

JE RI GOLE DES PAUVRES

KATHMANDU, NEPAL. 1982.



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Beggar Artist/Tourist Artist: De-Centered Migrations¹

I’LL START out with a concern to advance what—I hope—will act as a catalyst for the debate. Can the center/periphery model be thought of as a “more or less completed reform in the cultural system”?²

Amid sudden transformations within cognitive or cultural capitalism, a renewed acquisitive emphasizes “the aesthetic marketability of austerity and hardship”³ assigned to production considered “peripheral.” Understanding this change in terms of an expansion in the center’s borders in order to include scenes that were once marginal or even proclaim “multi-centrality” are positions that run the risk of falling into the “new aesthetic cosmopolitanism” about which Joaquin Barriendos alerts us.⁴ A number of voices, like those of participants Nelly Richard⁵ and Nikos Papastergiadis⁶, have emphasized the links between postmodernist/post-colonial academic discourse based in multiculturalism and globalization, essentially a function of a new phase in capital expansion.

I think that, more than insisting on the existence of two blocks—center and periphery—or proclaiming their abolition, what we’re dealing with is the erosion of the binary order upon which this differentiation is founded and articulated and the end of its presumption as a stable dynamic. I think we have to drastically alter the gaze installed in art history’s hegemonic narrative, and undermine the unidirectionality of a model that

Left: Carlos Ginzburg. Images of his trip to Nepal in 1982, as part of the series of trips he did between 1972-1982. Ginzburg Archive

tracks the center's repercussions in the periphery, beneath the label of "derivative," and in terms of irradiation or diffusion that spreads towards the margins of international artistic tendencies. At best we have acknowledged its distance or difference in terms of "exoticism" or distortion. But in order to assume a position that I call "de-centered," one that not only affects *from where* we conceive of our own, unequal condition—but also contemplates what peripheral elements the center carries with it, we have to rethink concepts based on facts. With the term *de-centered* I allude to a position that is displaced from the center, to another center that does not consider itself as such—one that is noted for its absence, unruly, off its axis, that has lost true north and its certainties. I propose observing the metropolis from *within*—from that space that exists outside the narrative⁷ (and the uses that may be made of that narrative) that defines what stays inside and what is kept out, what is the center and what is the periphery. Raymond Williams calls attention to the internally dispossessed—that world of poverty, persistently negated and expelled from the metropolitan imaginary (but not for that reason any less disturbing): The metropolis's interpretation of its processes as universal must be reevaluated," since it represents "a fallacious response to particular conditions of closure, collapse, failure and frustration."⁸

Any reading in exoticist code of the turbulent present we are currently living may be an indication of the impossibility of *from-the-center*: it acknowledges its own peripheral condition (or contradiction), not beginning in recent times with the explosion of southern immigrants who *third world-ize* the north, but rather is subject to a long history of repression and extermination within Europe and, of course, the United States. The effort upon which we are embarking, therefore, is that of renaming our position as an antagonistic block (here posited as the "South"), and as well, of disrupting our own perspective of the center: breaking with the parameters and hierarchies that constitute its legalities and administer its discourses. It means upsetting the very condition that Nelly Richard calls "the center function" made up of "instances that produce knowledge/recognition according to parameters that are legitimated by predominance on the part of authority."⁹ De-centering ourselves is, above all, a call to disorder.

De-Centered Nomadism

The journeys made by Latin American artists have been chronicled time and again as the key to center/periphery nexus. The moment of formation,

of initiation, of discovery. Why not rethink migrations made by Latin Americans to Paris (or New York) not in terms of what they'll later take back to their places of origin—which they'll “spread to the periphery”—but rather in terms of how they shake things up in the center itself, by their ways of conceiving of and thinking about it? From the heroic figure of the exile or political refugee to the menacing figure of the trickster¹⁰, the silent attacker, the troublemaker, and the globetrotter, our cultural history abounds in itinerant artists. Here I'll present a dialogue between two artistic projects whose starting points are the figure of the beggar and the tourist, who enable a de-centered reading of travel.

