor is a way to symbolically mark territory, to delineate a field of action, as is done with a sports field. The drawings of the circles allude to different notions of boundaries in relation to physical and mental spaces. The circles are drawn by hand and point at the essential practice of drawing. García started drawing diagrams to link the visible and invisible aspects of her artistic practice. In this process, she says, she is also an interest in graphomania and compulsive writing. For this reason, many of her drawings are grouped within the series *Mad Marginal Charts*.

Drawing is a form of writing, an incision in the surface, poking through the surface — and here we can find Artaud, Lacan and Walser with his micrograms made to escape self-censorship ... We also

find Heidegger — I know, not a very popular figure — but his text Language (Die Sprache) from 1950, and the wonderful sentence 'No one speaks, language speaks.' Gloria Anzaldúa, who is the inspiration for the title of this exhibition, is a very important figure as well, in this writing-on-walls adventure.

DORA GARCÍA

Exhibited works:

Two Planets Have Been Colliding for Thousands of Years, 2017
Performance and floor drawing
The Labyrinth of Female Freedom, 2020
Books, floor drawings, text on floor, performance
She Has Many Names. (Golden sentences series), 2020
Gold leaf on wall
The Drawing on the Floor: A Monologue, 2018
Performance
Mad Marginal Charts, 2014–present
Pencil on wallpaper

Other key ideas:

Gloria Anzaldúa (p. 12)
Public Space – Publication (p. 18)
Rhizome (p. 21)

Humankind has always marked the passage of time, whether by observing the natural rhythms of the earth or by looking at a clock. Our language, our culture, our knowledge of the universe: all reflect the way we perceive time. Our conceptions of time are based on our understanding of physical space and history. In all of this, we believe that time is linear and moving, as it were, in one direction: past, present, today, tomorrow, now, then. With the circular theory of time, the beginning becomes the end, and vice versa. Time has never ended; it has never begun. Circular time is repetitive, familiar, continuous. This is not an alien concept. Many ancient civilisations, such as the ancient Greeks or the Mayans, saw time as being circular. Circular time also appears in many philosophical concepts from Plato to the writings of Jacques Derrida.

Time and temporality are not the same thing. Temporality is subjective; time is objective. Temporality can be judged by the effect of time on things, reflected in the process of decay. Time and temporality are an important element in the works of Dora García. They appear in the performances, in the rhythm, in the movement, in the repetition, in the anticipation of an event, in the relationships between bodies. Time manifests itself in the circle drawn on the floor marking borders — a stage,

a territory. Finally, the element of time emerges in the diagrams drawn to describe relationships and dependencies and in the timeline created for performances such as *The Bug*.

Exhibited works:

The Bug Timeline (No. 2)

Installation (4 blackboards)

Coyolxauhqui, 2020

Graphite and pencil on paper laid down on canvas

ALP (Anna Livia Plurabelle), 2020

Pencil on paper

ALP (Anna Livia Plurabelle)

Mad Marginal Charts Series, 2014

Pencil on wallpaper

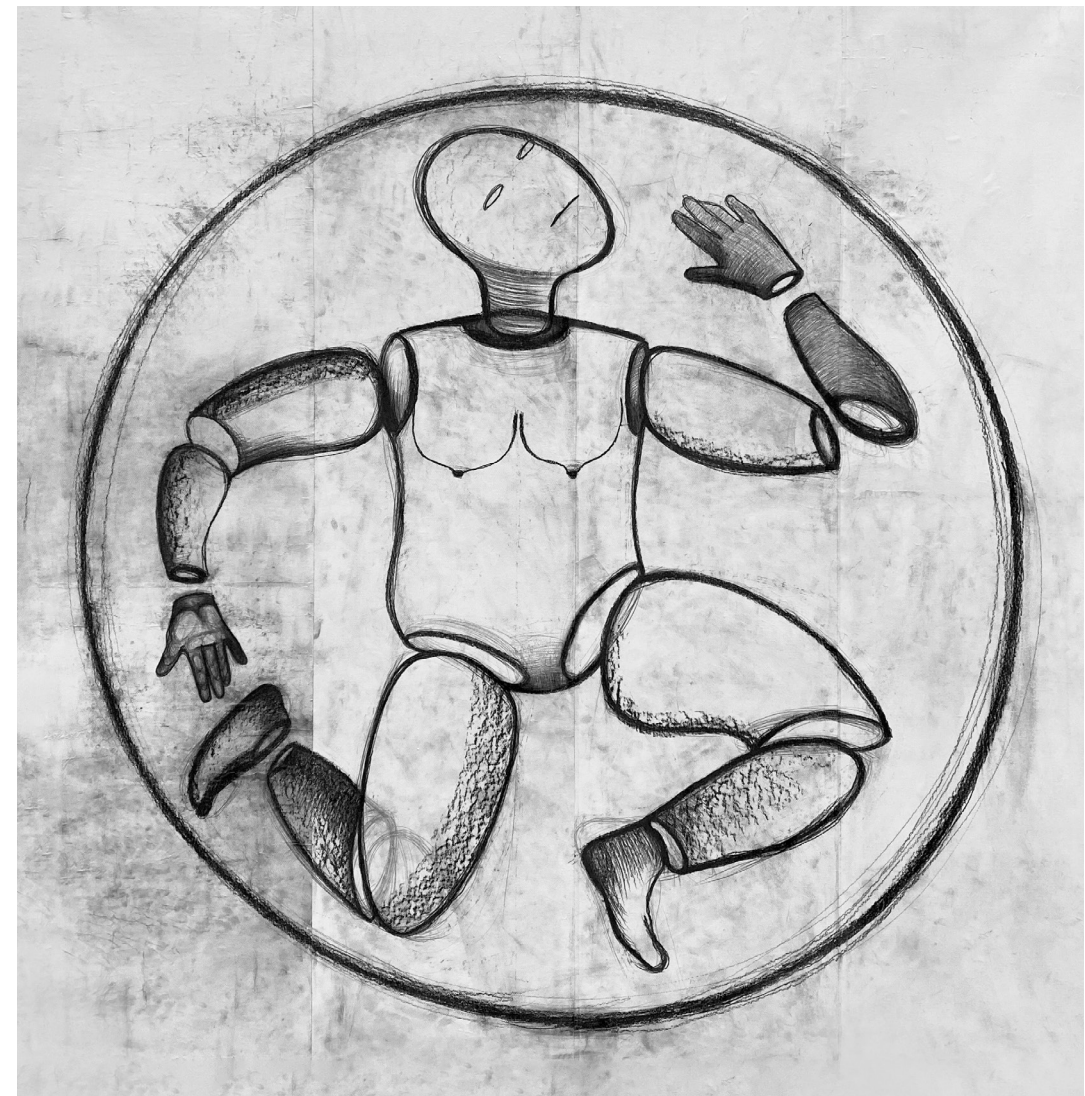
Other key ideas:

ALP (p. 6)

Borders (p. 7)

Durational performance (p. 11)

Repetition (p. 20)



Coyolxauhqui, graphite and pencil on paper, fixed on canvas, 2020. Photo: M HKA

Experiments in the field of authorship are not new. Artists have been experimenting with various kinds of authorship and in some contemporary works they have appropriated previously existing images and created others under pseudonyms or as collective works. The process of creating such works is often as important as the result. The notion of authorship itself refers to both the creator of the work and to the artistic concept. The context in which the artwork, performance or idea is presented can also matter. In the 1960s, on the wave of anti-establishment sentiment, a new democratic and direct engagement with the audience emerged in performance art. The question of the role of the artist and the audience has been central to understanding the development of performance practices from the 1960s until today.

