

# PUBLIC

# CONSIDERATIONS, A

# SYMPOSIUM IN THREE

# ACTS

At Public University, National Bank and Parliament forums  
enactments, films and book  
2010-2011

by Alicia Herrero

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## DESCRIPTION

**Through the occupation of spaces and discourses of enactment, *Public Considerations, a Symposium in Three Acts*, transforms these spaces and discourses into investigative scenarios that help us question the instruments upon which our public rights rely.**

*Public Considerations, a Symposium in Three Acts* is an exercise that presents a double status of existence, creating a form of the public sphere within the city's political scenarios and enabling these scenarios to transform themselves into mechanisms of investigation.

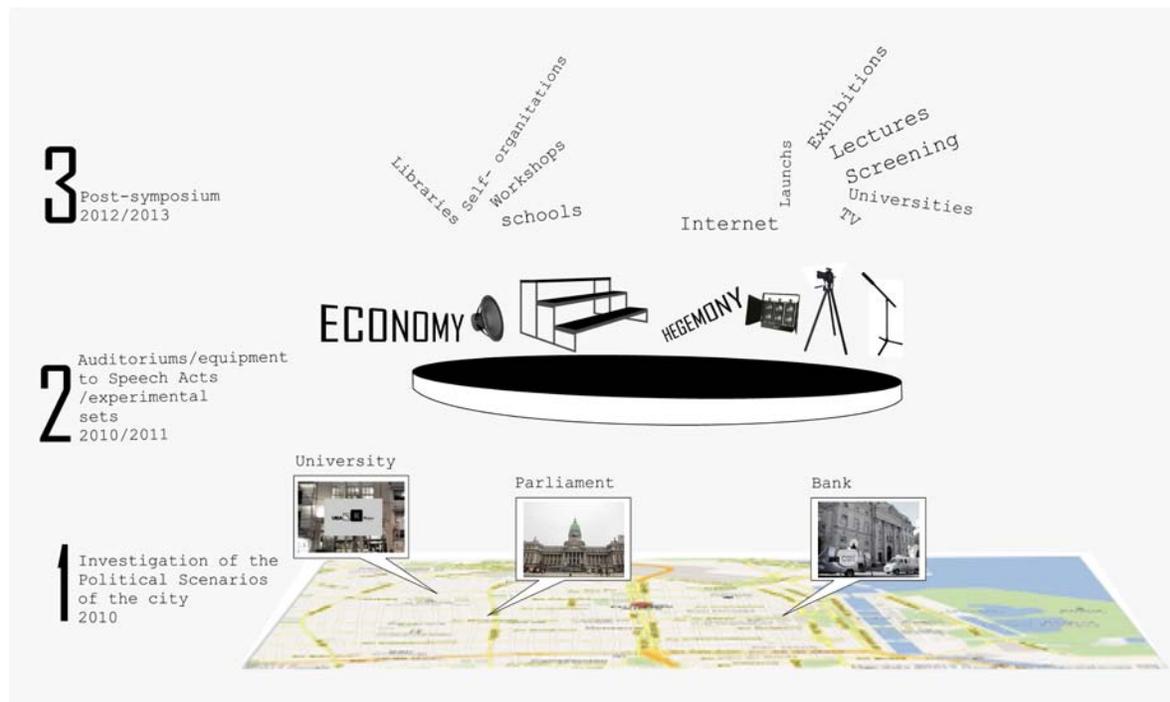
The project proposes entering into a debate on what constitutes 'the public'. It includes three acts in three auditoriums of notable and iconic public institutions of the City of Buenos Aires: Buenos Aires University's Ricardo Rojas Cultural Centre, the central office of the Argentine National Bank on Plaza de Mayo, and the auditorium of the National Congress. Within each respective context diverse participants introduce and activate different perspectives: political analysts; artists; activists; investigators in the fields of philosophy, art and sociology; economists; musicians; journalists; town planners; actors; video makers. Consequently, re-localizations of art and knowledge are challenged, processes of emancipation are rethought, art and economy are re-mapped and new forms of cartography are proposed.

