

## Conversation with Patricia Velasco, Tomás Toledo, and Inés Katzenstein

**00:06 – Sofía Hernández Chong Cuy:** Many thanks, Inés, and also to Patricia and Tomás. We're going to ask you three to come to the stage. Can you bring the chairs, please? We're going to have a conversation among all four of us about your presentations, and this morning you were all given some cards to note your questions. There are two people who are passing through to collect them.

**00:30** - I see that Zuleima is here in this area, Isaura is over there. If you have a question for our speakers, you can give them directly to one of these two women, who will bring them to us here onstage. Zuleima, could you raise your hand? Here is Zuleima, and Isaura is there in the aisle.

**01:03** - These question cards, as I mentioned at the round tables, also serve to address one of the evaluations we've received in previous years, to be able to have a space for your questions to be answered.

**01:44** - Okay. Well, to begin, many thanks to Inés for your presentation, and to Tomás and Patricia. Before we start I'd like to remind you that the invitation was to make a presentation about three important figures

**02:00** - in Venezuela, in Brazil, in Argentina, figures whose work not only had national impact, but who were also people, art administrators, who were well-versed in many other contexts and cities for the purpose of initiating new arts projects and new institutions. There are many more important figures in Latin America who also had great impact on their cities. (Thanks Zuleima). One of them is Fernando Gamboa,

**02:30** - and on the [coleccioncisneros.org](http://coleccioncisneros.org) web site there is a text by Mauricio Marcin about the work of Fernando Gamboa in the 60s—the same decade in Mexico—Gamboa is basically considered the father of the museum in that country. Another of the figures who had his own process, as he switched often between critic, artist, and administrator (the figure of the curator was not yet active, exactly, at that moment),

**03:00** - was Juan Acha in Peru; and the curator Miguel López has also written a text at [coleccioncisneros.org](http://coleccioncisneros.org) where you can read about his contributions. And we could commission many more, I'm sure, to keep learning from these administrators. First, I'd like to ask a question of all of you, which is if you can speak a little of the relationships that Lina Bo Bardi, Miguel Arroyo and Jorge Romero Brest had with other countries

**03:30** - within Latin America; if there was a conversation, a professional exchange that had to do with the kind of institutional projects they were forging and designing in their countries, and if you could speak about that dialog, whether it was active or absent in their time. Perhaps we should start with you, Patricia, because we know that the presentation on Miguel Arroyo was very illuminating for many of us who heard it. And perhaps there's also an important question

**04:00** - about national focus and, as Inés said, the relationship there was or the tension with the international scene at the time. **04:10 – Patricia Velasco:** Yes. Can you hear me? Yes, let's see, I think that Miguel Arroyo had a calling. I also think, as I mentioned in the presentation, that there was a climate that

**04:30** - brought out its potential, that is to say, the modernity and the legacy he inherited from the earlier directors of the Museo de Bellas Artes. But, there was a vocation, a calling to open the country, to internationalize, to educate, which is why I chose as the narrative thread of my presentation that phrase:

**05:00** - "You have to learn to see," right? The eye. And, I believe that this is what characterized him, not only with Arroyo's creative work, but in all his administrative and educational work, which is something I developed in my text, and that also defines Arroyo. There was a calling, there was an intention to help the country grow, to help the country modernize, and

**05:30** - he was a man who established very important connections with other countries to bring them to Venezuela, but also to send art from our country to them. **05:44 – Tomás Toledo:** Okay, I'm going to speak *portuñol*, forgive me. Unfortunately, Lina Bo Bardi didn't establish many relationships with Latin America; let me point out, Lina was Italian and she arrived in Brazil

**06:00** - in 1947. So, Brazil was a lot to take in for an Italian who came from a much more modernist and rationalist tradition, and who was Italian from the postwar period. This is why I imagine that the state of Salvador de Bahía had to have been another place entirely, for Lina, within her own country. It was extremely important for Lina Bo Bardi to leave São Paulo and spend five years working,

**06:30** – researching not only popular art but the modern production there was in Salvador de Bahía in the 50s and 60s. I don't believe that Lina established many Latin American relationships; she created within her own country, with these other places, not only the art of the metropolis, the internationally important place Sao Paulo was. **06:58 – Sofia Hernández Chong Cuy:** Yes.