Many of Dora García's performances are created as a collective work, as a result of rehearsals, workshops or other complex creative processes. For the artist, performers are crucial in the process of creating a performance: their personality, the way they are present, but also their experience and the way they interpret the starting material all have an impact. García does not "select" performers via castings and rarely works with professional actors. Frequently, specific performers are

bound to specific works. Some performances do not require the presence of an audience; in other cases, spectators are at the centre of the action, often without even being aware of it. Other works by the artist, such as films and installations, may be created on a similar principle, sometimes as the result of a collective research process, where it is necessary to establish a relationship of trust with a specific community. This method of working brings the artist closer to disciplines like documentary theatre and film.

Exhibited works:

Segunda Vez / Second Time Around, 2018

Film

Amor Rojo, 2022

Film

Performance works:

See Part 2: Performances and Activities

Other key ideas:

Rehearsal (p. 19)

The idea of time and duration has always been central to the performance experience, often referring to the actual time it takes to perform or develop an action. The term 'durational performance' implies a specific form of performance, often without a clear-cut beginning or end, happening continuously as long as the exhibition space is open to the public. The point of reference for the work is a presence engaged in a given task that may potentially disrupt linear time.

The formats of durational performance that Dora García develops vary from open rehearsal to workshop, from invisible theatre to live-broadcast TV programme. The durational performance works draw attention to concepts such as labour, the institutional entanglements of performance or the role of the audience as observer or potential performer. They also function as a critical tool to alter the perceptions of the participants as well as to build political awareness. Paraphrasing Donna Haraway's concept of 'situated knowledge', we can say that working with improvised actions in this manner is a way of engaging with thinking as a process. It is less about dealing with fully resolved problems and more about experiencing the movement of thoughts in uncertain circumstances. This way of working revolves around

the freedom that emanates from such a process, and the acceptance of the fact that such a method may be chaotic and is never final.

Performance works:

See Part 2: Performances and Activities

Other key ideas:

Rehearsal (p. 19)

Collective Authorship (p. 10)

She has this fear that she has no names that she has many names that she doesn't know her names She has this fear that she's an image that comes and goes dearing and darkening the fear that she's the dreamwork inside someone else's skull She has this fear that If she takes off her clothes shoves her brain aside peels off her skin that if she drains the blood vessels strips the flesh from the bone flushes all the marrow She has this fear that when she does reach herself turns around to embrace herself a lion's or witch's or serpent's head will turn around swallow her and grin She has this fear that if she digs into herself she won't find anyone that when she gets 'there' she won't find her notches on the trees the birds will have eaten all the crumbs She has this fear that she won't find the way back

GLORIA ANZALDÚA, *Borderlands / La Frontera*, 'The Coatlicue State' chapter, p. 43

The poem above is from Gloria Anzaldúa's book *Borderlands / La Frontera* (1987), loosely based on her Chicano — people of Mexican descent living in the United States — childhood on the Mexico-Texas border. Gloria Anzaldúa (1942–2004) assumed the political identities of Chicana, queer and feminist, developing theories about the marginal, the in-between,

the product of mixed cultures that cannot really fit into any pre-designed box. She developed very important concepts related to mestiza culture, such as *Nepantla* (a concept of 'in-between-ness' and a Nahuatl word which means 'in the middle of it'), new tribalism (a disruption of the categories that the hegemonic culture imposes on people in order to maintain its power and authority), the Coyolxauhqui imperative (after the Aztec moon goddess, killed and dismembered by her brother the sun god, indicating a lifelong process of healing) and the Coatlicue state (after the Aztec mother earth goddess Coatlicue, with *Coatlicue* also meaning 'the serpent-skirted', which is symbol of creation and destruction). The Coatlicue state stands for the capacity of surviving and learning from our greatest disappointments and painful experiences.

Exhibited works:

She Has Many Names. (Golden sentences series), 2020
Gold leaf on wall
Coyolxauhqui, 2020
Graphite and pencil on paper laid down on canvas

Other key ideas:

Borders (p. 7)

The theories, texts and seminars of French psychoanalyst Jacques Lacan (1901–1981) are an important source of inspiration for Dora García. Lacan succeeded in broadening psychoanalysis from a treatment method for neurosis to a philosophical theory that is also combined with social phenomena. For Lacan, the relationship with the 'other' is central to psychoanalysis. He also starts from the premise that the unconscious is structured like a language. According to Lacan, a subject's desire can never be fully expressed in language, and so it can never be satisfied and remains fundamentally insoluble. Inspired by Lacan, García approaches presence in her work as a collection of emotions and desires that are held together by language, and that is determined by its own fragility, its relationship to other presences and space.

For Lacan, psychoanalysis was pre-eminently a way of dealing with spoken and written language. Lacan felt a fascination with James Joyce's work, and he dedicated *Seminar XXIII: Le sinthome*, to the Irish writer. It is on this text that García based the performance *The Sinthome Score* (2015), in which performers and audience are invited to follow a score reading Lacan's text in correspondence with certain movements. By studying Lacan's text in this way, García works on and with the

boundaries of language to search for the 'hole in the Real', described by Lacan: the 'Real' being that which is outside language, and which language 'devours', boring a hole.

The Imaginary stands for the visual material (is not the image itself but is related to one's own visualisable body perception), the Symbolic for everything verbal (culture, the law, ...) and the Real for that which is as factual as it is elusive.

