

PROGRAMA

text : treball

(despeses d'enviament) lliurament

Gertrude Stein, *The Making of Americans, Being the History of a Family's Progress* (fragment), 1924 3'50"

Glenn Gould, *Dialogues on the Prospects of Recording* (fragment), 1965 0'10" [d'ubu.com]

Robert Ashley, *In Sara, Mencken, Christ and Beethoven There Were Men and Women*, (fragment), 1972 8'30"

Max Bense, *Statistical Text*, 1965 3'30"

Kenneth Goldsmith, commentary *Women of the Avant Garde, Part 1* (fragment), 2009 4'17"

John Baldessari, *Ingres and Other Parables* (fragment), 1972 3'20"

Will Holder, Introduction to *The Jeff Koons Handbook* (fragment), F.R.DAVID 2007 1'10"

Chris Mann, *Maybe if you hit it Hard* (fragment), 2008 6'10"

Barack Obama, Inaugural Address 20th January 2009 (fragment), 0'18"

Sol Lewitt, *Location of a Circle*, 1974 5'00"

Henri Matisse, *The Snail*, 1953

Big Joe Turner, *Shake Rattle and Roll*, 1954 3'02"

Alain Robbe-Grillet, *Jealousy* (fragment), 1957 4'30"

Robert Ashley, *Pillars*, 2007 21'29"

Will Holder, *As told by Beatrice Gibson*, 2009 3'09"

Will Holder for *The Malady of Writing*, MacBa, Barcelona
Dec 10th 2009

“Only if voices can be liberated from a constative ground, only if they can be freed from a delimited and attributable position, does one arrive at a radical hospitality that will receive the voice of the other before and beyond an already determined polis: ‘I am the inheritor, the depository of a very grave secret to which I do not myself have access. (...) This theme has also interested me from a political point of view. When a State does not respect the right to the secret, it becomes threatening: police violence, inquisition, totalitarianism. I take the right to the secret to be an ethical and political right. Now, literature opens this privileged place where one can say everything and avow everything without the secret having been betrayed: due to the fictional status of the literary work, even if I reveal to you the truth of my secret, I can always claim, by right, without being refuted, that ‘it is *not I* who speaks in my name.’ This poses again the question of the ‘proper name.’ Who speaks? Literature has this political right to say everything. [...] This right – to say everything without avowing anything – weaves a link between literature and democracy.”

from “From the Word to Life: A Dialogue between Jacques Derrida and Helene Cixous”, published in: *New Literary History*, Volume 37, Number 1, Winter 2006.

«Només si les veus es poden alliberar d'un terreny constatiu, només si es poden deslliurar d'una posició delimitada i atribuïble, hom arriba a l'hospitalitat radical que rebrà la veu de l'altre abans i més enllà d'una polis ja determinada: "Sóc l'hereu, el dipositari d'un secret molt solemne al qual ni jo mateix no tinc accés. [...] Aquest tema també m'ha interessat des d'un punt de vista polític. Quan un estat no respecta el dret al secret, es torna amenaçador: violència policial, inquisició, totalitarisme. Considero que el dret al secret és un dret ètic i polític. La literatura obre aquest lloc privilegiat on hom pot dir qualsevol cosa i confessar-ho tot sense haver traït el secret: a causa de l'estatus fictici de l'obra literària, fins i tot si us revelo la veritat del meu secret, sempre puc al·legar, per dret, sense que se'm pugui rebatre, que 'no sóc jo qui parla en nom meu'. Això planteja de nou la qüestió del 'nom propi'. Qui parla? La literatura té el dret polític de dir qualsevol cosa. [...] Aquest dret —dir qualsevol cosa sense confessar res— estableix un vincle entre literatura i democràcia"».

De "From the Word to Life: A Dialogue between Jacques Derrida and Helene Cixous", publicat a: *New Literary History*, volum 37, número 1, hivern del 2006.

PROGRAMME

text : labour

(p&p) delivery

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