**07:00 – Inés Katzenstein:** Romero Brest, on the other hand, well, what I've just told you is one episode from his life of a very long professional trajectory, with a quantity of tremendously productive relationships with different intellectuals from Latin America and the rest of the world. Really, he was someone who, if you look at his archive, it is flooring the amount of discussions and intellectual exchanges he had during his life. Perhaps, what I spoke of today, the decade of the 60s,

**07:30** - is his most clearly internationalist moment in the sense that he tried to position Argentina in a synchronous relationship to the great centers, and for that his interest in the United States and in Europe was so notable. But this was after a trajectory of very rich links with Mexico, with Brazil, with Venezuela, let's say, with different Latin American countries. **07:58 – Sofia Hernández Chong Cuy:** It's very interesting that you have

**08:00** - mentioned Marta Traba, who also has a role here. I don't know if you want to mention the tension in the collaboration, in its moment, between Marta Traba and Jorge Romero Brest, who is also an important figure in Venezuelan art. **08:12 – Inés Katzenstein:** Well, Marta Traba, as you all know, was Argentine and was a disciple of Romero Brest, but, in a way, her intellectual trajectory led her to a very different position. For Romero Brest, really, in the decade of the 60s that we were looking at, he wasn't interested in

**08:30** - the themes of local place or originality. He made exhibitions, for example, of pre-Colombian art and that was very important to him, but really he believed that Buenos Aires had to function as a metropolis just like any other, let's say, and it had to have an almost euphoric cosmopolitanism, and many, like Marta Traba, disagreed in terms of colonialism, right? Of course. And so, this tension between internationalism/colonialism

**09:00** - was very important in the decade of the 60s, and really the Instituto Di Tella was seen, not only by figures like Marta Traba, but also locally, as a foreign influence and was attacked from that point of view. **09:19- Sofía Hernández Chong Cuy:** Very well. And one thing, just now that you mention the pre-Columbian project and also, let's say, the differentiation between colonialism and internationalism, it seems important

**09:30** - to note that in all the presentations there is a gaze northwards to learn—the north of North America and Europe—to be able to learn to utilize the systems that are already implemented there. I want to return to the case of Miguel Arroyo, who is also, as are all the speakers we heard today, a well-rounded person, a person who in some way is interested in many things but nevertheless

**10:00** - does not leave aside the important task of systematizing and creating, basically, the processes and the structures to be able to establish research not just on a theme, but on many themes and for the long term. I'd like to understand a little better—with this very rich presentation you have on Miguel Arroyo as an artist of fire, as a museum director, as someone who had

**10:30-** a vision of what and how to publish, how to communicate, how to use graphic design and other techniques—In what way, Patricia, do you see this legacy is at work today? **10:46 – Patricia Velasco:** I think that the practice of Miguel Arroyo at the museum is fundamental for all art centers and museum spaces in this country, as I've said,

**11:00** - for Miguel Arroyo the experience of the United States, when he went to the World's Fair and to Pittsburgh to study, I'd say it was, I'd go as far to say that for him it marked a before and after. The tradition of painting, of traditional languages of art that didn't have to be defended, they were there. And he gave space to other languages that were fundamental and,

**11:30** - as I said, they wouldn't have acquired the meaning and protagonist's place that has sustained them. I believe that currently, obviously in contemporary times, these languages are present, but they are present in our country thanks to Miguel Arroyo, I think. Miguel Arroyo advocated not only for what was directly understood as art, but for languages

**12:00** - that weren't artistic. Pre-Columbian art was at the science museum and it was studied within another discipline that had nothing to do with the arts; it had to do with pre-Hispanic time, with a more anthropological vision, and he gave it the dignity that since then all spaces that approach the problem of understanding our pre-Hispanic past must take into account—Arroyo's vision.

**12:30** - I'm talking about pre-Hispanic art just as an example, you know, but I think that I'm skipping many other things, I neglected to talk about the part of paper, which was another dignity bestowed by Arroyo. Lourdes Blanco, when I spoke with her, told me—I said it in

the text, "for Arroyo, all the arts had the same importance." And he tried to reach the public; when he could not manage to present

**13:00** - great works by great masters in Venezuela, he sought out paper, he brought dignity to paper and did the same with graphic design. **13:11 – Inés Katzenstein:** It's very interesting because in the 60s in Argentina something similar happens. It's a moment of exchange in which, for example, things begin to appear in the halls of the Instituto Di Tella such as visual poetry, happenings, comics, a cartoon biennial, for example,