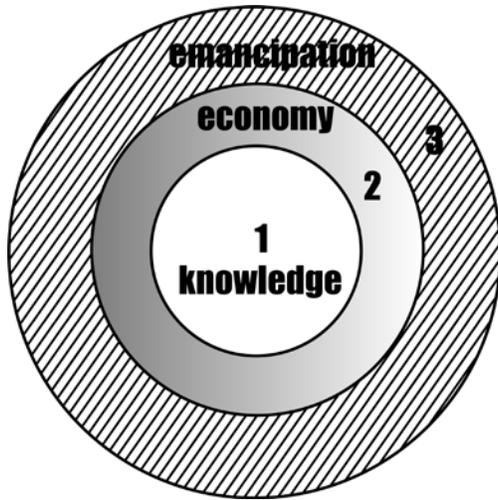
*Public Considerations, a Symposium in Three Acts* demands that political scenarios be revised. In Buenos Aires (as in other places), representational forums or spaces for the 'practice of democracy' conserve rhetoric shaping how we listen and participate; how the performative dimension of institutional discourses unfolds (e.g., the power of discourse capable of producing phenomenon that establishes and normalizes it); and how it is enacted. This project attempts to generate a time to de-normalize these discourses from within their own institutional scenarios, under the proposition of art as an emancipatory practice.

The project proposes three key matters. The first is that it 'stages' the public, revising the concepts of liberty forged by the vanguards of history. This is possible in *Public Considerations*, because while it exists on the limits of the scenarios of visibility and the subjects of the field of art (the question of the public is rarely dealt with in discussions in this field), the project also questions its politics and conditions of production—what Walter Benjamin termed the “production apparatus.” The second is concerned with the scenarios, the “representational space of discussion and debate.” In *Public Considerations*, the public auditoriums of the university, bank and parliament offer a wide variety of mechanisms for debate on the public and also bring enormous potential to investigate the limits of these emblematic mechanisms: how they create observation and participation. The auditoriums are also considered for their representational dimension.

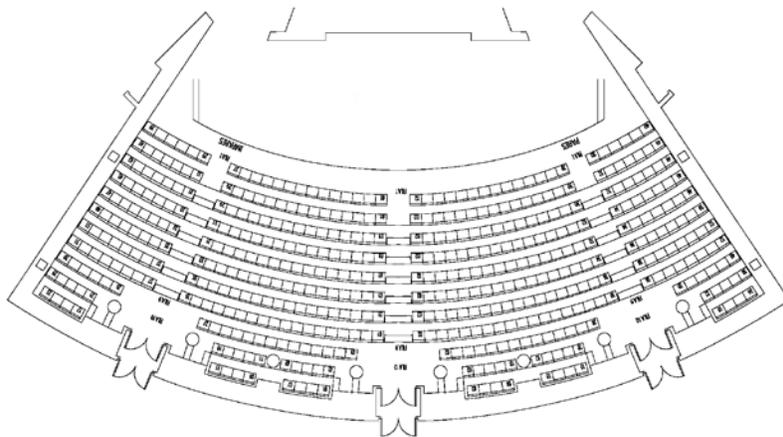
The third matter is that which makes the previous two possible: the performative talk. This conversational form interrupts the classic scheme of symposia and presents a redistribution of artistic processes, at the same time as it stands in the way of their classification. It brings the idea of theatre to the symposium and that of symposia to talk TV, including the construction itself: a regisseur, round tables, performers officiating as introductory guides to the proposed institutions, theatrical illumination, signs, live incidental music, the participation of a moderator, a PANEL of experts on the proposed subjects. The act of debate is staged through a 'participative tribune' of particular abilities (GRADAS), and an in-situ script is created that enhances the flow of the public's active participation. Its complexity favors situating the experience as part of a heuristic strategy and a multiplicity of perception, proposed as a process of continuous dislocation.

Through flows of exchange, speech acts, tools for communication, displays and equipment fixtures, we intervene in the space of the forum, questioning the naturalization of its capitalist logic. We exercise the common and enact new public capacities. We recognize that the performative reappropriation of discourse, so that it has the capacity for action and is powerful in emancipatory struggles.