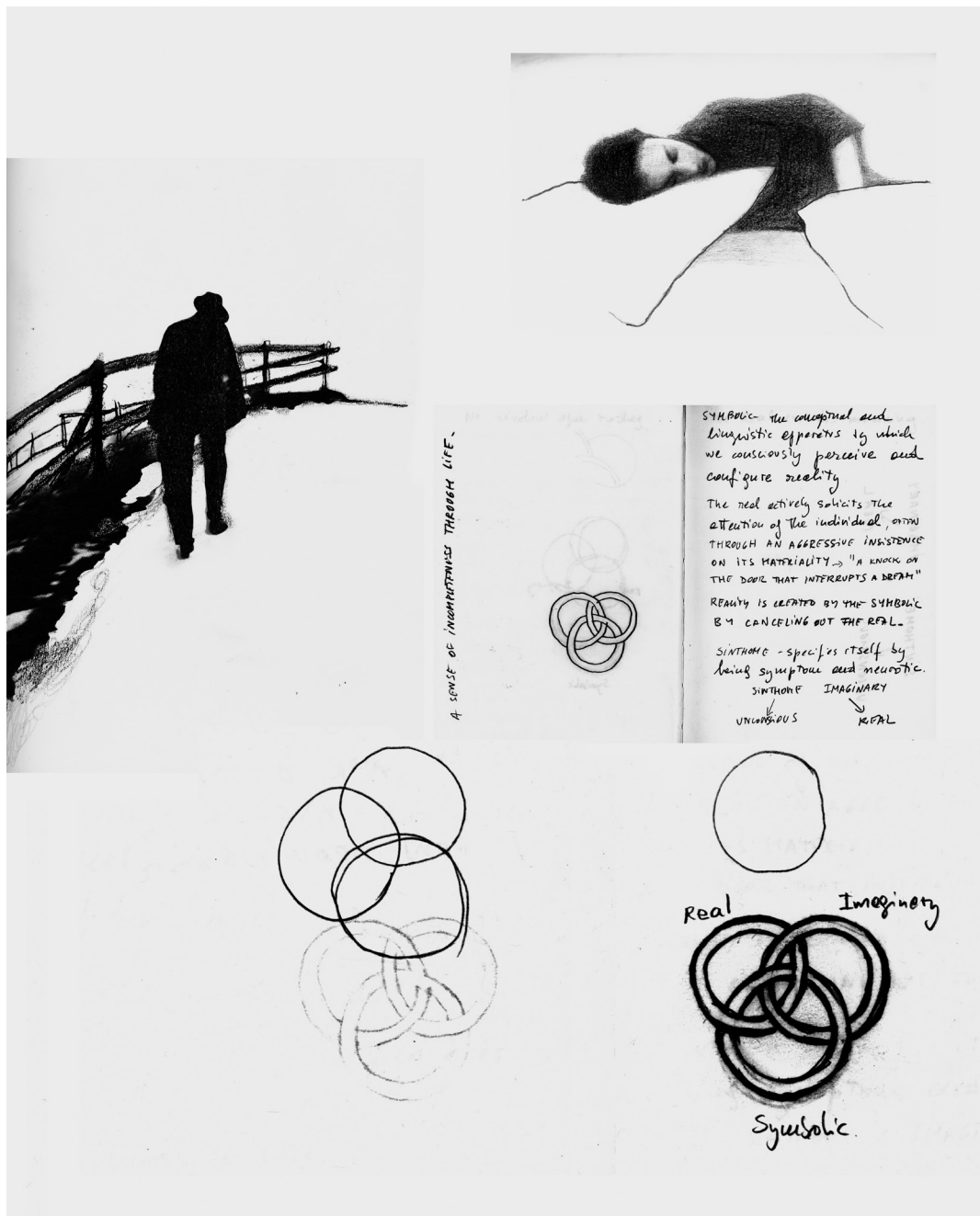
JACQUES LACAN

Exhibited works:

Jacques Lacan Wallpaper, 2013
Flexography on wallpaper
Jacques Lacan L'Angoisse, 2022
Two books by Jacques Lacan and two notebooks with drawings and handwritten texts

Other key ideas:

James Joyce (p. 15)



Jacques Lacan Wallpaper, 2013

James Joyce

The Irish writer James Joyce (1882–1941) is regarded as one of the most important modernists of twentieth-century literature. To this day, his works exert an undeniable influence on modernist and postmodernist writers worldwide. It's impossible to imagine the world today without stylistic jokes and idiosyncrasies, the interplay of the most diverse literary genres, or the wandering precision of a stream of thought that Joyce so wonderfully rendered in *Ulysses*. Joyce's works can also be read as an investigation into language itself, and especially into its limits. The deconstruction of language that Joyce starts in *Ulysses* almost leads to a destruction of language in *Finnegans Wake*.

It is partly due to the metalingual character of his work that throughout Dora García's oeuvre, James Joyce appears at times as a central figure, at other times as a source of inspiration or reference. Perhaps the most notable work is her film *The Joycean Society* (2013), in which García follows a reading group that reads *Finnegans Wake* one page at a time. Reading together activates texts, triggers new interpretation processes and creates complex relationships between the author, the reader, the performer and the audience. This is one of the ways in which Dora García wants to bring storytelling closer to the spoken word again and reconcile

the narrative aspect of the novel with a performative dimension.

For example, the idea that an author, be it an artist or a writer, by nature adopts a marginal position, simply because you have to keep yourself out of the mainstream in order to see it. This is a very simple idea that was very well reflected for instance in the position that James Joyce adopted while walking in the street: he was always leaning against the wall and watching the people passing by. This is to me the typical position of the artist, someone who watches the others busying themselves and is, by nature, outside of them.

DORA GARCÍA

Exhibited works:

ALP (Anna Livia Plurabelle), 2020

Pencil on paper

ALP (Anna Livia Plurabelle)

Mad Marginal Charts Series, 2014

Pencil on wallpaper

Film programme at De Cinema:

The Joycean Society, 2013

Other key ideas:

ALP (p. 6)

Jacques Lacan (p. 13)

Metafiction (p. 16)

Metafiction is a form of literary fiction. By emphasising narrative structure, the author of a text constantly reminds the readers they are dealing with a work of fiction. Self-conscious metafiction of language, literary form and story are often used as tools to challenge literary conventions and explore the relationship between literature and reality, life and art. This type of literature gained its popularity in postmodern writing, although metafictional works had been written much earlier, for example Miguel de Cervantes' *Don Quixote* (1605) or Laurence Sterne's *The Life and Opinions of Tristram Shandy, Gentleman* (1759). Some argue that the popularity of metafictional writing was a response to the crisis of the novel format, certainly helping authors to understand the medium itself.

Metafiction is one of Dora García's favourite literary genres. It is an important point of reference in her films and performances that place particular emphasis on the relationship between fiction, action and reality. In her work, García often refers to the works of Julio Cortázar, Jorge Luis Borges or James Joyce, authors for whom this concept was essential. To paraphrase García: fiction serves as a tool for understanding reality. In her oeuvre, the artist deals with the relationship between visual arts and literature, and how metafictional structures are common to both.

Exhibited works:

ALP (Anna Livia Plurabelle), 2020
Pencil on paper
ALP (Anna Livia Plurabelle)
Graphite on wallpaper
Mad Marginal Charts Series, 2014
Pencil on wallpaper
Segunda Vez / Second Time Around, 2018
Film
Malson, 2013
Book, golden leaf

Film programme at De Cinema:

The Joycean Society, 2013
La Eterna, 2017
Segunda vez, 2017

Performance works:

See Part 2: Performances and Activities

Other key ideas:

Jacques Lacan (p. 13)
James Joyce (p. 15)
Collective Authorship (p. 10)

Oscar Masotta (1930–1979) was an Argentine author, art critic, occasional artist and psychoanalyst. He translated the work of Jacques Lacan into Spanish and brought the latter's psychoanalytic philosophy to Argentina and Spain. In the mid-1960s, Masotta developed — in his texts, later also in practice — an aesthetic that applies Lacanian concepts to art. For Masotta, the artwork must aim to focus on deeper structures (code) at the expense of superficial content (message) to expose and demystify artistic and political strategies.

In 1966, Masotta organised the Happening *Para inducer el espíritu de la imagen* (To Induce the Spirit of the image) in which a group of shabbily dressed people (poor people played by actors) were put on stage for an hour for an audience to watch. In *El helicóptero*, the audience was divided into two groups. A helicopter flies over one group; they then tell this experience to the other group. Out of her fascination for repetition — a core concept of Lacan, who defines repetition as the return of the other, not the same — Dora García repeated and filmed these two happenings by Masotta. They form the basis of her film *Segunda Vez / Second Time Around*. In addition, Masotta serves as a starting point for García's research on artists, philosophers and writers in Buenos Aires (where Masotta was

born and lived) and Barcelona (where he died after his exile from Argentina's dictatorship).

Masotta was the perfect intersection between performance, politics, and psychoanalysis; and yes, when I learned that he treated performance (Happening) as an act of transgression, and dematerialization as the thing to be done after Pop; then, yes, I thought I had intercepted something.

DORA GARCÍA

Exhibited works:

Segunda Vez / Second Time Around, 2018
Film

Film programme at De Cinema:

El Helicóptero, 2016
La Eterna, 2017
Segunda vez, 2017

Other key ideas:

Jacques Lacan (p. 13)
Repetition (p. 20)

Dora García's work takes place in what she describes as the public space: a shared space that is never neutral, but one that is determined by its histories and the current context. That space does not have to be a physical place; it can also be a mental space within which a certain cultural heritage is shared. According to García, in our neoliberal society public space — as a place to express opinions and protest — is under threat, as it increasingly becomes a place that is solely dedicated to consumption. The public space is therefore pre-eminently a political space. With her work, Dora García explores which vocabulary and which practices are needed to reverse situations of political impotence.