The Mendicant

Carlos Ginzburg, a young poet and artist, part of La Plata, Argentina's avant-garde, presented a complex project entitled “Análisis estético” (“Aesthetic Analysis”) as part of his participation at the Third Coltejer Biennial in Medellín, Colombia in 1972. Today the work would quickly be labeled an institutional critique. In “Análisis estéticos,” Ginzburg proposed breaking down and exhibiting, by means of a number of operations, instances of art's production, circulation, and legitimization that operated within the biennial itself, the museum where it took place, its organizers, the artist, the artworks, audiences, juries, critiques and theory, legitimating mechanisms (the award winners), conflicts and slights received and even the garbage produced by its offices during the two months the event took place.¹¹

At the same time he exhibited the complete project in the form of posters, Ginzburg only managed to physically realize some of the planned moments, among which figure those related to the artist (the “beggar artist”) and the artwork (“the itinerant artist”), characterized by pronounced overlapping. “Itinerant artist” consisted of a long hitchhiking journey from La Plata to Medellín (across Argentina, Chile, Peru, Ecuador and Colombia)¹². Upon arrival, he presented his backpack, sleeping bag, travel utensils, clothes and shoes—as a record of his “artistic work”—along with 150 index cards in which he documented his wanderings along a precarious route in the style of a travel journal or record, each day.¹³

The other action was carried out during the Biennial's opening ceremonies, when Ginzburg wandered about with a can, loudly asking the audience for hand-outs. He wore a placard that identified him as “Artist: Beggar Artist.” A placard on his back bore a sentence from Herman Hesse

that ended, “Every time he’s hungry and opens the refrigerator, he finds ideas instead of food.”¹⁴ Everyone who handed over a coin would receive a flyer that said “In thanks to you I offer you pleasure” on one side, along with precise indications of Ginzburg’s address and telephone number in Medellín, in imitation of an advertisement for paid sex. On the obverse it said “In cursing you I offer you pain: Colombian Body Works. See the prohibited book *Un aspecto de la violencia* by Alonso Moncada Abello. Bogotá, 1963, Promotora Colombiana de Ediciones y Revistas Ltda”.

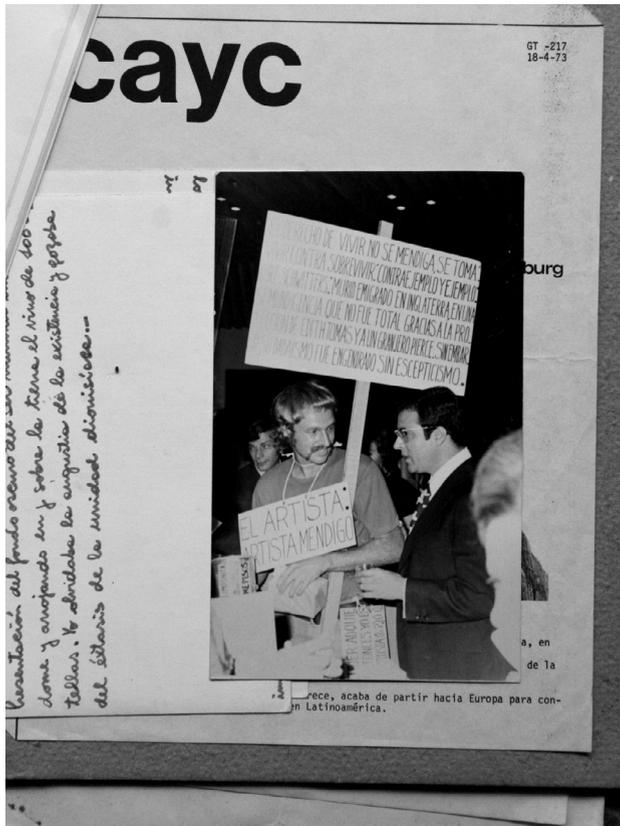
The reference to a book about political violence in Colombia is unnerving, even today. It refers to a publication, amply illustrated with photos, statistics, court records and other primary sources, that seeks to demonstrate and denounce, from a conservative Catholic perspective, that the source of violence lies in unholy alliances between the Communist Party and liberal guerrillas. Ginzburg recalls, “It was a book that people passed around in secret...it had horrifying photographs depicting violence in Colombia where [opponents] were not only killed, but their testicles were cut off and stuffed into their mouths It was that sort of thing. Once the book was shown to me, but I never owned a copy. It wasn’t publically sold—it was too outrageous.”¹⁵

By appropriating a contemporary art category then in vogue like “body art” to describe the horrors of civil war, whose evisceration of civil society was then and continues to be silenced, more than just an aestheticization of insurgent violence (the vindication of the revolutionary gesture as the maximum work of art, quite common among South American artists and intellectuals in those years, who abandoned art on behalf of direct political action),¹⁶ I see here a brutally ironic, and perhaps even disturbing or even ethically inadmissible tactical appropriation for exploding the category¹⁷. I allude to this with the idea of “de-centralizing”: to the displacement and discoloration of even using a central category that is, frankly, unauthorized (with a question mark) when it comes to the Colombian case.