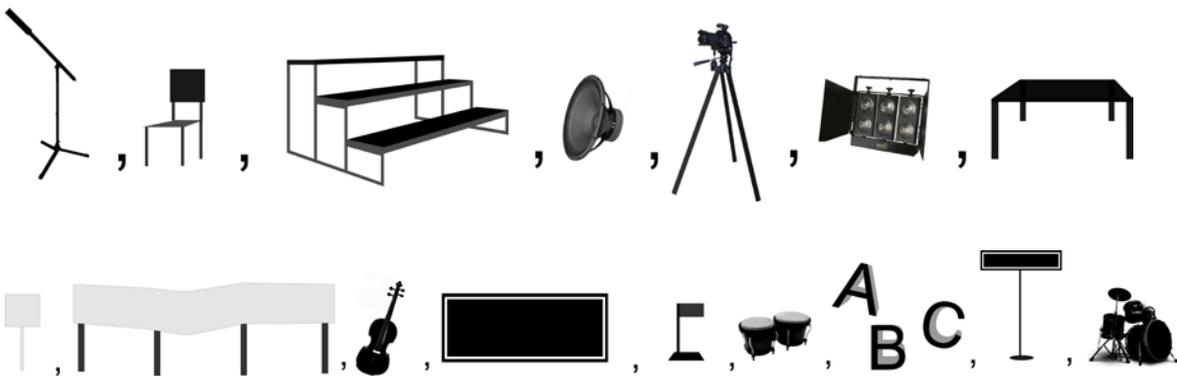




Acts 1, 2 y 3



Auditorium



Instrumental

# ACTS

## Act 1 ART & KNOWLEDGE, RE-LOCALIZATIONS

AUDITORIUM ABUELAS DE PLAZA DE MAYO, CCRROJAS - UBA - BUENOS AIRES  
UNIVERSITY (Public Univerity)

11 August 2010 – from 3 to 8 pm



The Auditorium

*In what way does the university form part of the city? Is it possible to transform the institutional structures of the art field through the reorientation of knowledge? Can art represent the public, or is it a sophisticated instrument of criticism? Can one conceive of the existence of a public space in which artist and practice intervene as agents of emancipatory*

***action? In the present day, how can we construct a public sphere based on forms of self-organization?***

Participants: Axel Cherniavsky (Philosopher), Carina Cagnolo (art professor), Pío Torroja (m7red, architect), Alicia Gutierrez ( sociology, Pierre Bourdieu expert), Pedro A. Klimovsky (art historian, Pierre Bourdieu expert), Santiago Druetta (communication research Pierre Bourdieu expert), Analytic Institutional Laboratory (Psychoanalysts) ( Sebastián Roma, Franco Ingrassia, Andrés Palavecino).

Esteban Álvarez (artist, curator), Julian Dangiollillo (artist), Karina Granieri (curator, artist), Leticia Halli el Obeid (filmmaker), Sonia Neuburger (curator, artist, Oficina Proyectista), Adriana Vazquez (architect). Moderator-Actress: Claudia Mc Auliffe, Viola: Awami Kollo



Preview – Viola: Awami Kollo



PANNEL and GRADAS (Participative Tribune)



The Moderator: Claudia Mac Auiliffe (actress)



PANEL and "Participative Tribune" (GRADAS)