This notion is also strongly linked to García's research into the revolutionary potential of love — and into the Russian politician, writer, feminist, activist and diplomat Alexandra Kollontai. Her work on Italian psychiatrist Franco Basaglia and Argentinian author and psychoanalyst Oscar Masotta further examines the role of these figures as catalysators of emancipation processes. According to García, art must be an emancipatory practice. Publishing, a word literally meaning 'making something public', is an important part of her work. García sees publication as a democratic medium for sharing knowledge and creating new knowledge.

Exhibited works:

Letters of Disappointment (No. 2), 2022–2023
7 books, each of them with two handwritten letters, one inserted, one displayed
Segunda Vez / Second Time Around, 2018
Film
Amor Rojo, 2022
Film

Performance works

See Part 2: Performances and Activities

Other key ideas:

Alexandra Kollontai (p. 5)
Borders (p. 7)
Oscar Masotta (p. 17)

In the context of contemporary art strongly influenced by performative practices, the rehearsal is becoming a different way of approaching research-based projects and exhibition spaces. Rehearsal is evolving into a very relevant format in the context of time-based media such as performance. The methodology of rehearsal in the visual arts has its own characteristics, and these might be different from those found in the context of theatre and dance. The process of rehearsing in classical theatre aims at perfection and virtuosity, whereas in contemporary art it appears as a dialectical model of practice where the final outcome is open, improvisational and dialogue oriented.

The methodology of rehearsal introduces innovative labour structures and production methods. The concept is important in the context of many contemporary artistic practices, especially those that have a hybrid nature and combine visual arts with performance. Rehearsal often becomes a tool for questioning the foundations, routines, restrictions, limitations and instrumentalised genres introduced by institutions. It represents zones of transition, collective agency and collective authorship, and different relationships. It becomes a means for collective formation. In contemporary artistic practices, rehearsal as a methodology serves to develop new modes of

production and spectatorship, whilst at the same time it constitutes a challenge for the institutions that host them. Dora García has made rehearsal one of her essential tools. The artist has used the rehearsal format in several of her projects. This term also connects with other important notions such as repetition and re-performance.

I have a problem with the notion of success and with the idea of success connected with performance. I also think that it completely takes away the joy of performance when there are so many factors depending on the approval. There is something satisfactory about permanent rehearsal. When you work on the performance and you work towards the premiere, the premiere has a very precise timeframe with people and ceremony created around the work.

DORA GARCÍA

Exhibited works:

The Bug Timeline (No. 2)
Installation (4 blackboards)
Rehearsal / Retrospective, 2009
Performance

Performance works:

See Part 2: Performances and Activities

Other key ideas:

Collective Authorship (p. 10)
Durational Performance (p. 11)
Repetition (p. 20)

The texts by Allan Kaprow — especially his 1966 lecture ‘How to Make a Happening’, in which he set out 11 principles of how to make a happening, or something ‘that happens’ — had a huge influence on Dora García’s artistic and pedagogical practice. Kaprow says:

Perform the happening once only. Repeating it makes it stale, reminds you of theatre, and does the same thing as rehearsing: it forces you to think that there is something to improve on. Sometimes it’d be nearly impossible to repeat anyway — imagine trying to get copies of your old love letters, in order to see the rain wash off those tender thoughts. Why bother?... I fully agree you cannot repeat not only a happening but anything, nothing can be repeated.

What, then, does repetition mean in relation to performance? How does something happen in accordance with a specific script or score? How important is the text of the script, its interpretation, or the reading out loud of it in the process of repetition? If we assume that we are in fact creating a completely new situation and a new meaning, what rules and parameters should be adopted so that the performance can be reproduced? If what we engage in is indeed repetition, is the repetition identical to the original? What possible changes or unforeseen elements

exist that could alter the performance? Would a change of context, such as leaving the theatre or the museum space for public space or vice versa radically change the nature of the repetition?

One of the concepts of repetition that interest García is the one found in psychoanalysis — as elucidated by Freud in his text ‘Remembering, Repeating and Working-Through’ (1914); another is the idea of remembering, recreation and repetition in relation to history and the idea of circularity of time. The principle of repetition appears in one of García’s most important projects, *Segunda Vez / Second Time Around* (2018), a film focused on the Argentinian artist Oscar Masotta. A large part of that film consists of the documentary filming of three of Masotta’s Happenings from the 1960s with no other documentation than the texts written by him after the events. A couple of years later, some original images surfaced, uncannily similar to the images of García’s film.

Exhibited works:

Segunda Vez / Second Time Around, 2018
Film

Performance works:

See Part 2: Performances and activities

Other key ideas:

Oscar Masotta (p. 17)
Rehearsal (p. 19)

In the early 1980s, philosopher Gilles Deleuze and psychoanalyst Félix Guattari, introduced the concept of ‘rhizome’ — in biology, the name for a horizontal subterranean plant stem — as a model of thought within philosophy. A rhizome is a kind of network that has no beginning, no middle and no end — and of which all its parts are connected. Another important feature of the rhizome is its heterogeneity. In this way, a rhizome is a connection without cohesion. Rhizomes are always developing. Deleuze and Guattari use the concept as an alternative to what they call Western ‘tree thinking’: a way of thinking that is hierarchical and goal-oriented, always looking for roots, causes. They oppose the intentionally thinking human being to a thinking that arises from intuition.

Dora García’s practice, in which all works seem to be connected and flow into each other, can be seen as a rhizome. Her projects — which are based on reading, wonder and intuition — are conceived as ‘works in progress’. Dora García approaches reality as changing and permanently in the making, rather than as fixed and susceptible. In this way, she always tries to connect with what goes against the generally accepted cultural norms, with what questions structures and often takes place on the margins of society.

A rhizome has no beginning or end; it is always in the middle, between things, interbeing, intermezzo.

GILLES DELEUZE & FÉLIX GUATTARI,
A Thousand Plateaus: Capitalism and Schizophrenia (1987 [1980])

Exhibited works:

Jacques Lacan Wallpaper, 2013
Flexography on wallpaper
ALP (Anna Livia Plurabelle)
Mad Marginal Charts Series, 2014
Pencil on wallpaper

Other key ideas:

Borders (p. 7)

The Situationist International — the Situationists for short — was an international Marxist-oriented, artistic-political movement that in the 1960s strove to immerse society in a state of permanent revolution, also by organising art Happenings. Co-founder Guy Debord defines ‘situation’ as simultaneously unique and repeatable. A situation is constructed, but at the same time it is also open, to allow the unpredictable. Debord’s concept of situation lends itself well to discussing an important artistic strategy in the work of Dora García.

Since the beginning of her practice, García has focused on creating performances that are always performed by others (a.k.a. delegated performance). They are often based on reading or rereading (or reading aloud) texts by authors such as James Joyce, Jacques Lacan, Robert Walser or Antonin Artaud. The texts are brought into the actual moment and place by actors, amateurs or the audience itself. The artist creates a situation (a place, circumstances, a context) where both scripted and unexpected events can happen. With this interplay between situation and construction, García questions the borders between reality and fiction, life and art, thereby also questioning the traditional relationships between artist, work of art and spectator.