Insinuated within the offer, the overlapping between prostitution and the fetishization of the artist is reinforced by the placard Ginzburg wore around his waist, that declared “If the Coltejer Biennial is acquiring works then I’m for sale. Artist for sale.” Is it an allusion to the slave trade or a critique of the fetishizing capacity of the art market? In 1974, Ginzburg presented a new action in Antwerp, entitled “Latin American Prostitute” that reinforced and radicalized this idea. The artist convinced the Internationaal Cultureel Centrum (ICC), the institution where the show,

Systems Art in Latin America was taking place, to hire a prostitute (that he had found on the Antwerp waterfront) to pose during the duration of the show and its accompanying series of seminars, along with a large poster that quoted Baudelaire: *Qu'est-ce l'art? Prostitution*.

The young woman was allowed, for the duration of the show, to offer up her services. Ginzburg remembers that, in fact, she would gesture to the men that attended the show and would whisper to them she was available. Her offer resides on an ambiguous border (in that it is unclear, to the male European spectator, if the young woman is really selling herself or is part of a simulacrum the artwork presents).¹⁸ Art is prostitution (e.g., the beggar artist who sells himself and pleasure in Medellín) and prostitution is art: a prostitute offers her sexual services in a museum, on behalf of an artist. This is about making the dispossessed of whom Williams speaks—subjects outside the metropolitan order—visually uncomfortable. Or as Benjamin would put it, “Looking at the European city through the eyes and wanderings of those vocations that have no place: trash collectors, prostitutes. That the young woman in question was



Argentine is no minor detail: she was an immigrant prostitute called upon by an artist who was also an immigrant, to offer up the French poet's analogy in a Belgian institution—at the same time she acted literally.

The image of these two Argentines in Europe (a beggar artist and a prostitute from the “periphery” both for their vocations and geopolitical origins) reordered the metaphorical condition of Baudelaire's phrase, in an act that *de-centers* and dislocates, and disorganizes hegemonic “meaning pacts,” the protocols according to which western modern subjectivity's birth certificate should be read.

No one bought Ginzburg as an artwork although he did receive a prize at the Colombian Biennial.¹⁹ The Argentine press commented ironically that “with the dollars he won at Coltejer, he went to Europe.”²⁰ An itinerant artist who hitchhiked to the biennial, just to expose the institution's mechanisms for creating legitimization, received backing on the part of the institution itself, allowing him to move to the *Ville Lumière*. Since then, and for more than ten years, he has not ceased to wander the world while documenting his travels. Here and there, using a rubber stamp, he left his inscription: “GAUGUIN: ARTISTE PEINTRE ET ARTISTE VOYAGEUR. GINZBURG: ARTISTE VOYAGEUR EXCLUSIVEMENT”. It constitutes a new de-centered reference to another milestone in European modernity, in this case to another itinerant painter whose exoticized and fascinated view of “the primitive”—or more precisely, “primitive” women—to some degree founded a way of seeing out from the center at the end of the nineteenth century. Ginzburg, in addition to occupying Gaugin's position, cleverly renouncing painting: his drifting is his only artistic practice.