**13:30** - really, with pre-Columbian art, with a will to, in some way, to mix languages and make them equal, which seems very significant to me. **13:42 – Patricia Velasco:** Yes, we spoke about it, this overlap between these two characters. **13:45 – Inés Katzenstein:** And graphic design, for example, at the Instituto Di Tella, had great importance, there was a design department directed by an artist, Juan Carlos Distéfano, who made an institutional image with some

**14:00** - brochures and some books with fantastic design, in general inspired by Op Art, really with a, how can I say, with a programming precision that was notable. A precision for such strength of programming, of design. **14:24 – Sofia Hernández Chong Cuy:** And well, we can also see this in Tomás Toledo's presentation on Lina Bo Bardi, it seems to me

**14:30** - also that this concept you mention of art as work, as labor, mixes with these ideas of dignity, in one way, of recognizing the object in a dignified way, or as a dignified project, and also of the mixing, that there's no

**14:49** - contemporary program in the present that is committed to a wide cultural production, not specialized like we find today. Would you like to speak a little, perhaps expand upon this concept that work is manifested in an object and how you approach this in relationship to the work of Lina Bo Bardi with artisan craft and folklore and the rest?

**15:11 – Tomás Toledo:** Of course. Her interest in the question of work was very important to Lina Bo Bardi, who was

**15:19** - strongly influenced by socialist thought, an Italian Marxist thought, principally by Antonio Gramsci, who saw the cultural fields as a space for political action, also, not only the fields of society or politics, rather he thought of culture as a political action. In Lina we see very strongly the idea of work as a possibility of public empowerment, being able to have a technique, one's

**15:50** - own aesthetic, that wasn't the aesthetic of the other, but a local (vernacular) aesthetic that could have value, be seen and lived together with more canonical production, more sacralized, or, more of the same, more famous productions. So, the MASP, not just Lina, organized many exhibitions of design, fashion,

**16:20** - children's designs, designs by psychiatric patients, as I showed. Principally Pietro María Bardi had a huge interest in the design object, like a glass vase, next to a pre-Columbian artwork, next to a typewriter; that is to say, he established formal relationships among objects from different times and cultures. there is a great tradition at the museum of working

**16:50** - with this kind of production, not only painting, sculpture. But Lina had a stronger intention related to industrial design. Her proposal was to create an industrial design school in Salvador de Bahía that could think of a Brazilian industrial design that wasn't based on European modernist thought, like the functional modernism of the Bauhaus,

**17:20** - but that was a national school of design. Thinking a bit of how she was Italian—in Italy there's a strong notion of "Made in Italy," of design with Italian culture—the idea was to create just that. So much so that, in the 50s, Lina together with Bardi organized a series of fashion shows with pieces by Brazilian designers, something completely unheard of in a country that dressed in styles from France.

**17:50:** There were many attempts, but Brazil of the 50s and 60s was oriented towards North America and France, so there were conflicts and a great lack of interest from the public. **18:04 – Sofía Hernández Chong Cuy:** Yes. There are many questions from our public here, and I'll mention some of them. Marly Heredia and Agdia Fiodenzia (I think that's it), had a question

**18:20** - that, basically, I just brought out by asking Patricia Velasco about Miguel Arroyo; thank you for participating. I'd like to say that here there are other questions that are, in fact, interested in knowing a bit about your own processes for preparing these presentations. And, I'm going to preface this, Patricia will understand the context, there is great interest in accessing archives, doing research and

**18:50** - also an attempt to work around current institutions that are not necessarily facilitating basic access—I'd say—to information. So, the question, there are several here, I'm going to ask this one that Augusto—I imagine it's Augusto Gerardi, knowing his work—is asking. His occupation is the internet, which seems very interesting, and the question is basically for all of you,

**19:20** - it is: What were each of your strategies for researching Miguel Arroyo, his life and work, Romero Brest—and there is a lot, you already mentioned it, about the Di Tella archives—and also Lina Bo Bardi? —For who there's been a huge recovery of research in order to remount shows and reconsider her exhibitions— There are many methodologies and I'd like you to talk a little about how that went. **19:45 – Inés Katzenstein:** Well, in the case of Romero Brest there are two very interesting

**19:50** - archives that you can consult. There is his personal archive that's at the Universidad de Buenos Aires, which is a very complete archive, fantastic, that's online, well, not everything is digitalized online, but there is an online index and from there you can communicate via email with the University, with the Instituto Payró specifically, and they give you the possibility of seeing the documents. And another archive, which is the institutional archive of the Instituto Di Tella, which is