Exhibited works:

Dismembered (hand with coin), 2022
Drawing pad, drawing, golden coin
The Locked Room, 2002
Installation, vinyl text on wall
The Romeos, 2008
Poster and performance

Performance works

See Part 2: Performances and Activities

Other key ideas:

Jacques Lacan (p. 13)
James Joyce (p. 15)
Metafiction (p. 16)

The Plague is an important book by Algerian-born, French author Albert Camus, published in 1947, telling the story of an epidemic in the Algerian town of Oran. The story uses as a model the cholera outbreak that killed a large proportion of Oran’s population in 1849. Later in the novel we manage to identify the narrator as Dr Bernard Rieux. As we see through his eyes the thousands of victims taken by the plague, and how the dead surpass the living in number, the suspicion that the plague stands for something else becomes clear, especially at the very end of the novel:

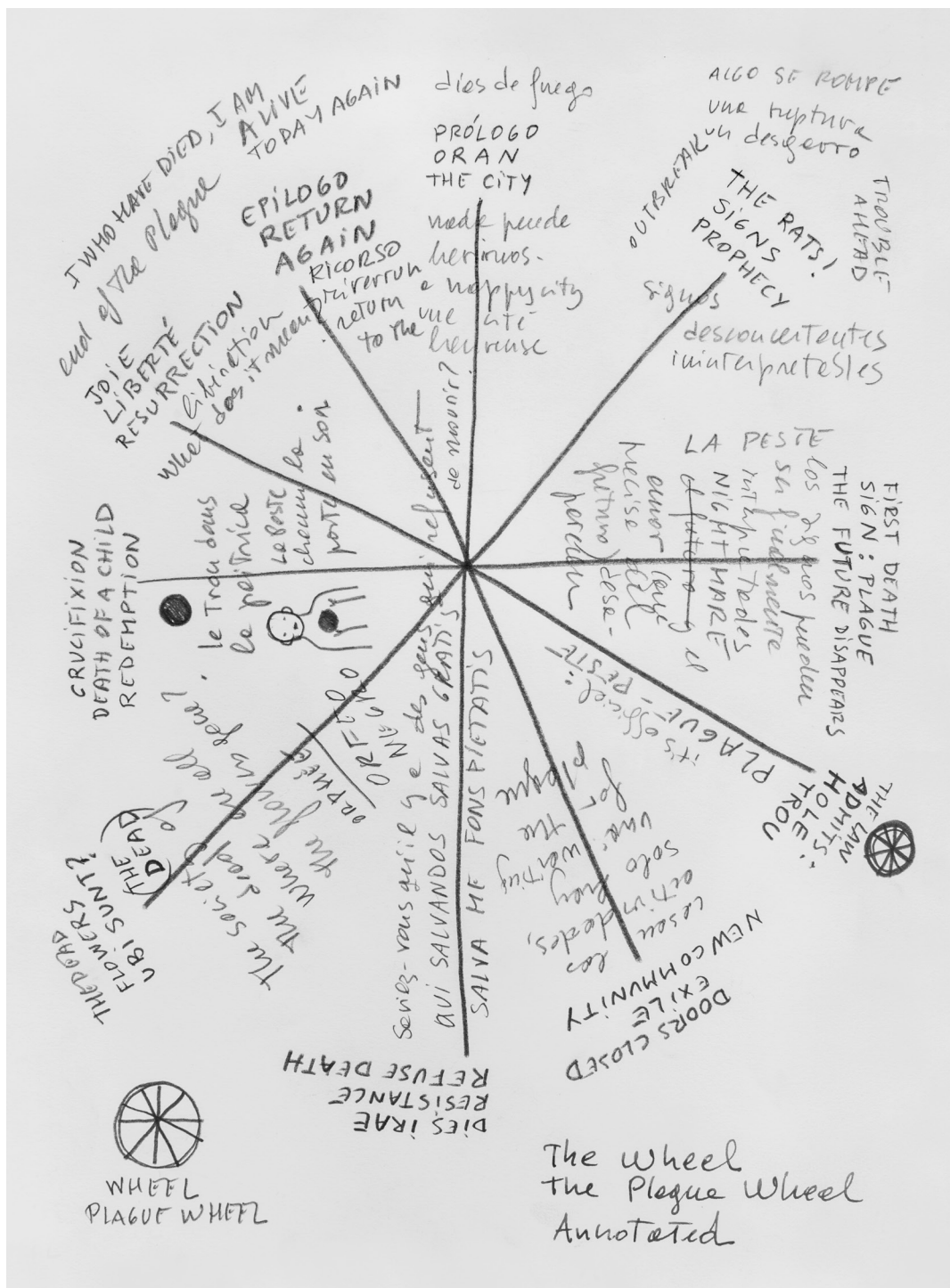
And, indeed, as he listened to the cries of joy rising from the town, Rieux remembered that such joy is always imperilled. He knew what those jubilant crowds did not know but could have learned from books: that the plague bacillus never dies or disappears for good; that it can lie dormant for years and years in furniture and linen chests; that it bides its time in bedrooms, cellars, trunks, and bookshelves; and that perhaps the day would come when, for the bane and the enlightening of men, it would rouse up its rats again and send them forth to die in a happy city.

It becomes particularly clear that the plague is a metaphor for fascism, and that Camus is warning us, in 1947, that the victory over fascism in the Second World

War is not permanent, and that it has to be fought again and again. It is, however, very surprising that in this novel that has the city of Oran as a protagonist, the word Arab is only mentioned twice, and there are no Algerian characters, only French. This is due to the fact that French anti-fascism could co-exist with a strong colonialism: as found in the ‘mission civilisatrice’ that Edward W Said mentions in his study of Camus, in his book *Culture and Imperialism* from 1993. Dora García has worked with the text by Camus and with the libretto of the Catalan composer Roberto Gerhard of the same name, *The Plague, Cantata for Narrator and Orchestra* from 1965 to produce the installation *The Plague* (2018) and the performance *The Drawing on the Floor* (2018), in which she ponders on the contradictions of Camus’ book and the possibility that Gerhard’s 10-episode structure can be used as a cyclical model of epidemics. All this was developed right before COVID-19 made epidemics terrifyingly present.

Exhibited works:

The Plague, 2018
Photographs, handwritten cards, books, drawing on the floor, drawings on wallpapers
Mad Marginal Charts, notes on The Plague 1-10, 2018
Pencil on paper
The Plague Annotated, 2018
Graphite and pencil on paper laid down on canvas
The Drawing on the Floor: A Monologue, 2018
Performance



Performances and Activities

As part of the exhibition *She Has Many Names*, M HKA offers a unique performance, screening and activity programme, including a philosophical café, reading sessions and guided tours by experts.

More information about the full programme on www.muhka.be

Interview with Dora García on performance

This is a fragment of the conversation 'Nothing Can Be Repeated' between curator Joanna Zielińska and artist Dora García, that started as a discussion within the workshop 'Collecting the Ephemeral: The Legal Perspective', a research project at the Lucerne School of Art & Design. The full interview will be published in May 2023 as part of the book *Inserts in Real Time: Dora García Performance Work 2000–2023*, co-published by M HKA and K. Verlag (Berlin).

Joanna Zielińska: You realized one of your first performances when you lived in Brussels. What was the connection between your early works and your performances?

Dora García: I started my work as an artist doing sculpture, then sculpture became performance, and then film. Performance began at the point I realized I did not need to perform myself, and that the performance did not need an audience or at least not a called up audience. I have always done delegated performance and durational performance (even before those terms appeared). Since my performances did not have a public, at least in the conventional sense of the word, the issue of how to communicate these performances was immediately raised—and

so the narrative of performance became central, feeding back into the type of performance itself, and this narrative of performance often adopted the form of video performance, video performance of the surveillance-camera type.