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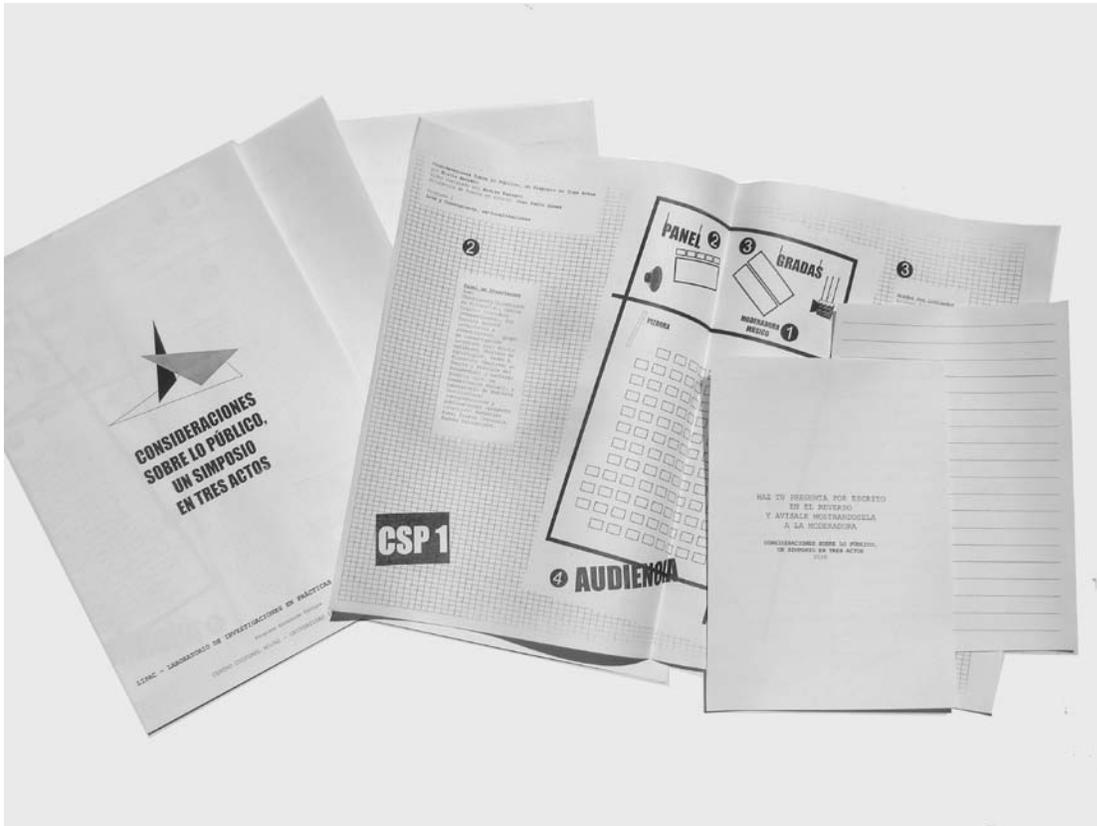
Andrés De Negri, video recorder



Preview



Regisseur: Juan Pablo Gómez



**5** **6** **7**

**Consideraciones Sobre lo Público, un Simposio en Tres Actos**  
 por **Alicia Bezrezo**  
 Video realizado por **Andrés Denevri**  
 Asistencia de Puesta en escena: **Juan Pablo Gómez**

Programa 1  
 Arte y Conocimiento, re-localizaciones

**2**

**Panel de Disertantes**  
 Axel Cherniavsky (Licenciado en Filosofía, Marina Capoblo (curadora independiente), Fin Toranzo (arquitecto e investigador), grupo de Investigación Integrado por: Alicia Gutiérrez (Doctor en Sociología), Pedro A. Zimovsky (Magister en Teoría y Práctica del Documental) y Santiago Ortaño (Cic, en Comunicación Social), y Laboratorio de Análisis Institucional Intervenciones y Publicaciones, proyecto colectivo) Sebastián Romo, Franco Ingrassia, Andrés Palavecino).

**CSP1**

**PANEL 2** **3** **GRADAS**

**6** **MODERADORA MÚSICO 1**

**PIZZARRA 7** **5**

**4** **AUDIENCIA**

**3**

**Gradas con Invitados**  
 Esteban Álvarez (artista y curador), Agustín Blanco (artista), Mariana Cervino (socióloga y artista), Julián Domínguez (artista), Karina Brambani (curadora y artista), Vincent Grunwald (artista), Claudio Gleason (crítico y editor), Sonia Neudorfer (curadora, artista), Cristina Schiavi (artista), Adriana Vázquez (arquitecta y artista).

**1**

**Claudia Mac Auliffe** (moderadora)  
**Awen Kello** (violinista)

HABO una especie de círculo vicioso: la gente no puede entender el sitio que ocupa en el sistema porque esto es precisamente una ley del sistema disimulada. (Jacques Rancière)

Act 1 Printed Program 2010

Act **2** **BANK: ART & ECONOMIES**

AUDITORIUM AND *SITUATION ROOM*, ARGENTINEAN NATIONAL BANK (public bank) –  
CENTRAL OFFICE  
PLAZA DE MAYO - BUENOS AIRES

9 November 2010 – from 2 to 6 pm



The participants are artists, activists, a political analyst and economist, a Marxist economist, associations of artists. All speak with us about essays, theories, practices and experiments.