Taurrtiissttaa

Fusing “turista” and “artista” in a single word that superimposes the letters they have in common, Córdoba, Argentina, artist Lucas Di Pascuale, named the last work included in “Artista Turista”, a project carried out between 2006 and 2008 in Córdoba and Resistencia, Argentina, along with Belo Horizonte, Brazil; Shatana, Jordan; and Amsterdam. These last three correspond to successive artistic residencies he was invited to take up during that period. The project's name makes explicit a sense of autocritical estrangement before the institutionalized regulation of artistic nomadism along the residency circuit, something that in recent years has become an option for “emerging artists”. Entering that circuit temporarily guarantees

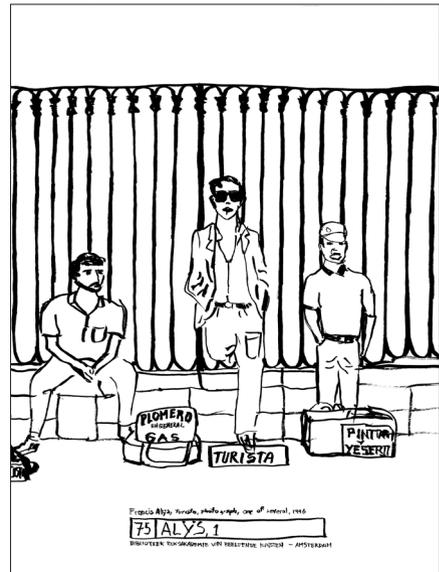
“living from one’s art,” on the margins of dispersal and the hardships of day-to-day survival.²¹ Anyone who joins the residency circuit tends to live in a fixed space. It doesn’t matter where the residency is, the atmosphere ends up being obliterated and ineffectual. Residencies are preserved and concentrated spaces for production, recognition, legitimization, and collegiality among peers (though subject to underlying relationships of competency and suspicion). Its circumstantial residents live the travel experience as something innocuous and pointless. Something like tourism. Di Pascuale chooses an uncomfortable position to expose the circuit: he doesn’t place himself outside, but rather experiments on itself and on its work²²—the affective modes of becoming a “tourist artist.” For years he has worked in Córdoba on projects whose key is driving collaborative situations. In the last two years, he has invited others to use planks to build a large sign with only one word, *López*, and install it on the roofs of alternative cultural spaces. Jorge Julio López, a 78-year-old handyman, one of the disappeared during the last Argentine dictatorship and one of the few survivors of more than 500 clandestine detention centers that once existed in Argentina, was newly “disappeared” in September 2006, hours after offering critical testimony at a trial that sent one of state terrorism’s most prominent figures to jail. (Posters, one of the manifestations that several artists and activists are carrying out to make sure Lopez’s second disappearance is not forgotten, have become a sinister sign of the persistence of the repression apparatus for the intimidation of witnesses on ongoing cases.)

When Di Pascuale got to Amsterdam’s Rijksakademie a few months ago, he thought to approach the collective construction of a new “López” poster in collaboration with other residents. No one responded. Alone, he realized his work in the academy’s well provided workshop.

During the first days of his stay he attempted to create a tourist’s routine by going site-seeing on a borrowed bicycle with a camera and a city map, looking for the places other residents had recommended. “I never got where I wanted to get,” he says. “What do you do with that sensation of vulnerability and isolation? I don’t have anything that’s mine here—no family, no friends, no points of reference. No one I can speak Spanish or have a *mate* with.” The previous idea of distancing himself for his status as a tourist artist gave way to the need to find something to do, something that would give meaning to being there. Some sort of practice. He found it without even leaving the Rijksakademie building.

Assiduously, he began to visit its well-stocked library—it had been founded in the eighteenth century—and checked out, in three or four daily hauls, in alphabetical order, the entirety of the volumes in the exhibition catalogue and artist monograph sections. What could be read as compulsive “learning”²³ from sum total of knowledge in that normative (if you will) universe, regarding the notion of artist, born of centralist modernity, generated something different. Di Pascuale flipped through the borrowed books and, in a completely arbitrary fashion, selected what he wanted to sketch, sometimes because subjects were familiar or known (he missed what was familiar to him), and sometimes because he liked the image or because it disturbed him, and sometimes for entirely different reasons. Then he’d return the books and borrow others.