JZ Performance work is changing the experience of the exhibition space. I like the idea of space that is in a state of constant transformation. How does this dynamic influence your own practice? How has a performative approach changed your way of working and the way you see an artwork as something that's in progress?

DG Well, I could say that I started working with performance as a sort of revolt against the idea of the white cube: white cube art had to be understood by everybody independently of their background, independently of their class, gender, race (that's also not an accurate word but, you know what I mean): independent of the intersectional frameworks that shape who you are; and, as something that didn't change with time; and, as something that was somehow abstracted from the real world, so that once you enter the museum it's as though the real world is suspended, and then when you go back into the street... there was all this absurd talk of

taking art to the streets, etcetera. This is absurd because the truth is that reality doesn't stop at the museum door and there are very heavy, real conflicts inside the museum concerning everyday reality: concerning class, and concerning labor situations, and concerning money, etcetera. And everyone who comes into the museum is different, everyone sees a different play, a different artwork, depending on where they come from. It was very clear that by the way museums were organized, they addressed a very specific segment of the population and they were leaving out a lot of the population. Therefore, I started to do performance as a response to this, indicating that actually, what is interesting is everything that happens around, despite, and because of the white cube situation, everything that breaks the white cube situation. Proxy is exactly that: bringing the idea of duration and gender into the white cube.

In considering the performances, sometimes come very close to installation, to permanent or frozen situations, tableaux, or images. And sometimes they come very close to street theater. There is a wide variety of situations that have to do with this notion that nothing is permanent, that everything changes, and almost in Marxist terms, that everything is subject to history and to the conditions of materialism.

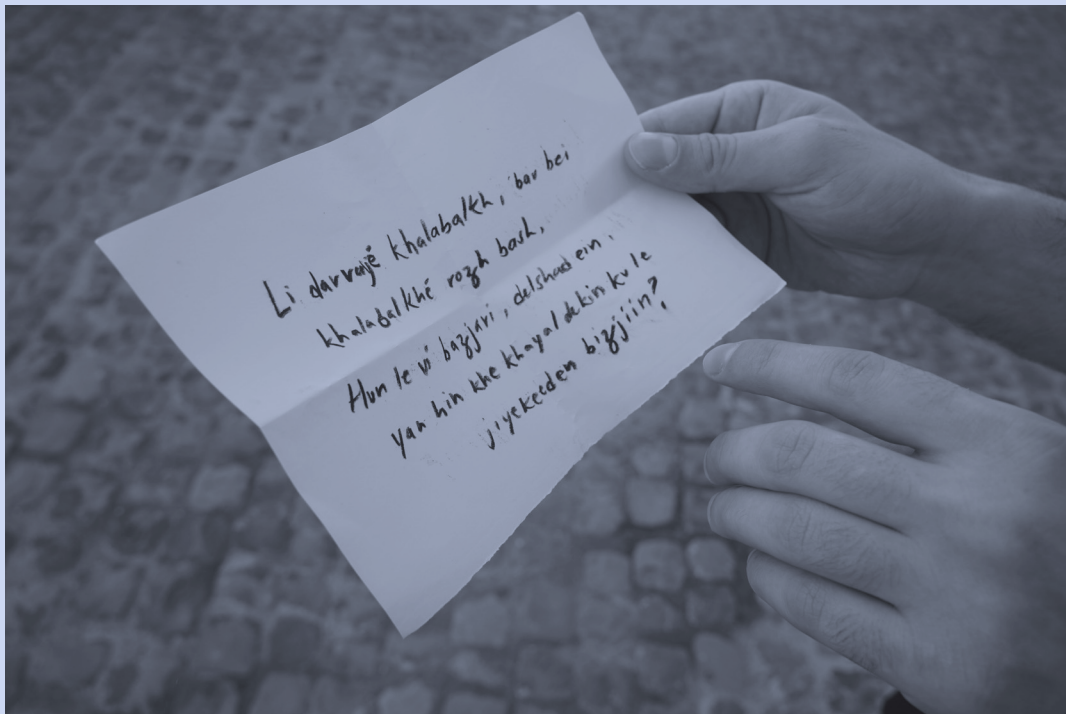
JZ In that sense, your work is very complex. Making films is connected to performance work, the same as using printed matter and drawing. All these elements are linked through the idea of the performative gesture. For me, performance

has the potential: of creating different kind of spaces inside the white cube spaces where bodies are choreographed in different ways and, sometimes, they might be taken out of their comfort zones. Do you believe in the transformative potential of performance?

DG I don't think performance in general has transformative power. Some performances do and some others don't. What does that mean? Let's say live events that happen in an art institutional frame (or outside of it, or around it), having as important identity marks the notions of presence and duration, we use that to define performance. Of course, performance questions these very things, like for instance the notion of duration: what is it to be present inside/outside/around an institution? Also, the question of "address" is very important: to whom are you talking, to whom are you addressing yourself, and by whom do you want to be seen? This is already changing something. But it's not going to change the art system, performance per se, in the sense that it can stay very much within the limits of this system: it starts now, it ends then, this is the person who is performing, you are safe as a visitor if you don't get too close. The fourth wall can be very much present in a visual arts institution.

So, I would say that, of course, performance has the capacity to put many things into question. It's probably more flexible than other formats—but you need the will to transform the institution. It's not enough to have the format, you need the will to transform the institution. And, in what sense do you want

to transform the institution? I believe performance has changed institutions, for instance, the notion of the situated museum, which we are discussing now as a confrontation with the classical museum. This is Manolo Borja Villed's classification of museums: the corporate museum, the classical museum, and then the situated museum. I think this notion of the situated museum has a lot to do with performance. And when I say performance, it also has a lot to do with the notion of audience and how you deal with the territory you're in. It has to do with duration, as something you present one time as a sort of spectacle or show. But it's really dealing with a specific situation of that institution, of the specific community in which that institution operates, and the specific publics: not only public as spectators but the public in the sense of being public, that this institution has to do with. I would establish that they certainly align; performance as I understand it cannot be presented identically in different places, cannot be generic, cannot rely on universal understandings; it has to work its way through the specific circumstances of the place where it is presented, taking very much into account the political, social, historic situation, and who are the people that are bound to engage with the performance.



The Messenger, 2002. Performer: Nick von Kleist. Photo: Dora García
Photographed at the MNCARS, Madrid (above), and Mattatoio, Rome (below)



O interrogatório de uma mulher, 2016. Performance and floor drawing, Teatro Oficina São Paulo.
Performer: Carlota Joaquina. Photo: Dora García



Two Planets Have Been Colliding for Thousands of Years, 2017. Performance and floor drawing, La Verrière, Brussels. Performers: Leen Van Dommelen and Erica Schipa. Photo: Isabelle Arthuis



Performance Programme

This part focuses on the performances activated during the course of the exhibition from Wednesday to Sunday.

For a detailed monthly programme check www.muhka.be

Black Veil

After a short story by Nathaniel Hawthorne:

‘Elizabeth, I will,’ said he, ‘so far as my vow may suffer me. Know, then, this veil is a type and a symbol, and I am bound to wear it ever, both in light and darkness, in solitude and before the gaze of multitudes, and as with strangers, so with my familiar friends. No mortal eye will see it withdrawn. This dismal shade must separate me from the world: even you, Elizabeth, can never come behind it!’