**20:20** - located at the Universidad Di Tella, whose index is also, I believe, online, but there is a point of contact to access the archives they have. The institutional archive is very interesting because basically you can see how they worked at another moment in history, which is something that really surprises us. Because we work with an immediacy that was unthinkable at that time. So you really see how they worked by letter,

**20:50** - by (what's it called?) telegram, the whole sequence of telegrams and letters is incredible. From today's point of view, you can't believe everything they had to do in those

times that were so different from what we know now. My work on Romero Brest has to do with an interest in the decade of the sixties—it's been a few years now that I've researched that era—and then I came to work at the Universidad Di Tella, so my relationship to the archive is very frequent. We do lots of projects that have to do with activating the archive in unconventional ways, or non-academic ways, inviting artists and curators to visit this archive and produce new knowledge from it. Basically, the idea is that this archive and this knowledge, shouldn't stay in the hands of academic specialists,

**21:50** - but rather, in some way, new generations of artists and curators should access it, this material, to produce new art, or new papers, or new curatorial projects. And this is something really interesting because it's not necessarily contemporary Argentine artists who know this history, they are not necessarily interested; so, there's a provocative effort

**22:20** - on our part to make this curiosity appear. **22:26 – Sofía Hernández Chong Cuy:** Last time you made t-shirts, right, with documents from the archive, so that the materials would begin to circulate? **22:33 – Inés Katzenstein:** That's right, there are lots of way to relate to history and the idea is to try to stimulate curiosity in any way possible. **22:42 – Sofía Hernández Chong Cuy:** Yes. And Tomás, you commented that many of the images you prepared for this presentation were shown for the first time,

**22:50** - so you all have the privilege to be the first to see many of these photographs on Lina Bo Bardi here, at the Centro Cultural Chacao. Tell us a little about how you recovered them, in some way, and the document research. **23:05 – Tomás Toledo:** Well, the new program of the MASP is established upon a highly critical examination of the museum's archive, which is why all these exhibitions were the product of

**23:20** - much research in the archives of the museum, the archives of the Instituto Lina Bo Bardi, which is a more personal archive on Lina, which is at the Casa de Vidrio—a modernist construction done by Lina Bo Bardi the 50s, it's very interesting—but they are not digitalized, everything is in a physical archive. So, this kind of job takes time because it's a great labor to

**23:50** - consult these documents, which are neither digitalized nor indexed, so you have to grab very large files, with many photographs, to try to create a system of organization for these archives. In the case of the exhibition called *Mano del Pueblo Brasileño*, we consulted several archives to try to create an archaeology of the original exhibition, and from that critical and archeological gaze

**24:20** - we created a new exhibition. And we also had to do field research at other museums to identify objects to be included. So, many research trips to small museums, with holdings that had been completely forgotten, and many times were in terrible states of conservation. The whole exhibition is an opportunity to shed light on

**24:50** - these archives as well as these forgotten, exquisite objects for the sake of art.

**24:57 – Sofía Hernández Chong Cuy:** Very well. Patricia, tell us a bit about your own process, and I'm going to ask you a little more about this because there are a lot of questions about access and institutionally here in Venezuela, so, based on your response I'll see how to move forward. **25:12 – Patricia Velasco:** Yes, let's see, in the case of Miguel Arroyo, there are several things. Lourdes Blanco is working with

**25:20** - the archives to publish much of the unpublished materials, and that hasn't been available for access without speaking with her. There is very little published, and it's a great debt, but I think Lourdes is going to honor this. There is a compilation of texts by Miguel Arroyo, and reading him is very interesting because it gives you this vision of the universal renaissance man, to sum him up somehow, that Miguel Arroyo was.

**25:50** - And this text by Peruga from the 50th anniversary of the museum has an important chapter written by Diego Arroyo, too. The rest are secondary sources, or really, they are sources from exhibitions or a page that Santana gave me, for example,

**26:20** - that talks about, that I believe comes Carmen Araujo—they had access to Carmen, Santana, who worked with him at the Museo de Bellas Artes—that talks about museography. That is to say, the sources have been...there are few that are published, let's say, and easily accessed. There's the Museo de Bellas Artes and there you find a lot of material about how he worked in so many areas, for example, if you look for the book on graphic design, there's Arroyo; if you