The drawings function as deliberate copies or translations of a unique code that standardizes any chosen image (whether it’s painting, photography, video recording, the photo of a sculpture, an installation, blueprint, typography, design object, chart, etc.) and unabashedly juxtaposes, say, Goya against Dittborn. By transferring everything to ink on paper, in an incessant copying that does not allow for trial and error, everything ends up being the same. The idea of copying someone else’s work entails a gesture that is the opposite of homage. Rather, it is an attempt to capture—a tourist-like appropriation of artistic heritage—in a parallel operation to what Ginzburg sought to do with Baudelaire and Gauguin. They are crude and literal, sometimes disrespectful and at other times infantile or cartoonish versions, themselves taken from



reproductions of works that—while they may be familiar—end up being strange. It is the opposite of falsification: there is no chance of confusion between the drawings and their referents or between original and copy. Di Pasquale drawings submitted to the collection emerges from this systematic practice of appropriation to various orders of assembly according to the occasion: from an alphabetical librarianship to a personal and esoteric criteria of selection and organization. In the exhibition of the series that took place at Rijksakademie, he showed the drawings in the most unexpected categories that emulate those proposed by José Luis Borges such as: “women”, “waters”, “with text”, “glass”, “sky”, etc.²⁴

At the end of the three-month residency, an unexpected corpus of 192 drawings had been assembled. Just like an ordinary tourist who returns from vacation with predictable photos of the Eiffel Tower or an Aztec pyramid or Buenos Aires’s famed obelisk, Lucas Di Pascuale returned to Cordoba with his own collection. “I got an Araki and a Clark and a Demand, a Goldin and a Hatoum, a Haacke and a Kabakov, a Kawamata and a Malevich, a McCollum and a Monge, an Oiticica and an Orozco a Porter and a Sarmiento.” And of course, among others, he has an Alÿs: *Turista*. The drawing copies one of the photos that documents he action taken in 1994 in the ironwork at Mexico City’s cathedral. If Alÿs, “by seeking to put over his work as a ‘professional observer’ of foreign or unfamiliar daily life as a professional activity,” as Cuahtémoc Medina writes, “offers a meditation on the status of the foreigner as well as the ambiguity that the ‘vocation of artist’ entails,”²⁵ in Di Pascuale’s twists, the artist’s tourism becomes a systematic act of vandalism and anti-fetishization, that operated from within the library of a prestigious institution for artist “formation.” He is a tourist who randomly abandons the unknown city and replaces it with a marathon-like immersion into contemporary art history (in the style of “see-Europe-in-five-days-and-four-nights” touring).¹⁹

Idleness

In these projects, I have sought merely to point out a possibility for finding some kind of de-centralizing capacity in relation to the center-function. Juxtaposing the figures of the beggar and the tourist additionally allows for a focus on changes in the relationship between art, capital and idleness: a resounding contrast between the beggar’s rebellious and unproductive idleness whose act of volition is to escape from the productive logic of work and, on the other extreme, the controlled idleness of

the tourist as a model of consumption and the planned, measured leisure that productive forces dole out.

If the figure of the beggar artist looks back—and it clearly does—to the countercultural imaginary of the 1960s and 70s, it also refers to the tradition of *croto*s and hobos that was exalted starting with early twentieth-century anarchism, as a life option on the margins of private property. It is a stripped-down, mendicant itineracy, conceived as an exercise of liberty: arriving somewhere without a single possession. (Here we observe one of so many beggar images to be found in anarchist iconography: for instance an engraving by Bellocq, a member of *Artistas del Pueblo*, the first Argentine political art group, that emerged in Buenos Aires in the 1910s.)

On the contrary, the figure of the tourist artist allows us to see up to what point certain institutional art circuits replicate the well-oiled mechanisms of tourism in cognitive capitalism as a form of nomadic consumerist utopia and facilitated access to the world of the domesticated exotic, one without surprises and on the margins of war.

The question of sudden transformations in the place assigned to artists within cognitive capitalism starting in the 60s and 70s and lasting to our days is also hinted at. From marginalization to glamour, from disturbing upsets to a regulated function of difference, from artistic practices implying acute criticism to the fetishization of art and its conversion into sought after cultural loot.

Today it is undoubtedly absurd to think of beggar artists, and de-centralizing exercises are becoming more and more difficult. But at the same time they are absolutely necessary.

¹ I am grateful to Fernando Davis, who provided me numerous archival materials as well as vast stretches of the interview process being undertaken to Carlos Ginzburg, with whom we put together interpretations and hypotheses. Also David Gutierrez, who located Moncada's book titled *One Aspect of Violence* to which I refer later, and inquired about its origin and impact on Colombia. I also thank Miguel Lopez and Mary O'Neill, their incisive reviewing and their many contributions to this text. To cite these terms to account for the products and spurs it is for me the work shared with others in the conceptual network of the South.