NATHANIEL HAWTHORNE,
‘The Minister’s black veil’ (1836)

The performer/s cover their faces with a black veil, this gesture adapting to different contexts and circumstances. For the exhibition in M HKA, the performers will cover their faces with a black veil on the following dates, as a gesture of mourning commemorating certain regrettable historical events:

February 11, Islamic Revolution Day (observed on 11 February) marks the victory of the Islamic Revolution or Iranian Revolution in 1979. Also, in 1916, Emma Goldman was arrested for lecturing on birth control.

March 11, the 2004 Madrid train bombings were a series of coordinated, nearly simultaneous bombings against the Cercanías commuter train system

of Madrid, Spain, on the morning of 11 March 2004 — three days before Spain’s general elections. The explosions killed 193 people and injured around 2,000.

April 15 1922, the Titanic sank.

May 13 2012, forty-nine mutilated bodies were found dumped along a highway near Monterrey, Mexico’s third-largest city, according to officials.

Durational performance

Courtesy the artist

First performed in public space in Brussels (2000)

Best Regards from Charles Filch

The work is a spin-off of an important, site-specific and time-specific performance: *The Beggar's Opera*, created by Dora García for Skulptur Projekte Münster 07. For *The Beggar's Opera* in 2007 García worked with three actors who took turns playing Charles Filch, a character of Bertolt Brecht's *The Threepenny Opera*. The actors did not exactly 'play' Charles Filch, but rather 'became' Charles Filch as long as they were in public space, wandering the streets of Münster interacting with citizens and tourists. In *Best Regards from Charles Filch*, Charles comes back from Brecht's opera and from Skulptur Projekte Münster performance to meet his audience once more and tell them about his life away from the limelight, what new adventures have befallen him — because Charles Filch's life continues in the realm of fiction, parallel to the lives of the public in real life.

Performance
Courtesy the artist
First presented at *The Inadequate*, Dora García's project for the Spanish pavilion in 54th Venice Biennale (2011)

Little Object <a>

A performer walks around the space with a closed fist. From time to time, he/she looks intently at one of the visitors, approaches, and opens his/her fist, briefly displaying a golden coin in the palm of his/her hand, which is quickly closed again. Again, from time to time, we can see the performer at a certain distance from everyone, extending the arm, opening the hand, letting the object shine to everyone who can see it.

Durational performance
Courtesy the artist
First performed in the exhibition *I Know of a Labyrinth Which Is a Single Straight Line*, Mattatoio, Rome (2021)

Real Artists Don't Have Teeth

The piece adopts the format of a lecture with a whiteboard included. Its peculiarity is that the performer(s) experiences 'transformations' and 'gets under the skin' of the toothless artists spoken of in the script, imitating their voices and bodily postures. What the three portrayed artists—Jack Smith, Lenny Bruce and Antonin Artaud—had in common was the lamentable state of their teeth, as well as having 'changed the course' of, respectively, underground cinema, stand-up comedy, theatre, art and psychiatry. These fundamental artists submerge us in another of the great questions: Is art an effective medium for changing reality? Or to put it more exactly: Are artists dangerous for the status quo? The text examines the complexity of issues related to censorship, the involvement of artists with their audience and the meaning of the mainstream and marginality.

Performance
Courtesy Kunsthaus Zürich Collection
First performed at Moderna Museet, Stockholm (2010)

Rehearsal / Retrospective

The performance takes the shape of a rehearsal session. It's engaging and makes the audience part of the same staging. Four different performances (*The Sphinx*, *The Messenger*, *The Artist Without Works* and *Prayers*) are presented simultaneously, under the guidance of a director, one of the performers, who, like an orchestra conductor, gives orders, instructs, ask to repeat if not satisfied, and validates the actions of the other protagonists. *Rehearsal/Retrospective* permeates the space with a disorienting feeling, blurring the boundary between reality and fiction. Instinct immediately leads us to wonder if what we are observing is part of the programme. A short circuit that feeds the desire to be overwhelmed by the compulsive whirlwind of actions.

Performance
Courtesy the artist
First performed at Théâtre National de Chaillot, commissioned by CNAP (2009)

Révolution

In the space there is a chair with a large piece of folded paper. A performer arrives, takes the folded paper, and proceeds to unfold it, carefully, as it is fragile. The folded paper is divided into three parts and the performer must make them match carefully, finally displaying a very big sign extended on the floor where one can read: 'Révolution, tiens ta promesse!' (Revolution, fulfill your promise!). Once the poster is perfectly unfolded and readable on the floor, the performer sits on the chair or walks around the poster, 'guarding' it, keeping it safe, like a sentinel.

The sentence 'Revolution, fulfill, your promise!' is completed with the sentence "Emancipate women" and it was shown by feminist activist Margarita Robles de Mendoza in 1936 at the Plaza del Zócalo, Mexico City.

Performance, chair, folded poster
Courtesy the artist
Performed for the first time in the exhibition
Tout dans le cabinet mental, Le Crédac,
Ivry-sur-Seine (2022)

The Artist Without Works – A Guided Tour around Nothing

The performance is exactly what the title says: it is a guided tour around the work of an artist who does not produce any works. The monologue was written by García in 2009. Its starting point was her reading of Jean-Yves Jouannais' book: *Artistes sans oeuvres: I would prefer not to* (1997), where an answer is sought to an impossible question: How to perform the radical artistic act par excellence, producing nothing, and remain at the same time within the artistic practice? The monologue is structured like a guided tour in five stops, the last one being the same as the first.

Performance
Courtesy Elizabeth and Yves Monlibert
Language: English and Dutch
First performed at Fondation Ricard, Paris (2009)

The Drawing on the Floor: A Monologue

This monologue guides the spectator through the dangerous implications of a contemporary reading of Albert Camus' *The Plague*. As he performs, the actor points repeatedly to different parts of a drawing on the floor representing the structure of the text and perhaps of life itself. The performance is part of the installation *The Plague* presented as part of the exhibition at M HKA.

Performance
Courtesy the artist
First performed at ProjecteSD, Barcelona (2018)

The Labyrinth of Female Freedom

Inside a white chalk circle on the floor, a performer reads poems written by female poets, modulating her voice between public proclamation to private whisper. The decision of the performer about the volume of her voice determines the space occupied by the performance. The number of poetry books by female poets grows in each performance iteration, always including books in the languages spoken there where the performance is shown.

Durational performance, drawing, poetry books
Courtesy the artist
First performed at the exhibition *Love with Obstacles*, Rose Art Museum, Waltham (2020)

The Messenger

A messenger must deliver a message of vital importance. But the messenger neither identifies nor understands the language in which the message is written. The performer, with a handwritten copy of the message, tries to find among the visitors of the museum someone who understands the message or who at least has some leads about the language and the meaning of the message.

Durational performance
Courtesy the artist
First performed in Brussels (2002)

The Romeos

The poster on the wall with the looks of a fashion ad or a boy band album cover is part of a work titled *The Romeos*. The photographed men (maybe not only them) are the Romeos described in the text of the poster. Photographed in M HKA exclusively for the exhibition, you, as a visitor of the museum, may encounter some of the men in the poster. You may encounter one or two of them, have a kind and amusing chat, perhaps casually exchange some information on the exhibition or about yourselves, and who knows, maybe start a friendship. The title of this performance was inspired by a Cold War strategy designed by East German spymaster Markus Wolf. The similarities between the performance and the Cold War strategy are not only the name but also the possibility to activate real affection among strangers. Would you still believe in these affects if you were aware that they are somehow negotiated and scripted? *The Romeos* proves that it is possible to generate authentic care and fondness even if the other person in the relationship has entered it as part of a contract or as a job.