**26:50** - look for the book on pre-Hispanic art, there's Arroyo; so, there are texts by Arroyo that are published, but I do think that there is a great debt still, for example, there is little on education, very little, and this was a fundamental area of interest for Arroyo. In addition to accessing all the sources I could, I had many conversations; I interviewed many people, more than formal interviews, I conversed with many people who worked with

**27:30** - Arroyo, and that gave me a vision that allowed me to knit together this trajectory.

**27:28 – Sofía Hernández Chong Cuy:** What you are saying seems fundamental to me because I believe that when archives are lacking, sometimes, when you can really construct an archive in the process of developing a project and such, particularly in the region of Latin America and in the previous decades, it is up to us in the present to create archives by recording

**27:50** - testimonials, by documenting interviews and such—this is what I find really great. I wanted to mention that Isabela Santander was one of the people who also had the question that we already asked about Marta Traba, about the link between these three administrators with other Latin American countries. There are many questions that point towards our present in Venezuela that perhaps

**28:20** - the other speakers, not just Patricia, could answer based on how you approach the opportunities within their contexts. In general, the questions come from artists who are interested in knowing, in part, what kind of people like Lina Bo Bardi, or like Romero Brest, or like Miguel Arroyo, have you encountered who are active in their countries? It seems to me that you are the ones—that's why you're here—I mean, the invitation was to convene not just

**28:50** - art historians to come give speeches about these three important figures, but to, above all, invite people who are working in institutions that these figures helped to forge and create. So, this in some way I'll answer with this, to begin, but it's true that many of the questions have to do with how you create new opportunities, for example in Venezuela, for young plastic artists, what are the formative spaces, what is the relationship

**29:20** - they can have with projects and exhibit spaces in their countries, how to you generate new opportunities for artworks that are experimental, for artworks that are—here

they've said it—that are sculptural, for example, that have meaning. So, it would be great if you can tell us a little about the ways that your museums are approaching the present in the way that Romero Brest, Arroyo and Bo Bardi did in their moment.

**29:50 – Tomás Toledo:** Well, the question of the present and the past is very controversial in São Paulo, in Brazil, after the critical examination of the past of the museum. There is a lot of criticism that we are looking at the past rather than the future. But we are looking very critically at the past in order to think of the future, a future that has its past, that has its base in the museum itself, that isn't a future that's

**30:20** - disconnected from the museum's history. In this sense, for us it's important to have a past as the basis, but not only as a place to assimilate. We organize many public programs with talks, guided visits to the collection—not the paternalistic visits where you say, "This is impressionism which was a movement with such and such

**30:50** - artists,"—but rather more geological visits, open conversations to be able to create a new public and a new and better approach with young people. We also have program specific to the formation of young artists called PIMASP (Programa Independiente del Museo de Arte de Sao Paulo) with a format that is rare in Brazil, its format is a critical seminar, not classes,

**31:20** - but rather each artists does two critical seminars a year for the rest of the group, presenting just one or two works, and the rest of the class spends two hours commenting about everything they can on this work, trying to speak about the production not from its discourse but from its status as a work, without the mediation of the artist, because many times when an artist goes to speak about a production he has the opportunity to explain,

**31:50** - and what's interesting about this program is how it tries to present the work without the artist, how it speaks to the public. This would perhaps be the most focused program for young artists. The museum doesn't have a specific focus on contemporary art, but the educational part is very open to contemporary artists. **32:10 – Sofía Hernández Chong Cuy:** And where does PIMASP take place? Where are the artists' works presented? **32:16 – Tomás Toledo:** The work itself isn't presented, what's presented is a

**32:20** - reproduction, an image, within the museum. It's a program that Adriano Pedroza had organized at another institution in São Paulo; I participated as a curator—because there are one or two places for curators—it's a very small group of 12 participants, 12–15, and it was the outgrowth or a new version of an American program,

**32:50** - with a more American class format, principally from California, from UCLA, CalArts, specifically. **33:00 – Inés Katzenstein:** In the case of the Universidad Di Tella, where I work, I founded the art department in 2008, and at that moment I started to work at the university a little at the invitation of the directions, but they thought that

**33:20** - the purpose of having an art department would be to somehow look at the past, to show how the Instituto Di Tella had been this great glory of the past. And my project went radically toward something else. Even though we do many things related to that past and that archive, we have exhibition and projects of every kind. The main objective of the art department is to form contemporary artists and curators,

