

## THE NOTEBOOK

DORA GARCÍA

Once, a friend, Guillaume Désanges, told me that, in the exhibitions of my work, one could only see a very small part of the thought processes that linked the exhibited pieces together, and that there should be a way to present—as honestly as possible—all the connections, side alleys, forks in the road, roads not taken, repeated names, repeated figures, fleeting mentions, tentative suggestions, ideas *en passant* . . . that there should be a way to present these ideas and the transitions between ideas without being hermetic, pedantic, or overwhelming. The answer to this, I thought, was in my notebooks. I don't really make drawings or sketches, but I do try to relate and name “honestly”—that is, for myself—all the elements of an ever-expanding network of ideas that eventually become my artistic practice. I am able to go back to these notebooks and trace the genesis of an idea, and I believe that others could too. The following pages are a way to present content by using mostly diagrams, graphics, and image patterns—and this comes, I believe, very close to the way I think.

## POSTSCRIPT

Art production is often accused by neoliberalism of being elitist, and at the same time of living on subsidies. These paradoxes are frequent in the neoliberalist idea of culture; for instance, neoliberalism often characterizes the left at the same time as being “gauche caviar” (so, rich) and as being unable to make a living. At the same time, neoliberalism and capitalist predecessors are very comfortable with the idea of art as a luxury product or a prestige token for those who can pay for it, and in this order of things, the educational and the pedagogic in art have no place. Therefore, it is only logical that in this order of things, the educational is equated with a low-quality product. But in the context of crisis—that is, now—we are happy to remember and celebrate the tradition of pedagogy in art, which is inextricably linked to the left ideal of a society of equals. In a society of equals, everyone has a right to culture. The right to culture is the right to both produce and receive culture, which are as closely linked to each other as writing and reading. What is at stake is not whether art should or should not be pedagogical (I am afraid art is quite indifferent to such “should”s and “shouldn’t”s) but the possibilities for constructing a society where learning is a pleasure and where this pleasure is within everyone’s reach.

“The teacher is of course an artist, but being an artist does not mean that he or she can make the profile, can shape the students. What the educator does in teaching is to make it possible for the students to become themselves.”

— PAULO FREIRE, *WE MAKE THE ROAD BY WALKING: CONVERSATIONS ON EDUCATION AND SOCIAL CHANGE*





WE enter the twenty-first century with less hope than our ancestors at the edge of the Twentieth.

→ This historical change is INEVITABLY AFFECTED FEMINISM → it showed the idea of emancipation projected INTO THE FUTURE.

GLOBAL REVOLUTION ⇒ ACROSS ⇒ CLASS EXPLOITATION ⇒ FEMINISM →

COMMUNISM  
FEMINISM

⇒ GENDER RELATIONS  
↑  
THAT HAD TO BE  
RECONFIGURED  
&  
RESET

↓  
A SOCIETY OF CLASS  
EQUALS  
- GENDER

KINSHIP

SEXUAL DIVISION OF LABOR

PUBLIC / PRIVATE

COMPLETELY

RECONFIGURED

The fall of feminist utopias  
engendered a variety of  
repressive academic identities pol.

SOVIET REVOLUTION ALSO MEANT SEXUAL REVOLUTION

NO REVOLUTION WITHOUT SEXUAL REVOLUTION

COLLAPSE

Communist

Feminist  
struggles

LESS & MELANCHOLIA → appropriation of  
feminism by liberal democracy -  
LEAN IN <sup>everything</sup>  
SHOTL YL SANDBERG <sup>was ?</sup>  
THE SAGA OF BUSINESS-WOMEN

Revolution does not mean any more "rejection"

CUT  
WOUND  
RUPTURE

A RADICAL CUT  
IN THE  
TEXTURE  
OF  
REALITY

1789

but RUPTURE  
WOUND  
1917  
CATASTROPHE

1968

Science Fiction

1871



The post seems the landscape on the page  
 by Benjamin's ANGER OF HISTORY - A FIELD  
 OF RUINS INCESSANTLY ACCUMULATING IDWARDS  
 THE SKIES <sup>STAYS THE COMING</sup>  
 TRUITFUL <sup>IN THE</sup> <sup>WINDS</sup> <sup>OF</sup> <sup>THE</sup> <sup>SKIES</sup>  
 MEMORY GRASPS THE REVOLUTION <sup>FORWARD</sup>  
 A MORE CONVENT SUBSTITUTION  
 THE LANDSCAPE OF SORROW  
 COMMUNISM - ANTIFASCISM SUBSTITUTED BY  
 RETARATION & REMEMBRANCE - EUROPE  
 is built over the holocaust, the page  
 of western memory SPECTERS  
 SPECTRES ALWAYS  
 RETURN - They have  
 POSTHUMOUS EXISTENCE  
 MOURNING & MILITANCY  
 PSYCHOANALYSIS -  
 A MILITARY COMING  
 FROM MOURNING