Courtesy the artist
First presented at Frieze Art Fair, London (2008)

The Sphinx

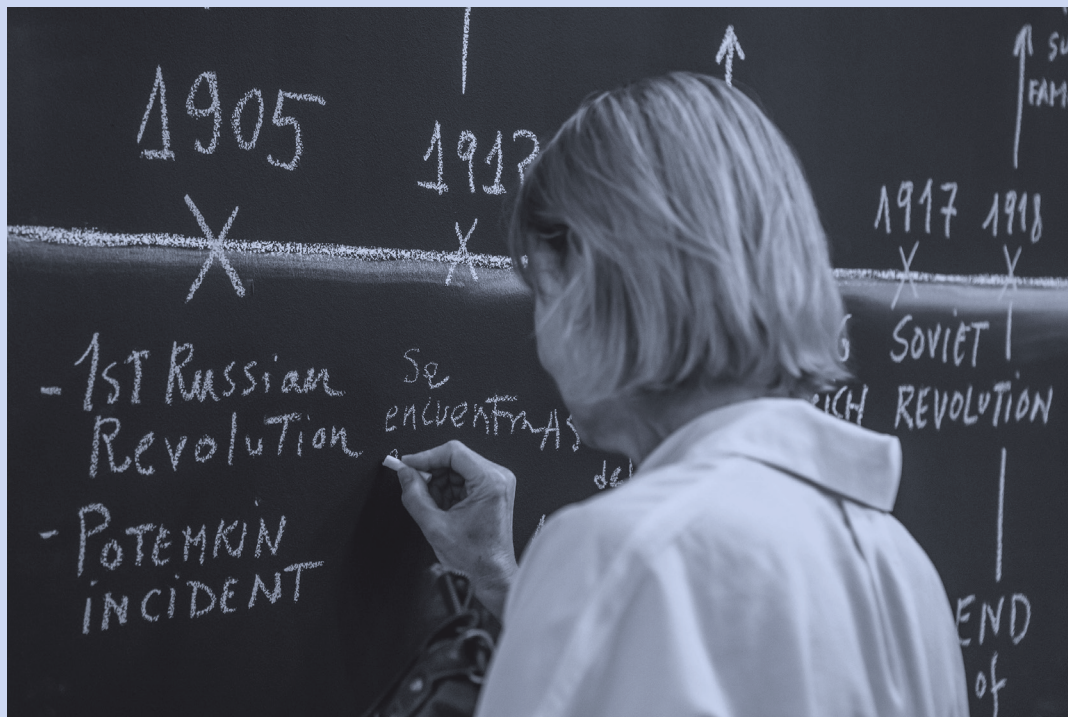
A performer selects a visitor (seemingly ignoring all the others) and proposes a game involving answering a set of questions with either a 'yes' or a 'no'. If the answer is correct the next question is asked, but if the answer is incorrect the game ends. Only the sphinx knows the answers; and how she decides whether an answer is correct or not remains an enigma. The idea of the work refers to Greek mythology, where the mythical and merciless Sphinx (a hybrid of a woman, a lion and a bird) kills and eats those who cannot answer its riddle.

Durational performance
Courtesy the artist
Language: English and Dutch
Presented for the first time in the exhibition *Luz Intolerable* at Patio Herreriano, Valladolid (2005)

Two Planets Have Been Colliding for Thousands of Years

Two performers face each other, their gazes permanently interlocked. Each is positioned inside one of two non-concentric circles painted directly on the floor. As one performer moves, the other must alter their position to maintain a constant distance, following the performance instructions. But the circles are not concentric and the distance cannot be kept the same, so at some point the performers must start over, in an endless game of continual negotiation.

Durational performance and floor drawing
Courtesy Kerenidis Pepe Collection, Paris
First performed at La Verrière, Brussels (2017)



The Bug, 2022. Centreo Cultural Conde Duque. Performer: Krööt Juurak. Photo: Estudio Perplejo for El Amor



Little object <a>, 2021. Performer: Francisco Rolo. Photo: Vasco Stocker de Vilhena for Rialto6, Lisbon



The Labyrinth of Female Freedom, 2020. Rose Art Museum, Brandeis University, Waltham, US.
Photo: Carlie Febo



Amor Rojo, 2023. Film still, 90 min.

Mediation Programme

Special Guided Tours

On selected Saturdays we organise four special guided tours in the exhibition space. Invited experts focus on specific aspects of Dora García's practice. Guided tours by: Dora García, Persis Bekkering, Bojana Cvejić, and Aaron Schuster.

Philosophical café

On two Thursday evenings, we organise a philosophical café. In collaboration with the organization filozoo. Each time, we bring together a philosopher, a special guest and a theme for a wide audience.

Reading together

On the selected Sundays during the exhibition M HKA and Bond Zonder Naam are organising Reading Together: enjoying stories, fragments and poems from the broad range of world literature in a small group.

Guided tours

For those who would like to know more, our team of professional guides is ready to guide you through the exhibition. Guided tours are possible in Dutch, English, French and German. Reservations can be made via: reservatie@muhka.be.

Walk & Talk

Individual visitors can take part in a Walk & Talk on Sundays between 2 and 3pm. This tour is free of charge if you have a valid admission ticket. You don't need to make a reservation.

Salon

You can visit the Salon on the first floor for creative assignments accompanying the exhibition. On Sunday afternoon, between 2 and 4pm, a host or hostess will receive you at the Salon. No reservation required: with a valid admission ticket, all activities are free.

ensembles.org

On ensembles.org you find a wealth of information about the exhibited works.

Film Programme

De Cinema programme

As part of the exhibition, DE CINEMA is programming several films from Dora García's oeuvre directly connected to the works presented in M HKA and expanding the themes of the project.

Love with Obstacles (2020)

Followed by a Q&A with Dora García.

Sunday February 5, 17:15

The Joycean Society (2013)

With the participation of the Antwerp

James Joyce Center

Sunday March 5, 17:15

DOUBLE BILL:

El Helicóptero (2016)

La Eterna (2017)

Sunday April 2, 17:15

Segunda vez (2017)

With a talk by Gerardo Salinas (KVS)

Sunday May 7, 17:15

Publication

Further reading

Dora García's exhibition is accompanied by the book *Inserts in Real Time: Dora García Performance Work 2000–2023*, co-published by M HKA and K. Verlag (Berlin) in May 2023. It constitutes an overview of the artist's performance-based works and gestures, as well as a new reading of some of her artworks through the lens of political engagement, feminism, and queer theory.

COLOPHON

Artist

Dora García

Performers

Peter Aers
Simon Asencio
Samuel Baidoo
Persis Bekkering
Thomas Birzan
James Borniche
Geoffrey Carey
Lyn Diniz
Leen Van Dommelen
Marlene Fantoni
Charles Filch
Andrea Zavala Folache
Adriano Wilfert Jensen
Mate Jonjic
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Danny Kortleven
Andrés Manuel Zarate Garay
Riyadh Shakir
Lutgarde Van Renterghem
Anna Vanthienen
and all M HKA hosts and guides

Mediation

Piet Van Hecke

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Dora García
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Ekaterina Vorontsova
Joanna Zielińska

Ensembles.org

Ekaterina Vorontsova

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The boy who plays the harp,
the girl who weaves her wreath,
two girls crouched in the forest,
a small distant fire in the distant field.
I see everything, I retain everything,
I forget nothing, I cherish it in my heart,
just one thing I never know
and cannot even remember any more.
I do not ask for wisdom or strength,
no, just let me warm myself by the fire!
I feel cold... Winged or wingless
no joyful god visits me.

2013