

Somewhere, two planets have been colliding for thousands of years (The Thinker as Poet)

Dora García, Manuel Asín, Andrea Valdes entretien tradit de l'espagnoi

ANOREXIA VALDES Talking about what a person likes is always a kind thing to do, but where do you start? A somewhat mundane approach would be to start at the end. Dora, you said that we could perhaps conclude this conversation's interview with a series of aphorisms. Just wonder if aphorisms are the dictionary, which are either created in all seriousness or obviously as jokes. That brings me to the prejudices I have about certain matters. I must have had one about poetry at some time, because even though I put on me guard, which is absurd given that there is poetry in almost everything I value, I feel stupid even talking about it. It is difficult for me to even imagine it. Perhaps it is because I was introduced to poetry later on in life. When I start reading poetry, it always makes me feel like this bewildered pupil with its bottom stuck to a school desk, who one day was asked a very strange question: Why is an address so burdened by its wings? I remember that lesson as if it were yesterday, and that question which seemed to be completely irrelevant to all the rest because I just came out of the blue, from another planet.

MANUEL ASÍN The aphorisms will be excerpts from this conversation. We will come up with them without even being aware of it, would like to have this conversation before designing the exhibition in *The Light Will (La Verrière)* because I would like the exhibition to somewhat be a result of this conversation. The reference to Heidegger in the title of the exhibition is because I started reading Heidegger one year ago, and I am fascinated by him. He was probably the most important philosopher of the 20th century. He was a convicted Nazi and a party member. How is that even possible? The first piece of writing I read of his was a poem, "The Thinker as Poet," or in the original German, *Was der Forstling des Denkers*, which literally means "From the experience of Thought." To Heidegger, to think is to create poetry. I was already captivated by that idea alone. There is another magnificent piece (originating from what is referred to as the late Heidegger's doctrine on language (Sprache, 1972-1972)) in which he used a poem by G. Trakl to explain how language operates in relation to thought, and in which he formulates the famous saying "Language Speaks." Well, this piece in itself is already so intriguing that you cannot stop yourself from reading, or despite him being a Nazi! -you have to read it in spite of everything. This conversation stems from all of that, and from my conviction (also born from my school days) that there is only one art form, and that is poetry, and that all the other forms are just poetry in a different guise.

ANOREXIA VALDES I agree with Dora that we seem to be witnessing the end of something that is having an impact upon all sorts of things, and this is both exciting and disconcerting at the same time. I remember a conversation I once had with an astronomer. He had been studying two planets that had been colliding for thousands of years and remained in collision. One can imagine a sudden impact of the before and after, to action and a reaction, but not something happening over a long period of time and over several lifetimes. MANUEL ASÍN This notion of a prolonged period of time, of trying to view things over extended timescales, is something which I admit, I feel inclined to do at late. I suppose it entails a risk: the risk of the telescope to be more exact: that of presenting pleasant syntheses that distort that which telescopes are endeavouring to unveil when opening up such a vast distance. Even so, it seems to me that, in our era, the risk of the microscope is even greater: the risk of creating distortion through analysis without synthesis. Science has shown us that excessive analysis, including syntheses without synthesis, can lead to major discoveries, but it is also the case in humanistic disciplines: in my view, it matters that require imagination (fear, anger and joy). It would not be all bad to be equipped with a telescope like the one used by André's friend to observe planets in collision. ANOREXIA VALDES I would enable us to think in a more synthetic way, and I would also enable us to think cohesively in both activities (literature and art). That is to say, as part of the same *epistémè*, of the same planetary collision (thus describing what this consists of). Of course, there is no such telescope, but what would be very much like it, would be to view human imagination and its overflows from the longest/furthest possible, which, of course, would always take preference into account, with everything that that involves: thinking without hardly resorting to any documents, being forced to think in a synthetic way. According to Pessoa's question, poetry is an activity that definitely requires reference to prehistory.