HAVEN'T  
 THE TRANSFORMATIVE EFFECT  
 OF LOSS



The culture of Defeat  
The history of the  
victorious - The stories  
of the vanquished.

A HUGE GALLERY OF PAIN  
SORROW  
SOUTH AMERICA  
LATINO AMERICA

MADNESS & BIRANCHOLY  
THE GREAT FEDERATION OF SORROWS

THE INFINITE LOSS  
COLONIZATION: THE GREAT LOSS

la grande fédération des douleurs  
I SHALL NOT COMPROMISE  
I SHALL NOT NEGOTIATE  
I SHALL NOT ADAPT

TELOS  
Meticulously = refusal  
I SHALL NOT  
ADAPT!  
Refusal of any  
compromise  
with dominion

Remembering the future  
OF FLOURISHING  
ART IS A VISION OF  
THE FUTURE

TRAD: MOVING & MANAGING

Meticulous people:  
They enjoy their pain

ART IS A VISION OF THE FUTURE, NOT AS PROSPECT, NOT AS PROJECTION, BUT AS MEMORY. → CREATING THE IMAGINATION OF GENERATIONS

Infer, remember what you said  
"civilization belongs to the whites"  
but what civilization,  
AND TILL WHEN?

GERTHARD

I HAD TO BURN

LITERATURE AND REVOLUTION

PEDAGOGICAL MISSION

COURBOT TROTSKY

MARX

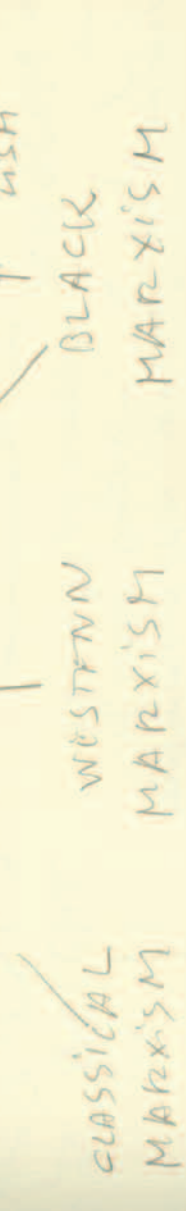
BENJAMIN

IT WAS A PLEASURE TO BURN

Europeans get better & better at killing people  
But people who oppress others can never be free  
Tocqueville: "The Indians occupied the American  
continent without possessing it"

Marxists (Kollontai) ignored for decades the  
Mexican revolution → Glass, but ~~idea?~~  
Fanon describes Nazism as "The whole of Europe

Transformed into a veritable colony" → HOUKIA  
BOUTE DJA: C. L. R. JAMES → <sup>OFFICIAL</sup> MARXISM RECOGNIZED  
SILENT ON COLONIALISM SLAVE LABOUR IS  
THE BASIS OF CAPITALISM



TRAVEL WISSENSCHAFT

SURREALISM  
(I had to burn)

ARONDT

History holds in itself the memory of the vanquished, the recollection of defeat. AND THE PROMISE OF THE FUTURE

BENJAMIN ZAPATA

Position of art is a response to fascism (restriction of politics) and it is inevitably linked with ~~EDUCATION~~ <sup>never buried</sup> ~~EDUCATION~~ <sup>heads</sup>

SCHOLEM

emancipatory dimension of mass culture compensating with democracy the loss of aura

ADORNO

ASIA  
TACIS

of faith in the course of history  
Communism as an act

BRITISH PROLETARIAT vs ANTI-BRITISH

BRECHT



Rescuing the past does not mean to reappropriate  
or repeat what has occurred and vanished;  
rather, it means TO CHANGE THE PRESENT  
Reawakening the past is to reweave the dead  
Reenacting the dead is a political task.  
To articulate the past historically is to seize hold  
of a memory "as it flashes up at a moment of  
danger"