**33:50** - and this comes from a moment in which there was enormous division in the field of Argentine art between artists dedicated to “political art” and more formalist artists. This division had to do with an enormous moment of political, social and cultural crisis, which happened around 2000 and the famous crisis of 2001. This kind of division among those artists who had opted to leave behind the object

**34:20** - to dedicate themselves to militancy, or political activism in any matrix, and those artists who had kept working around the object, this was one of the principal foci of the start of this program for artists that now has been around for nine years. The idea was, in some way, to take apart this division with different pedagogic strategies that had to do with working with

**34:50** - experimentation as well as intellectual and political formation of these artists. So, we work with, basically three levels of formation. One has to do with another, what we call a clinic, which is something similar to what you mentioned, which in English is called “critique”—I’m not sure what it’s called here—that is basically the presentation of works to a group and the critical conversation about the work; that is one level of work. Another level is the

**35:20** - theoretical seminars that with time took on a tone of, I’d say political philosophy vs. art history; making us realize a little that what was lacking were tools, to give artists more tools to think critically about the context of work. And the other line of work is more experimental,

**35:50** - more, we could say, playful, in a way, and that basically invites artists to produce different kinds of exercises for the students. This program today has been active for nine years, including more or less 20 artists and six curators in every edition, which lasts a year and a half. So, this is a most evident contribution, let’s say, to the education and growth of the field of Argentine art. We also

**36:20** - have an exhibition hall where we produce exhibits, providing incentive a bit for experimental art that is, in some way, a bit abandoned in the field of Argentine art because there’s either the generously-funded institutions who do shows on what’s legitimized, or there’s the commercial galleries. We were interested in locating ourselves somewhere else, let’s say, in a place that was neither legitimized nor commercial, but rather

**36:50** - of experimentation and very artisanal work with artists. And I mention artisan work as an alternative to the idea of professional work, let’s say, because we work in a professional manner, but also as artisans, and it seems important to say this. Well, to direct an art school in a way connects you very directly with a field of very interesting ideas and conversations

**37:20** - in the present, right? **37:21 – Sofía Hernández Chong Cuy:** And Patricia, well, Sala Mendoza is a very active exhibition space, that offers a prize, which is present here today, but you have also developed a study program that uses some of these things. Would you like to tell us about it? **37:33 – Patricia Velasco:** Yes, now, the country has been badly beaten—Sala Mendoza was a space that programmed eight to ten annual exhibitions, but we are now reduced to four annual exhibits in different spaces, and we have tried to bet on

**37:50** - education, also—what has always been a vocation for the Fundación Eugenio Mendoza and the Fundación Sala Mendoza. But at this time, what we have going is a diploma in contemporary art, which is the only opportunity in the country for formation in contemporary art; this diploma, which can be accessed not only by those who have completed university studies but by anyone who is

**38:20** - interested in this area, artists and the public in general. We also have a number of formational workshops promoted by Sala, we have a workshop for with with artists, that lasts a year, to conceive work alongside Willy McKey, and it has been a very successful workshop; we are about to open the third cohort, it's one year of work. And we have tried, precisely because we know that we are

**38:50** - more limited and have fewer possibilities—this glorious country that I presented from the time of Arroyo is not the country we now live in—in a way that attempts to give our artists access to the gaze of other curators; the Premio Eugenio Mendoza is one, we have invited six curators linked to the country (two foreigners but four

**39:20** - from Venezuela who live elsewhere) to evaluate all the projects we receive. We have projects with the United States Embassy to think on problems between architecture and the museum. For this year, we have started to have various seminars. In this way we try to open, since with exhibitions we can't do it, right now we don't have the possibility of that

**39:50** - glorious country we had a few years ago, but we do bet on education. We keep making exhibits and we keep betting on education with seminars, workshops and activities of that nature. **40:05 – Sofía Hernández Chong Cuy:** Very well. **40:06 – Inés Katzenstein:** I wanted to add something that has to do with the biggest moment of crisis in Argentina around the year 2000. What was curious—I don't know if it's curious actually—but what was

**40:20** - symptomatic was that it wasn't the institutions that, in some way, produced the most significant initiatives, but rather the artists themselves with self-administration: without resources, without interlocutors, just producing, I think, the most significant situations related to the cultural, political and economic context.