MANUEL ASÍN I would like to ask myself, and to ask you, why the discovery of poetry is usually and so often linked to one's childhood years and adolescence. I feel that we could start to look for an answer in certain sayings from the book *Disquiet*, which quote here to see what you think. "I consider a verse to be something intermediate, a transition from music to prose. [...] do believe that in a perfectly civilised world, there would be no other art form but prose [...]. Poetry would always be a tool to acquaint children with future prose; that poetry is definitely something childish, mnemonic, an initial aid." This is a poetic passage, because it goes against the very idea of poetry - of lyrical poetry, because later on there is this ancient meaning of "poetry" as "literature" in general, but then Pessoa refers to verses and lyrical poetry, musical poetry or poetry of musical origin - this idea, I would say, of poetry as the "queen" of literary genres, and by introducing history (the

"transition from verse to prose"), he gives it a dynamic, non-essentialist image. From this dynamic and historical point of view, poetry seems to have been dominating over the last few centuries some of our great poets, such as Pessoa, Swift, Blake clearly, and even much earlier (Leopoldi: "Nihilism is the time of prose."). So that, to use cinematographic phraseology, poetry would currently be fading out or crossing off; if we were to produce a photograph of this sequence, we would no doubt obtain a wonderful image (so many great 19th, 20th and even 21st century poets...), but partially obscured, or blurred by light that does not belong in that sequence: light that is already coming from a different sequence. ANOREXIA VALDES I think that everything is in the twilight. They say that Heidegger's philosophy, or phenomenology, is a seismological philosophy, from an imminent ending or of an impending disaster is a vital condition for poetry or generally for any type of artistic work. This knowledge that you are surviving on a powder keg, the idea of miraculously surviving of an imminent collapse. Likewise, on a more positive note, the collapse and disaster also imply, in the idea of *color time*, that this end will give rise to a new beginning. In any case, I myself am very much aware that we will come to the end with a big bang!

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someone, who, like me, tends to think, despite them selves, that everything started with Frankenstein, this piece of distorted patchworking. Fortunately, I later found gods which you've met and had underlined in Flaubert and widened my horizons.

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of looking down on these antiquities... However, I am simply wondering that the face of something occurring has led to writing, makes any difference whatsoever (even though afterwards, everything has become mixed up).

And I would say that, yes, writing does make a major difference to what we are trying to reflect upon, given that, without even going any further, it leads to prose (but if you think for just one moment, prose is an impossible form in the world of orality, but poetry is not an impossible form in the world of orality, quite to the contrary).

What I mean by "prose" is that without writing, without the sequential accumulation and without the massive stability that writing presupposes, certain forms of educative, argumentative, satirical and typical ways of thinking--are simply not possible and are simply hidden or underdeveloped in thought and in imagination. When they start to develop, it is because there is writing. And that is why, when I am actually doing by telling you that this god I am referring to is the mineral form of what I am telling you, to what I am thinking through its structure, to what am going to say... - not only to the fact that I am doing it with the use of a keyboard would not be possible in a world without writing. (Even though I suppose that this would not be possible either in a world without the crucial survival of orality, of course... because it is evident that what I am thinking, that what I am imagining (Heidegger would say "what I am singing", but sorry I actually sing very out of tune...), is only possible in a mixed up world, a world in which the new lines slide by side with the old, orally with writing; in which "what is the most ancient among ancient things follows us in our thoughts and nevertheless catches up with us" (which is also nicely put).

And I thought, if these neighbouring tree trunks in the Heideggerian temple were not as much poetry and thought but instead orally and writing!

Post scriptum: Anorexia Valdes is in the piece of writing

1. What I think is only possible in a world in which the new lines slide by side with the old, and orally lives side by side with writing.

2. Poetry and thought are to each other like these tree trunks in the temple: basically similar, but also alarmingly unaware of each other.

