

Diana Rangel and María Bilbao Pecha Kucha

María Bilbao – 00: 29 Images.

00:30 - Summaries of thousands of paragraphs in one single image; an image that sums up, that encompasses. **Diana Rangel – 00:36** We'll learn to subjectivize, to know what's there behind every word. Perhaps we will speak less, but... **MB – 00:42** Actually, we won't speak at all, you'll see. We won't leave our houses, either. But don't get me wrong, I'm not being pessimistic. I speak of the future, we'll be everywhere. **DR – 00:53** And no place at the same time. Don't you realize? **MB – 00:56** We'll have access to the world, more than ever. We'll go to shows in

01:00 - New York, in Berlin. Have you seen the latest in virtual reality? We'll be there, you can't tell the difference. **DR – 01:06** Do you really believe that? To be there virtually isn't the same as being present. **MB – 01:11** The digital world will have advanced so that we won't need language. **DR – 01: 16** You're exaggerating. I see it more as a regression. I think that the virtual world falls short, it doesn't replace encounter, group dynamics. What can you tell me about learning? What can you tell me about art? What can you tell me about the processes of creation?

MB - 01:30 What can you tell me about Google? What can you tell me about virtual speech? Thousands of people educating themselves and communicating from places that couldn't before. **DR – 01:39** But, don't you realize? We are turning into zeroes and ones. **MB – 01:45** Well, recognize the advantages of our time. **DR – 01:47** And you recognize the advantages and the dangers. **MB – 01:54** But I'm telling you: What else is left? **DR – 01:57** To study. **MB – 01:58** To break with all that exists without

02:00 – losing the pieces. **DR – 02:01** And to use them to reconstruct a new form by our own measure. **MB – 02:05** A material that allows us to bring to light our own vision based on what others have already said. **DR – 02:11** And that others can use in turn to make something new. **MB – 02:16** For example, identity is conceived then as the abstract moment of concept. And Venezuela, little Venezuela, is immediately perceived as something derivative, a minuscule Venice,

02:30 - without a past, its origin determined by European discovery. **DR – 02:36** The place where we live exists, and then all this unreachable space exists. A remote place, familiar and strange all at once. It's not yours yet it belongs to you. Images and sounds, out of sync in every possible sense, that generate massive and simultaneous learning, a sentimental education, unstoppable, vast, codified and very mannerist.

MB – 03:06 I've said the school of the south, because in reality our north is south. There should be no north for us. That's why we now put the map upside down and thus have a fair idea of our position, not as those in the rest of the world want it to be. The point of America, extending from now on, insistently points to the south,

03:30 - our north. **DR – 03:35** It would appear that now disruption is the way to generate awareness. **MB – 03:41** Understanding knowledge not as the recapitulation of something that exists in an obvious way, but rather the search for something when we don't yet know what it is. **DR – 03:51** The problem is that throughout time this artist's search was defined as the monopoly of a few, and it's been eroded by the formalism of presentation

04:00 - and the search for spectacle. **MB – 04:05** I'm a quasi-metaphysical functionary: I work in the abyss, I work in the vacuum. I spend my life in just this office, where a green *malanga* vine is what's unalterable. La Señora María, and I'm not talking about the Virgin, left the windows like water. They are unfortunate, though one can't live on this salary. When I stepped through the doorway I knew that in my bones was the silence of two white pages.

DR – 04:30 Life defends itself and forgets us. Truly, we work so hard to suppress chance. **MB – 04:37** Everywhere city, "x" city, exacerbated city, excuse city, exhibition city, expanding city, expensive city, experimental city, exploding city, export city, extension city, extra city, extraterrestrial city, exuberant city, fabulous city, façade city, factory city, fair city

05:00 - false city, fame city... **DR – 05:01** It's like a buzz. **MB – 05:03** fast city, feather city... **DR – 05:05** Ulrich speaks of how we find ourselves in the extreme present, the one in which technological progress has made our times change. The present overwhelms us with so much information. **MB – 05:16** I want a future I don't yet know. **DR – 05:19** Ulrich asks what is the future of art and artists respond: **MB – 05:23** The future does not exist without snapshots. **DR – 05:28** The future is here but in another time.

MB – 05:30 The future will be widely reproduced and distributed. **DR – 05:35** The future is to wait. **MB – 05:36** The future will repeat itself. **DR – 05:40** It will be a slap. **MB – 05:41** Tomorrow, tomorrow tomorrow. **DR – 05:45** The future will be in grains, particles and bits. Undulations, waves and flows. Mixtures, swarms and multitudes. **MB – 05:54** In the union of the arts, the total artwork will allow all to achieve their full

06:00 – potential to grow stronger in the struggle, by defining themselves in opposition to others. **DR – 06:08** The aspiration then will be to unite art and life, spectator and audience, aesthetics and politics, with the goal to create a total art of the future. **MB – 06:18** To create spaces of constant transformation. **DR – 06:21** That are based on a dynamic context of art history. **MB – 06:24** A space as a bridge between artists and other disciplines.

DR – 06:30 Let us work in the present to create an innovative vision of the role of the museum, the artist, the independent space. **MB, DR – 06:37** Let us work to make of the devastation of meaning in the world a condition of possibility.