

## About the project

Conversation between Bruno Moreschi and assistant  
curator Laura Consendy

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**Laura Cosendey:** Your work has the particularity of being developed over the course of the Biennial, of being fed precisely by what is still going to happen, and directly “contaminating” the institution’s official archive. How do you see this way of working?

**Bruno Moreschi:** I see it as an invitation to think about the Biennial in a nontraditional way. We are interested in four questions: what is presence today? What do the nonspecialized people have to say? What reverberates (from the building to the rest of the world)? What stays? These are purposefully broad questions. I like to remind the team that works with me (researcher Gabriel Pereira, producer Nina Bamberg, programmer Bernardo Fontes and designer Guilherme Falcão) that we don’t need to prove anything. We want to gather the result of experiences that are not those which normally constitute an official archive. An image has guided me since the outset: in the future, someone arrives at the Biennial to study the event’s 33rd edition and comes upon the expected official archive, but also with another set of documents, which are the result of our actions. I like to imagine that this could be an invitation for that researcher. “Look, you can also include in your research this experimental way of constructing the past, re-signifying it even more, not being content only with the yesterday formalized in the expected way.”

**L.C.:** How are these actions different from the conventional?

**B.M.:** They share in common the characteristic of enlarging the official discourses constructed and disseminated by the curatorship and the institution during the 33rd Biennial. Beyond this official viewpoint, there is a series of other possible understandings. To give just a few examples: what do the guards and the cleaning staff, who live daily with the art displayed there, have to say about the show? Alternative readings are also produced when the images and texts of the 33rd Biennial (and of other editions) are interpreted by artificial intelligences (AIs) not totally trained to understand the art system.

**L.C.:** It is as though the software, the AIs, were considered as a voice, isn't it? A voice that says things different from the institution and from the specialized public. Your project has an outlook about this content, distinguishing the human side from the systematization of data.

**B.M.:** This is a concern that Gabriel Pereira and I already had in previous projects. We are intensely interested in understanding how the AIs behave in regard to the materials related to the art system. When they interpret complex images, like those of the art field, they are commonly unable to account for the human subjectivity of these contents. On the one hand, the results flatten art in a very disconcerting way, but they also offer alternative interpretations which, in my view, should not be discarded. A sculpture by Max Bill is read as a refrigerator (underscoring the fact that the art object is, also, a product); a visitor to the Biennial standing in front of a painting is described as a consumer standing in front of a store window; the Bienal building is defined as an upscale condominium (relating contemporary art with elitism); and an exhibition wall is seen, poetically, as a vast horizon. Not ignoring these unexpected results, not treating them as simple errors allows us to understand that these AIs were programmed on the basis of certain values, and that they are not in a field different from that of the human; they also bear the ideologies, many of them problematic, of our society.

**L.C.:** Many actions of your project involve the participation of the public. How does this activation take place?

**B.M.:** We are interested in recording the public's reactions in the exhibition space, creating a channel of dialogue with the mediators and offering the possibility for people to send materials about the 33rd Biennial to be decoded at the project's website ([outra33.bienal.org.br](http://outra33.bienal.org.br)). The logic is thus inverted: the passivity of "I don't understand contemporary art" gives way to the idea of participation. And, participating, these visitors begin to be co-responsible for the construction of the discourse; they are encouraged to go beyond the common postures of refusal, of facile criticism of the artist and curator, and to face the commitments of an emancipation that they claimed was not offered to them previously.