

«CONVERSAS DIVERSAS»

THIRD EPISODE: «SWISSNESS, FICTION AND (IN)STABILITY»

ADINA SECRETAN: Hi, Guerreiro, nice to meet you.

GUERREIRO DO DIVINO AMOR: Nice to meet you, Adina.

AS: So, this is my kitchen. It's not very big and it's actually the place I'm in for a very, very long time, each time I'm working on a computer which is a lot of hours, actually. And where are you?

GDA: I'm in the caravan in the garden of the Embassy of Foreign Artists in Geneva. I came from Brazil to do my residency here. I've lived for some time in this city, Geneva, about 12 years ago and also in 1999. I came back to do a project about Switzerland, the continuation of the Superfiction of Atlas project.

AS: Your movie made me think of one question I have a lot about being local and international because for artists being international has a lot of value. So actually, I would say it is a bit harsh that we have to be good tourists in culture. We have to move, take planes, and make residency far away because this gives value, and even economic value on our CV in a way, which brings maybe even this situation right here that is actually quite fancy or quite nice to meet internationally and to exchange, what is a cultural exchange. That sometimes, yeah, it's really benign, but sometimes to meet and talk with just people who live

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in other places and other situations, it's really maybe a «superfiction machine» that comes out. But I would say that we are right now in a superfiction as well.

GDA: Totally.

AS: Solid, safe, stable.

GDA: And what we are talking about, about the cliché that they sell and promote, when the cliché they incarnate, they become reality and you don't know what is fiction and what is real. Everything is merged somehow. It's the first time I do research about the planet, and it's very paradoxical, lots of paradoxes in many ways. It's very national; it has this imagery of this pure land and something close, but if you cut it out or if the country disappears, the whole world, the Western world falls down. The capitalist world is like the centerpiece of everything; for the education of the children, the trading system, for everything to live, to die, to retire, to do surgery, for the medicines, it's like one international place but they're like another Olympus. That's why I work with them; it's like a Helvetic Olympus. This is the Goddess of Finance; there are Siamese goddesses, one is about finance and the other about savings.

AS: It's a doubled one.

GDA: Yes, it's doubled.

AS: And she is shitting the same shit.

GDA: She is shitting in this destroyed paper.

AS: Yeah.

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GDA: It should be a sculpture like this with this object. She has a washing machine too. One speculation is hooked on cocaine. She has this relationship with the drugs too, in Switzerland, but this is the country that uses more cocaine in the world. But it justifies it in the newspaper, that is because people need to be very quick in the decision. Here, they have to take... It's a drug of ego superfiction, totally. Actually, this... now it's too much sun, I can't see it.

AS: How do you feel, you would say, in this kind of environment? Because you were talking about the mood of an environment, and I guess you're also digging into history in Switzerland, and also representations of fiction. But, I'm a bit curious, how do you feel this year? What's happening with the body or with the mood?

GDA: Sometimes, it's unbearable. It was also for the other times I was here. I can feel very angry; it's really funny. But it's nice, I like a rage... because when everything is falling down, in here it's like nothing can happen.

AS: Yes.

GDA: Or it would be like it is the apocalypse, this is the last place where it would happen, the last place to fall down. And everything is really beautiful too... and of course, it's nice because now it's summer...

AS: A lot of times I've got into this, how to say, a more abstract way to see research, which is not that much linked with the topic, «Oh I will work on that and that,» but maybe more about a simple practice, which is about how can you open up a space for people to appropriate it and work together and all this idea

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of cooperation, exchanging, collective, what isn't collective, what is power, I mean, all the basics. And the question was sometimes to get a bit more into laws, actually, how does it work, and what is hospitality; also, this idea of Switzerland as a neutral not colonial country, right? There is always this idea of Switzerland that it's supposedly not colonial, which is not true.

GDA: Yes.

AS: Switzerland loves to see itself maybe as a very, very small democratic utopia in the middle of Europe, not that much concerned by what happened in the sea or whatever. So anyway, this question, what does it mean exactly, «hospitality»? What does it mean to invite? This is kind of a weird thing, because when you invite someone into your home or into a space that you know supposedly more than the other, then a relation starts that it's already shaped. And what is at stake with this idea of invitation? How can you appropriate a space, a land, a country? You know, big questions. But maybe one thing, I was also asking myself, seeing the drawing and you were talking about cocaine, and I was asking myself: to whom it belongs, the fiction? Because actually, fiction doesn't belong only to power or only to Nestlé. So for instance, the people who sell cocaine in the streets in Switzerland have a kind of crazy story in general because they... there's no other issue than doing that. And this situation in Europe, or in Switzerland, brings one idea of one fiction about Switzerland to a complete idle. Which is just living on the streets, and surviving, and being hunted by the police. And that's it, that's the only life that is proposed. Maybe I would sometimes be curious thinking about these fictions. To whom belong all these

fictions? And what kind of fiction? Because, maybe, these representations may be very different from one person to another.

CREDITS

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