**Bank: Art & Economies** proposes to launch a debate on mappings, models, public resources and politics, participatory economies, redistributions, forms of cooperation, self-organization, the public and the state, the dismantling of hegemonic groups, new models of enunciation, meta-economies, reclamation of the work of artist and localization of intrinsic system imbalances.

Situated at an economic-political juncture of the region, Argentina and the world, this project takes place in one of the social icons of financial capital, in a space in which public money is cared for, managed, and delivered: the iconic main branch of the National Bank of Argentina on the legendary Plaza de Mayo in Buenos Aires City.

The acting is resolving with the introductions of signs, drum sounds, actors, speeches and debate.

Upon entering the bank, the audience is received by two guides holding signs for the symposium. They propose a topological tour of the building bank (conducted in groups of 10 to 15 peoples) and relate introductory scrip. At the same time, the protagonists of Act 2 have their first meeting in Situation Room 3 (one of the meeting rooms of the bank).

Participants: Alfredo Zaiat (economist, director of Cash (Economy), Newspaper Página 12), Claudio Katz (economist, member of Left Economist), Ibon Aranberri (artist), Marcelo Grosman (artist, organized Urban Thinking International Meeting), Minerva Cuevas (artist). elClu,(collective artists project) Natalia Rizzo, LAIR (Institutional Analytic Laboratory (Sebastián Roma, Franco Ingrassia, Andrés Palavecino), members of LIPAC projects 2010 (Laboratory of Investigation into Contemporary Art Practices). Music: Drummer by Leandro Pazos, Design signs: Agustín Blanco and Karina Granieri, Moderator Alicia Herrero, Guides-actors: Marina Quesada, Jorge Eiro

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Preview Drummer: Leandro Pazos



Audience and actress Marina Quesada (The Guide # 1) crossing the corridor of bank building



Pannel: the artists Minerva Cuevas and Ibon Aranberri, the economists C. Katz and Alfredo Zaiad



Economist Claudio Katz



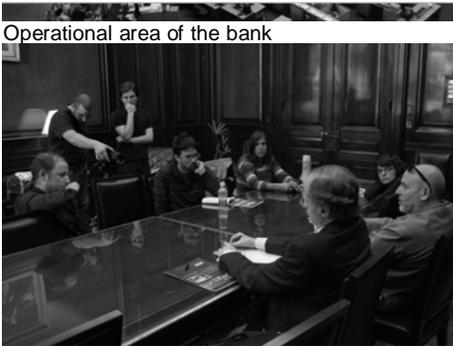
Signs, Participative Tribune (GRADAS) LAI, EICIú (GRADAS)