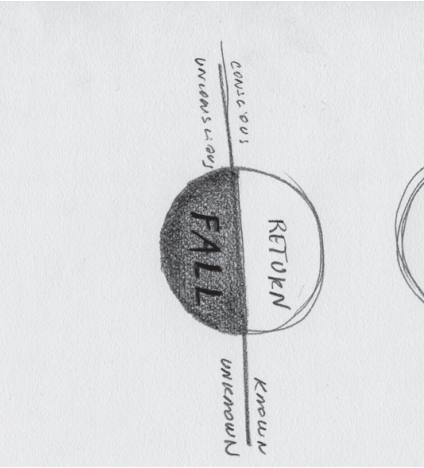
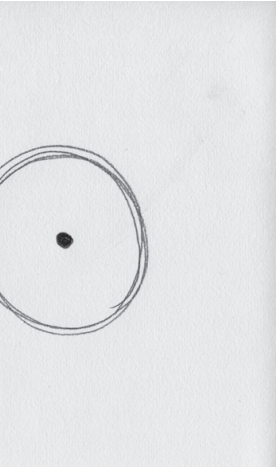
3. Just when the gods had ceased to be, and the Christ had not yet come, there was a unique moment in his life, between Cero and Marcus Aurelius, when man stood alone.

4. Poetry is the primitive language of an historic people.

5. What remains is poetry.

6. They were not planets but galaxies.

7. In the concept of *color time*, the collapse implies that this ending will give rise to a new beginning.



DORA GARCÍA, MANUEL ASÍN Y ANOREXIA VALDES. 2017. POÉSIE BALISTIQUE - SOMEWHERE, TWO PLANETS HAVE BEEN COLLIDING FOR THOUSANDS OF YEARS (THE THINKER AS POET). DRAWING BY ANOREXIA VALDES. 2017. POÉSIE BALISTIQUE - SOMEWHERE, TWO PLANETS HAVE BEEN COLLIDING FOR THOUSANDS OF YEARS (THE THINKER AS POET). DRAWING BY ANOREXIA VALDES. 2017.

DORA GARCÍA

BIOGRAPHIE

Née à Valladolid, vit et travaille à Barcelone.

L'artiste espagnole Dora García utilise un large éventail de médias, qui vont de la performance à l'installation en passant par le texte et le film HD. À travers son art, elle interroge les conditions qui façonnent la rencontre entre l'artiste, l'œuvre et le spectateur, en prêtant une attention particulière aux notions de durée, d'échecs et de lisibilité. Ses œuvres comportent souvent des mises en scène de scénarios improvisés qui sèment le doute quant à la nature fictive ou spontanée d'une situation donnée. Elles définissent des règles de conduite ou recourent à des dispositifs d'enregistrement, pour encadrer les formes de participation consenties et inconscientes du spectateur. Le travail de Dora García explore également le potentiel politique ancré dans les positions marginales, en rendant hommage dans plusieurs œuvres à des personnages excentriques et souvent, antihéroïques. Dora García a participé à DOCUMENTA3 (2002), à la Biennale de Venise (2011, 2013, 2015), à la Biennale de São Paulo (2010), à la Biennale de Sydney (2008), au Stajpur Projekte Münster (2007), à la Biennale d'Istanbul (2003), etc.

BIOGRAPHY

Born in Valladolid, lives and works in Barcelona.

Spanish artist Dora García uses a range of media including performance, HD film, text and installation. Her practice investigates the conditions that shape the encounter between the artist, the artwork and the viewer, focusing more particularly on the notions of duration, access and readability. García's pieces often involve staging unscripted scenarios that elicit doubt as to the fictional or spontaneous nature of a given situation, setting rules of engagement or using recording devices to frame both conscious and unconscious forms of spectator participation. García's work also explores the political potential rooted in marginal positions, paying homage through several works to eccentric and often anti-heroic persons. Dora García has participated in DOCUMENTA3 (2002), Biennale di Venezia (2011, 2013, 2015), Biennial de São Paulo (2010), the Biennale of Sydney (2008), Stajpur Projekte Münster (2007), Istanbul Biennial (2003)...

ANDREA VALDÉS

Andrea Valdés est exhibaire, journaliste et écrivain. Ses articles et entretiens ont été publiés dans *El País*, *La Vanguardia*, *El Estado Menor*, *Los Inrockuptibles*, etc. Elle est également auteure d'une pièce de théâtre, d'un mini-documentaire et deux enquêtes (*La línea sin fin*, *Cósmicos*). Elle collabore fréquemment avec des artistes et des curateurs.