² Cuauhtémoc Medina, "South, south, south, south," text of the Call for SITAC VII, Mexico, 2008.

³ Joaquín Barriendos, "Desconquistas (políticas) y redescubrimientos (estéticos)" en revista *des-bordes 0*, www.des-bordes.net, January 2009.

⁴ "A series of post modernizing readings on culture, quite condescending with the academic discourse of post colonialism and dangerously deferent with the contemporary cultural turbulence, have currently seen dissolution of such modern civilizing structures and a supposed triumph over the colonialist impulse of modernity. Within the contemporary art scene such idea has materialized under the new aesthetic cosmopolitanism panacea, a cultural crucible: the new internationalism", says Joaquín Barriendos, *op. cit.*

⁵ "We know that it is not enough that post colonial theories incorporate the Otherness figure to its new anti hegemonic discourse so the actual other --the concrete subject made by historic and social traces of censorship and exclusion-- participates with its own voice in the metropolitan debate", points Nelly Richard. "Intersectando Latinoamérica con el Latinoamericanismo: Discurso académico y crítica cultural" (Intersecting Latin America with Latin Americanism: Academic Discourse and Cultural Critique), in Santiago Castro-Gómez y Eduardo Mendieta (eds.) *Teorías sin disciplina (latinoamericanismo, poscolonialidad y globalización en debate)*, Mexico, Miguel Angel Porrúa, 1998.

⁶ "As a strategy to articulate a discourse of minorities, multiculturalism is in decline, but paradoxically it stands triumphant as part of the program to expand the field of corporate culture to globalization. Araeen argues that multiculturalism is the cultural masquerade that covers the economic damage of global capitalism" Nikos Papastergiadis, *South-South-South: Introduction, in Complex Entanglements*, London, Rivers Oram Press, 2003.

⁷ Marcelo Expósito alludes to the negative of the decentralized condition when he defines Spain as "a country" (...) barely capable to think the --and from the-- complexity of its own condition both central and peripheral, colonizer and subaltern" Marcelo Expósito "Correspondence", in *des-bordes 0*, www.des-bordes.net, January 2009.

⁸ Raymond Williams, *La política del modernismo*, Buenos Aires, Manantial, 1997. What Williams calls "metropolitan-immigration functions" has its correlate in the effects of the cultural imperialism in Europe that accompanies its quest to dominate the world.

⁹ “The hierarchy of the center depends not only on concentrating the wealth and its distribution. Depends also of certain investitures of authority that turns it into a accumulation pole of the information and the transutations of consciousness, by guidelines set unilaterally [...] The ‘center’ recreates itself as a center-function in any of the instances that produce knowledge-recognition by legitimated parameters by a authority prevalence”, Nelly Richard points. “The international staging of Latinamerican art: Assembly, Representation”, in: AA.VV. *Arte, historia e identidad en América Latina. Visiones comparativas*, tomo III, Mexico DF, Instituto de Investigaciones Estéticas-UNAM, 1994, pp. 1015-1016)

¹⁰ Jean Fisher uses this figure to refer to the Chilean artist Juan Dávila, resident in Australia. “Fisher suggests that, in general, it is possible to exploit the emergent contradictions within the circuits of global culture, and by examples that proposes for the dynamic evolution of the archetypal figure of the trickster, traces the complex and critical strategies used by contemporary indigenous artists around the world” Papastergiadis refers, *op. cit.*

¹¹ The artist explicates, using Marxist sociological categories that his project “works to unveil the crisis of contemporary art fetishism for alienation from my work.”

¹² The work that I will perform in the Colombia Biennial Coltejer requires my presence. Therefore, the trip has to be included (using the tactic of all this work) as aesthetic experience, explains Ginzburg in his project.