The Guide # 2, actor Jorge Eiro



Operational area of the bank



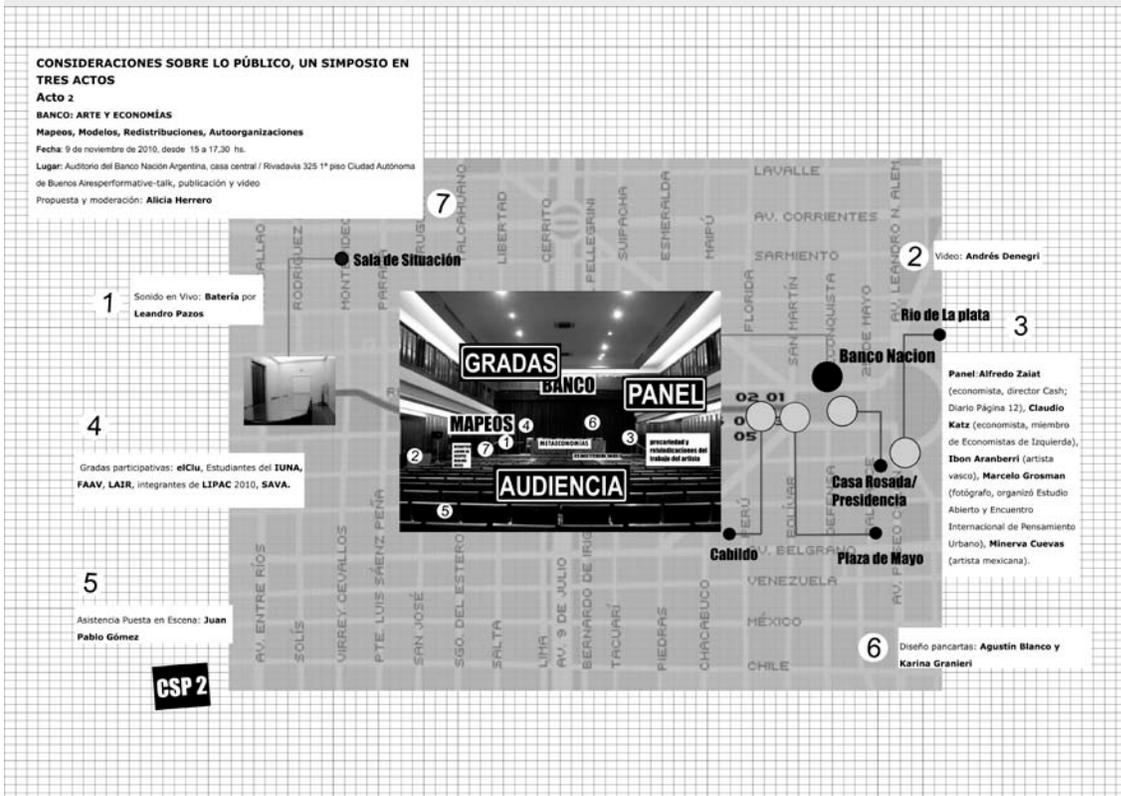
Preview meeting in *Situation Room*



The auditorium



The audience



Act 2 Printed Program 2010

Act **3** E.M.A.N.C.I.P.A.T.I.O.N.

AUDITORIUM OF ARGENTINEAN PARLIAMENT- BUENOS AIRES

June 21-2011 - from 14 to 20 hs.



Auditórium Parliament stage

**12** invited projects

round tables distributed throughout the auditorium

**30** participants

live percussionists

**1** flag measuring 11x2m, PAINTED during the symposium

**hundreds** of printed graphic pieces

**E.M.A.N.C.I.P.A.T.I.O.N.** a flag interrupts the structure of the auditorium - the representational space of discussion and debate that favours 'a scene' - to present different points (tables) of work and debate (including the lobby), multiplying and distributing the flow through displacements in different areas of the auditorium and through different subjects. Each table and each debate is developed its autonomy with respect to the rest, but at the same time establishes bridges for integration.

**E.M.A.N.C.I.P.A.T.I.O.N.** is painted in parallel letter by letter, with the debates, and the percussionists accompany the tone of the exchanges.

The aim: to map emancipatory processes those allow the public to think and act independent of the logic of capitalism. What debates are we obliged to present among ourselves as distinct representatives of art, counterculture, activism and self-organization?

Round Tables:

**EDUCATION, TERRITORY, RIGHTS** (human, employment, gender, leisure), **INTERNET AND FREE MEDIA**, PROPOSALS FOR PUBLIC **POLICIES**, LOCALIZATION OF **HEGEMONIES**, SOCIAL **REVINDICATION FOR ARTISTS** (PENSION, FEES, HEALTH INSURANCE), **NEW MODELS.**

Participants:

Not Made in China, Iconoclasistas (activists), Laboratorio Audiovisual Comunitario, La Dársena platform for artistic action and thought (artists), Underground magazine (activist and artists), National Art Institute (IUNA), GAC - Grupo de Arte Callejero (activist and artists), Mujeres Públicas (activist and artists), Artes Visuales con Cristina (activists), La Tribu collective (activists media), Laboratory of Investigation into Contemporary Art Practice (LiPAC: three groups of participants 2010). Flag production: Karina Granieri and Agustín Blanco (artists and curators) Live music: Horacio López and Alejandro Oliva percussion workshop participants from Ricardo Rojas Cultural Centre. Moderator: Natalia Rizzo (artist)



Parliament – Congreso Nacional

Percussionists: Horacio López/Alejandro Oliva  
(StudioCCRR)



Claim of the Artist Labor table



Flag painted in the stage



Hegemony table



Territory Table



Education table



Free Internet and Media table

Flag 11 x 2 mts.