**40:50** - And this seems to me to be something fantastic and that's very important to highlight, because in all contexts there are different kinds of crises and it seems to me that self-administration, on individual initiative or among a group of artists, with or without resources, making very small proposals that really serve to change one's

**41:20** - own life, it seems to me that at least in Argentina, in my experience of being in relationship with the cultural contexts, it seems to have the greatest value. **41:29 – Patricia Velasco:** Yes, and I think it's important that you say it, Inés, because I think that it's happening in the same way here, that is to say, we have the performance platform, which are a few young people who have put this platform together themselves and are putting this project together internationally, the kids from NODO; at the Sala we try to help

**41:50** - in the ways we can help. There is another young man, Arnoll Cardales, who is also working on a platform, without resources, without anything. **42:01 – Sofía Hernández Chong Cuy:** I think the question is also for us who are working at the same time facing

this crisis and within this crisis: In what way can our institutions also contribute? I want to say to the architect Alberto Mata and to visual artist Gisela Romero; I hope

**42:20** - we have responded to your questions about pedagogy and stimuli that are designed for plastic artists. Our time is running out and there is a session, really there are two, the Round Tables and the session called the *Muestra Hipnótica* (hypnosis show), and I'd like to comment on a couple of things before we leave the auditorium, the theater. One is that you can keep talking with Tomás, Patricia and Inés right now at the round tables during lunch, which is from 12

**42:50** - to 1 on the exterior patio of the Centro Cultural Chacao. Now, about the *Muestra Hipnótica*, it's going to start, it's only for those who registered, it's going to be a closed-door project, as you know you're also going to be given a lunch and it's suggested that you don't eat it till after the session. The session is going to start at about 12, at 12:15

**43:20** - the doors will close, and it will last about 35 minutes, and after the hypnosis session there will be a Q&A session that helps—for those who really were deeply hypnotized—that helps to recover your stability and balance with the food and conversation, so you understand where you are afterwards. And those who only entered into a trance and listened,

**43:50** - you can also listen to the others who participated talk about their experience; basically, what happened; so, lunch will be given afterwards. So now we're going to leave here, and I want to mention that...Now I recognize you, are you El Morocho? Augusto? Ok, would you like to stand up, please, Augusto. Augusto Gerardi is one of our three playwrights, give him a hand.

**44:20** – These brothers are identical, that's why I have to ask which is which; he is one of the three playwrights of the *Muestra Hipnótica*. *La Muestra Hipnótica*, as you will have read, is a project by Raimundas Malašauskas and Marcos Lutyens; they've been developing it for many years, and I've had the privilege to participate on various occasions and the possibility to experience artistic projects from the fifth century, the decade of the 60s and also from the future.

**44:50** – So the invitation to Marcos Lutyens and Raimundas Malašauskas was not to bring exhibitions from Europe nor necessarily to build a new exhibition with artistic projects, but rather to respond to the format of the seminar: *Muestra, Cuenta* (show, tell). Thus, there is an exhibition, the one by Augusto, which is *Imagen de Caracas*, the exhibition of the decade of the 60s that, as many have already noticed, is a

**45:20** - multidisciplinary, multimedia project that was carried out at the lot that today is the central park. Augusto Gerardi did the archival research and the script is his telling; the experience is according to him, not according to Jacobo Borges, not according to the archives, but according to his own interpretation of how an experience of *Imagen de Caracas* would be. The exhibition of the 90s—I don't know if Carmen Hernández is here; here is Carmen Hernández, if you'll stand; and also Constanza

**45:50** - de Rogatis, I don't know if you're here, yes. Carmen Hernández is the curator of the exhibit, of the selected exhibit for the decade of the 90s: *Desde el cuerpo: alegorías de lo* is an exhibition that was done at the Museo de Bellas Artes, to whom we'd like to give our most sincere thanks, because it was they who also loaned us images from their

archives for some of today's presentations, including Constanza de Rogatis's text, which is an essay on

**46:20-** the exhibit by Carmen Hernández at the Museo de Bellas Artes and that is also published online. But, as Maracucha writer Martha Durán tells us, this is how we're going to have the experience of this project in the *Muestra Hipnótica*. And the third show or exhibit is a project that happens in the near future, written by Jaqueline Goldberg, who sadly couldn't be here with us today but sends her greetings. So now, recess. Those who are going to the Muestra Hipnótica go to

**46:50** - Sala La Viga, you have a ten-minute break, a coffee, a cigarette, go to the bathroom, and the doors of the Sala La Viga close at 12/12:15 at the latest. If you are going to the round tables, please go to the patio and all the rest we'll see you back here at 1:30. Thanks.