

# «CONVERSAS DIVERSAS»

## FIFTH EPISODE: « EXPERIMENTATION, COLLECTIVITY, PROVOCATION»

AUGUSTIN REBETEZ (AR)

ETCÉTERA:

FEDERICO ZUKERFELD (FZ)

LORETO GARÍN GUZMÁN (-)

FEDERICO ZUKERFELD: Hi.

AUGUSTIN REBETEZ: Hey.

FZ: Good to see you. Where are you?

AR: I'm in Switzerland. You know, I live in the countryside. So, right now, I'm in my village, in my house which is really far in the countryside.

FZ: I'm in Buenos Aires in the middle of the town. Yes.

AR: The first thing I do is not at all to think about something, it's more to do things. So, I'm really into the action. If I want to do scenes, I do. And of course, in some of my works, this kind of videos is just... the reason of people doing a lot of things even if it's maybe absurd. But I'm really considering in a certain way the people who are going to watch it, I don't want to do stuff that are too long or too slow or too contemplative, I like when there is a rhythm, you know? It's like in life, I like when the scenes are moving.

FZ: I mean, we also like this possibility of provocation with the language artistic aesthetics, but there's something like the audience later, remember something, keep something, not just passing in our way like many exhibitions you see. For us it was bizarre, very punk, to do this because we were very excited but at the same time, we know that all the children were famously affected by the glyphosate, by the poison. So, one time we were helping the Festival Against Monsanto to go ahead with the children, making education a program of the museum. That was the pretext. But I guess the way of the theatrical and performative provocation is for us it's more authentic, spiritual over practice.

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**AR:** For me, more you are popular, in a certain way, more what you are doing is touching old people, normal people, people educated with art and young people, more you are speaking something which is universal, right. You find the simplest way to express, speaking to people, it's really basic.

**FZ:** I'm boarding post-minimalist proposal because sometimes it's very boring, you go to the exhibition and you don't get any physical attraction, no, it's all mental ideas. It's for no one. It's an art "very elite", for few people. So when you confront the public space or places with some need, with some urgency or some problematic, then the art is appreciated from different people but in other ways, you know? / Yes, that was a... You saw the helicopter? The quality of this helicopter? If you can put one government in risk with this garbage, oh my god! It is like an absurdity. But well, I mean, we like the media, the mainstream media, as a way of entering into the discussion, the collective discussion. We always were very fond of the Dadaists, Surrealists. For us, it was always a source of inspiration. Their manifest, their idea of unconscious, automatic speech, and all the proposition of this modern art movement.

**AR:** My new project now is to... with some friends, we had the opportunity to buy a big house. It's like an old strange house, it was very cheap. And in this house, the project is to do a completely new museum with a park of sculptures, also to welcome like a total audience of young schoolers and old people.

**FZ:** Are you going to set up all the house with different... I mean, I don't know, scenography, installations, what is the idea?

**AR:** Yes, the idea is to do something a bit like this Jardin del Tango. A paradise, you know, it's a paradise I could create there.

**FZ:** Honestly, I want to go live there, my friend. I will visit you soon in this new house with phantoms, ghosts.

**AR:** How do you feel? You feel like now you do art because it's your job and you earn money with it? Or do you have a side job? Or do you participate in a community of people who are super active?

**FZ:** No. Honestly, the situation is, like, for example, as an art collective, when we are doing something like supporting one struggle, this is something we do because this is our way of paying to the society as human beings, contribute with something for the others. I'm not... In social arts, we are very narcissists. We try with the collective to work with this, with the ego, the narcissistic attitude. We try to make solidarity with different kind of urgency, necessity, with people, and so on, so on. So, you do this for the fight, for the struggle, not for the money.