Act 3 Printed Program 2011

## FILMS

The three Acts was HD recorder - 40 minutes each one.

### Act 1 ART & KNOWLEDGE, RE-LOCALIZATIONS



### Act 2 BANK: ART & ECONOMIES



### Act 3 E.M.A.N.C.I.P.A.T.I.O.N.

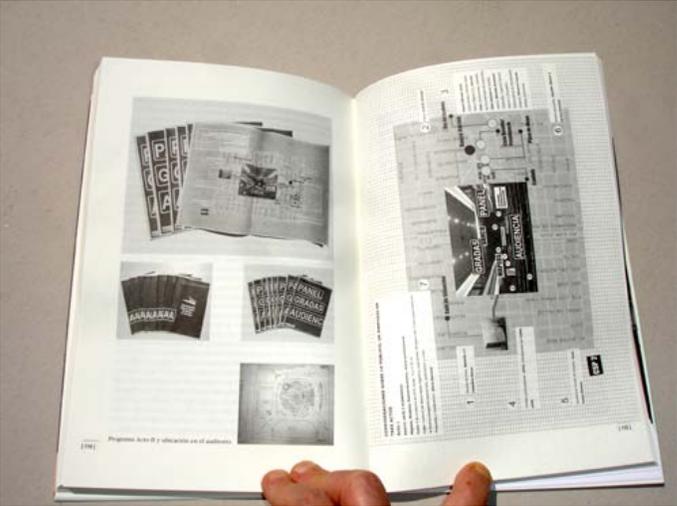
Sintesis of the three films: <https://vimeo.com/user12017076/videos>

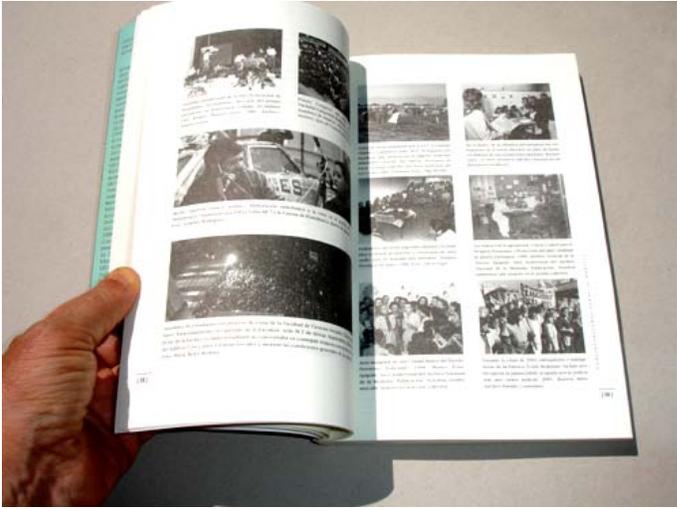
# BOOK



Bilingual Spanish-English/ISBN: 978-987-1075-96-6/Extent: 225pp/Release Date: 07 Dec 2011/Size: 225mm x 150mm /Format: Hardback //Illustrations: 30 Images (16 colors)/Category: Essays/The book brings together the transcription of the three acts with several participations, images and theoretical research. The book was published /december 2011) by Libros del Rojas, UBA-Buenos Aires University) and brings together the transcription of the three acts with 57 participations (philosophers, artists, activists, economists, actors, teachers, musicians) + placards, flags, banners and graphics + dossier of photos + research archive of the use of public space for discussion.

Some pages:





More info:

<http://consideracionessobrelpublico.blogspot.com/>

[http://www.rojas.uba.ar/lipac/consideraciones\\_publico.php](http://www.rojas.uba.ar/lipac/consideraciones_publico.php)

[www.aliciaherrero.com.ar](http://www.aliciaherrero.com.ar)

The project is developing in the frame of LiPac - Laboratory of Investigation in Contemporary Artistic Practices at CCR Rojas-Buenos Aires University (UBA)