Andrea Valdés is a former librarian, journalist and writer. Her articles and interviews have been published in *El País*, *La Vanguardia*, *El Estado Menor*, *Inrockuptibles*, etc. She has also written a play, a mini-documentary and two investigative surveys (*La línea sin fin*, *Cosmicos*). She often works in collaboration with artists and curators.

MANUEL ASÍN

Manuel Asín (rd, commissaire de la retrospective « Jean-Marie Straub y Danielle Huillet. Hacer la revolución es también volver a colaborar en sus hitos más antiguos y olvidados » (MNCAES-Filmoeca España, 2016), éditeur des écrits de Straub y Huillet (Iremedia, 2010) et directeur de la maison d'édition de livres et DVD Iremedio (2010-2015). Il est aussi réalisateur et producteur de cinéma au Circolo de Bellas Artes de Madrid.

Manuel Asín organizes retrospectives of Jean-Marie Straub y Danielle Huillet. "Hacer la revolución es también volver a colaborar en sus hitos más antiguos y olvidados" (MNCAES-Filmoeca España, 2016), editor of Straub and Huillet's (Iremedia, 2010) and director of the house of books and DVD editing company. He is also a film and programme producer at the Circolo de Bellas Artes [Circle of Fine Arts] of Madrid.

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LE JOURNAL DE LA VERRIÈRE N° 15
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ENTRETIENS ÉCRITS
Jean-Marie Straub y Danielle Huillet, Hacer la revolución es también volver a colaborar en sus hitos más antiguos y olvidados (MNCAES-Filmoeca España, 2016)
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Commissaire de l'exposition, journaliste et écrivain, Andrea Valdés a travaillé pour *El País*, *La Vanguardia*, *El Estado Menor*, *Inrockuptibles*, etc. Elle est également auteure d'une pièce de théâtre, d'un mini-documentaire et deux enquêtes (*La línea sin fin*, *Cósmicos*). Elle collabore fréquemment avec des artistes et des curateurs.
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La Fondation d'entreprise Hermès accompagne collectifs et ceux qui apprennent, maîtrisent, transmettent et exploitent les talents créatifs pour construire le monde d'aujourd'hui et inventer celui de demain.
Elle développe et gère des programmes quaternaires savoir-faire, expériences et Résidence d'artistes pour les arts plastiques, l'immersion pour la photographie, l'animation, la fabrication des savoir-faire et l'Académie des savoir-faire pour la découverte et l'approfondissement des métiers artisanaux. À travers l'« elle soutient également, sur les cinq continents, des organisations qui œuvrent pour la préservation de savoir-faire et de savoir-faire en faveur de la planète et pour que les programmes de développement durable des secteurs de la Fondation d'entreprise Hermès, dans leur diversité, sont dictés par une seule et même conviction: nos gestes nous créent.

The Fondation d'entreprise Hermès supports men and women seeking to learn, perfect, transmit and celebrate the creative skills that shape our lives today and into the future.
The Fondation operates nine major programmes with a combined focus on skills, creativity and transmission: knowledges, visual arts, immersion for photography, animation, manufacture, skills factory and our Skills Academy for the discovery and perfection of artisan trades. It is the Fondation's worldwide programme of support for organisations whose work reflects these central aims. Our knowledge programme enacts a core commitment to the preservation of knowledges and knowledges in favour of the planet and for the benefit of humankind. All Fondation's diverse activities are governed by a single, overarching belief: Our gestures define us.