¹³ As referred by the Italian critic Gillo Dorfles, Jury of the Biennale in the newspaper *Corriere Della Sera* Milan, 7 May 1972. As Davis notes, “Ginzburg turns the inevitable drift of ‘hitchhike’ travel and the same precarious conditions of a Latinamerican artist (a beggar) into the work he exhibits”. Fernando Davis “Las poéticas ‘revulsivas’ de Edgardo Antonio Vigo”, unpublished, 2008. In the local press the event was also recorded: “He travelled from Argentina by the practical method of hitchhiking to turn the journey into, in his own words, “part of a documentary of the work” (s/n. “Ginzburg in the Coltejer Biennial” *El Día* newspaper, La Plata, 7/5/72). In the project, under the heading: “The work of art: Me and the Context” Ginzburg explains his intention of exhibiting himself as a travelling body, as evidence of the physical and bureaucratic prints of the trajectory, accompanied by the phrase: “This body, my person and my few belongings packed as a ‘temporary import’ and travelled in a ship’s hold” (From Lima to Medellín). His intention was flawed by the cost and the prohibition of a person to be packed as luggage in a warehouse, so Ginzburg had to replace his first idea with the finally realized.

¹⁴ He also planned a poster that referred to connections between the Avantgarde, Migration and War: “Counterexamples and example: Kurt Schwitters died emigrated to England in semi-poverty, not complete because of the protection of Edith Thomas and a farmer named Pierce. However, the Dada was born of cheerful madness lacking of skepticism.” It is known that in 1940, Schwitters, fleeing Nazi troops, moves to England where he stays a year and a half with poor health and detained in several concentration fields. He died in London in 1948, ill and in poverty.

¹⁵ Ginzberg remembers he had access to the publication through a group of Colombian intellectuals that he met when he arrived to Medellín, among them a writer named Collazos and an art critic called Darío Ruiz. Interview with Fernando Davis, January 2008.

¹⁶ I develop more extensively this idea in "Vanguardia y Revolución", *Brumaria* 7, Madrid, 2007.

¹⁷ I take up Fernando Davis' proposal of an appropriation tactic of Latin-American conceptualism. "The conceptual and tactical level", *ramona*, No. 82, Buenos Aires, July 2008. A similar appropriation tactic applies to the category of "poor art", taken at the time by Ginzburg, Vigo and other *platenses*, from the proposal of Italian critic Germano Celant. "In the tactical use that Vigo makes of the imported category, by confiscating and re-enrolling it in the conflict plot of Latin-American scene, the "poor" practices are lined with a thickness of meaning that reactivates its dissident operation and puts into disarray the safe boundaries of the canonical record", says Davis in "Prácticas 'revulsivas'. Edgardo Antonio Vigo on the fringes of conceptualism", in: Cristina Freire and Ana Longoni (eds.), *Conceptualismos do Sul / Conceptualismos del Sur*, Sao Paulo, Annablume, 2009.

¹⁸ Interview with Carlos Ginzberg by Fernando Davis, January 2009.

¹⁹ Although the award was not for the actions of "Análisis estético" but by some of his remarks ("Earth", "Waiting", "Rock", "Mountain", etc..) exhibited through pictures, series that began in Argentina, continued in Colombia and later in the mythical encounters of Pamplona in Spain.

²⁰ Amílcar Ganuza, "Visualizar el concepto mediante la acción", in: *Siete y 50*, Year I No. 3, 17/11/1972, p. 14-15.

²¹ Lucas Di Pascuale states that it is common for an artist that enters the residencies circuit to devote a great time of his stay there to produce his next project and to find contacts that will allow a new application. (Interview with the author, Buenos Aires, December 2008).

²² In "Chocolates Argentinos" ("Argentinean Chocolates") he reinvents the circumstance of sending letters and gifts to the Malvinas War soldiers. In "Hijos" ("Children") he stands instead of "producing absences". In "Daleo", the written transcription of an ESMA's survivor testimony [Superior Marine and Army School, one of the main detention and torture centers of the Argentinian dictatorship], Graciela Daleo, he argues "I am the first that has to learn". In his project "PTV" (Partido Transportista de Votantes / Voters Carrier Party), a criticism to the clientele system that rules the traditional politics of Argentina, and becomes a carrier of voters.

²³ He uses the term "I thought of the drawing as writing, in the city and the ideas of other artists as models to portray. I thought of the portrait as lesson and that learning is the sense of my production."

²⁴ Jorge Luis Borges, "The Analytical Language of John Wilkins", in *Otras Inquisiciones*, Alianza, 1997.

²⁵ Cuauhtémoc Medina, "Tourist", in Francys Allys, *Ten Blocks Around my Studio*, Mexico, Antiguo Colegio de San Ildefonso, 2006, p.27