NOW TIME  
GET BETT

PROGRESS IS A DANGEROUS MYTH  
FACISM IS THE OUTCOME AND THE  
FACE OF CIVILIZATION

The sudden  
interruption of

the past

into the

present

breaking of the

continuity of

a purely chronological  
space-time

TO READ IS TO WRITE  
TO WRITE IS TO READ

EVEN IF ONE IS INITIALLY HAKEDET THAN THE OTHER  
is fact, when I work, I study. STUDY IS THE BEST  
definition my day-to-day practice might have.

Sept 26 - first edition of letters of disaffection

- Kollontai
- Luxemburg
- Zetkin
- Annedt
- Dood

CRISIS CRISIS  
CRISIS CRISIS  
ARTE DIVIDIDO  
ARTE SITUADO

INTELLECTUAL ESPECIFICO  
BIEN  
UNA PRÁCTICA  
ARTÍSTICA QUE  
PROMUEVE EL  
APRENDIZAJE  
EN COMÚN

Moyné D. The Politics of Reading

The second death is not women dying for  
each other, but women dying of being  
Women (A. Bogov - undying)  $\Delta$

Es revelador el interés de la ESTADÍSTICA de Temporalidad  
por la pedagogía y por el denominado "arte otia"

LA CULTURA  
LOCO  
ELEMENTO  
LIBERACIÓN  
OPACIDAD DE LA  
OBRERA - PEDAGOGA  
NUESTRO  
COMUNICATO



Se puede decir explicación. Se puede decir explícito modo.

LA TRAMATA NORMA  
LOS POLICIALES DE  
PRE-IGNIFICAR  
DIRECTOR DE LOS TRATOS

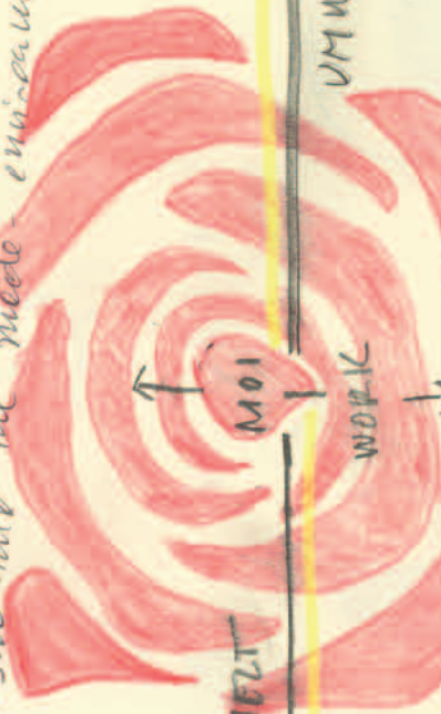
EL SER HUMANO ES UN ANIMAL POLÍTICO  
TO HAVE ES UN ANIMAL POLÍTICO





THE IMAGINARY, IS THE MEANS TO imagine the world otherwise.

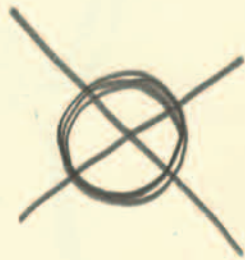
work becomes the fundamental means of extending  
The organism into the mede-environment.



It hurts to work. Thus, the wholly passive and acute  
suffering of physical pain becomes the self-regulated and  
modest suffering of work. Work is, then, a diminution of pain.



DREAM



THE DREAM



MOON



RETURN & FALL

BRADBURY  
FAHRENHEIT  
451

HUXLEY  
BRAVE  
NEW  
WORLD

NOLAN  
LOGAN'S  
RUN

ZAMYATIN  
WE

ORWELL  
1984

# DYSTOPIA

END

ROBOTRY  
SUICIDE  
EXILE

LOSS  
OF  
LOVE

MEMORY

TOTAL

COMPLETE  
SURVEILLANCE

STATE

HYPOCRITICAL

WE  
MAKE THE LAWS

WE  
CAN BREAK  
THEM

STATE -  
CONTROLLED

-SEX

NO  
ROMANCE