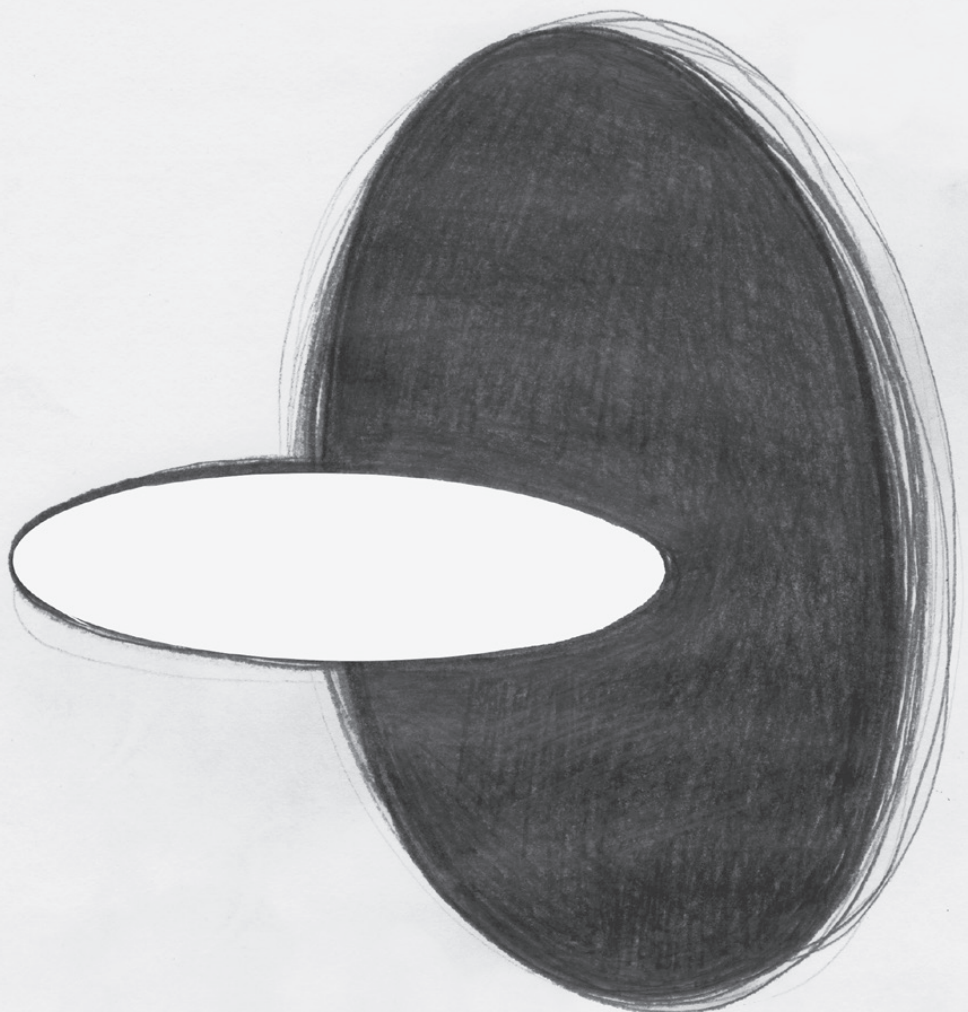


to Burgard à la marquinerie de Beboncourt ©Tadzio

The exhibition of the artists' works (Géométries florides) will feature objects created as part of their artists in residence programme at the Fondation at the Hermès arts and crafts workshops, which are displayed in conjunction with other works by the fine artists concerned: Bianca Argimon, Jenni-fer Werry, Carsten Baumann, Ludie Bru, Joergel, Anastasia Palais de Tokyo, Paris, from 24 November 2017 until 31st January 2018.
Curator: Gaëlle Charbau.
Full programme online at: www.fondationdentreprisehermes.org
OTHER EVENTS

Impression: Anestyl by Dober & Sponck
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THEY WEREN'T PLANETS,
THEY WERE GALAXIES



LA
VER
RI
ÈRE

DORA GARCÍA
SOMEWHERE, TWO PLANETS HAVE BEEN
COLLIDING FOR THOUSANDS OF YEARS.
(THE THINKER AS POET)

Exposition du 6 octobre au 9 décembre 2017
Entrée libre du mardi au samedi, de 12 h à 18 h
Visite commentée chaque samedi à 15 h
Exhibition from October 6 to December 9, 2017
Free admission Tuesday to Saturday, 12 a.m. to 6 p.m.
Guided visits every Saturday at 3 p.m.

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www.fondationentreprisehermes.org

Dora García, *Two Galaxies*, *Mad Marginal Charts Series*, 2014-2017,
crayon sur papier A4 © Dora García
Dora García, *Two planets*, *Mad Marginal charts series*, 2014-2017,
pencil on paper A4 © Dora García