

Tit for tat...

(Questions for the *Los Transferencistas* group leader, Lázaro Lacho Martínez)

David Mateo: Lacho. What are the essential methodological concepts of the group?

Lacho: *La Transferencia* [The Transference] is operated by two basic principles that in themselves constitute idealistic motivations or pretexts to carry out a combinatory exercise between investigation work and art production.

The first of them is the Informational, essentially characterized by the historical review conceived from two big focus perspectives: one induced to the macro-historic field, and other to the micro-historic one. In one, we decide to adopt a somewhat broad analysis of the facts and people that starred them. In the other one, we are interested in scrutinizing the autonomous condition of the subject, its innermost contingencies and motives; the singular objects that are derived from such individual circumstances. The second principle is the Generative. In it, we prioritize the study, the development and the refinement of each group member's iconic alphabet but, at the same time, the implemented gestures from the collectiveness, the dialog system, the interrelation connection, the interpretation methods and the creative symbiosis. We constantly go over the physical autonomy of determined objects of interest, the attributes of the craft that support it.

In regards to painting, we are motivated by the layered construction analysis; the state of awareness over them; the congruence that shall exist between each constituting part of the visual composition. The complementarity and difference between the chaotic and the organized, understood as directly intervening processes on the rhythm logic and body gesture. We impulse the perspective of the observer that becomes observed, and vice versa; an event in which the judging fact is sustained, and in some cases, is annulled.

We are overly interested in the creative processes' organic acceptance state, something that we call "active resemblance", the artifice's surrendering or delivery. The active resemblance is a life experience that has nothing to do with the superficial

interpretation of the thing. It is not mimesis, nor an ordinary operation—which means it is not derived from the usual. It relates to the substance, not the external body of things. Living in each dimension, each experience as is—not through an apparent simulation. The ways from which thought is subordinated to the functionality of the process, its efficiency.

Regarding the structural, we inquire into the closed and open ways, the concrete and apparent ones. We inquire into the syntaxis and morphology of ways; in the artistic dialog's own kinesthetic rhythm. In the notions of equilibrium, space, and time (the dance, the body); the physical and mental connectivity, the presence state. We develop the capacity to ponder, sense and induce the unknowable.

*La Transferencia* is implosion and explosion of ideas, auto indulgence in concepts and practical evidences. It is also pursuit, unveiling, self-sufficient didactic over the land we interact.

Our group investigates and speculates on a series of categorical counterpoints:

- The unintelligible in regards of the abstract.
- The unintelligible in relation to the unknown.
- The abstraction as a functional, dynamic, adopted-by-the-instructed-subject concept.
- The unintelligible as a standby and intuition sense, against the abstract as the consummation of the shape.

David Mateo: What meaning does abstraction as an artistic notion and way of expression has for the group?

Lacho: We believe that abstract expression has lost its capacity of thinking about itself. It seems as if it is an overly basic concept nowadays; cognoscible, finite, and underpinned on the apparent posture of pictorial-conceptual “sufficiency”. That is the way we intend on removing, submitting to debate, through our work all possible existing conventions on expression and its ways.

We accept abstraction as an intrinsic fact in the mental and physical reality. We admit it as a perceptive precedent and a historical and conceptual acquis. Nonetheless, we would like to note that, from our point of view, human kind continues to be a profoundly unintelligible entity; abstract in the most rigid meaning. Abstraction and figuration are two fundamental concepts to understand the shape. A small part of the world is legible, given our capacity of instruction and intelligence, of the highly catalyzing processes of experience, the conquest. The unintelligible does not deny capacity, it only reminds us of that which has not been dominated or comprehended. The groupality in *La Transferencia* is a space of convincing, of specialization and of reconciliation in that sense.

David Mateo: How are these methodological notions and criteria of the group reaccommodated in the interdisciplinary activity?

Lacho: It is important to emphasize that induction is the foundation in this sort of cocreation. In the beginning, this cooperation has been guided, encouraged, and even sometimes the creative action “tricked”. The actor, the dancer, the musician, the poet—even though they possess deep knowledge in their own specialties—has to subordinate to a conscious disjunctive of exploration, of unraveling. The first impulses come from a reference of visual operations like Veronica, like Lance, until transcending to another state or lapse of understanding; in which the representational base in question acts, reaches a tune, a synergy; in many cases artistic actions happen isolatedly; the actor does not know whom he dialogs with; the other apparent fraction is no more than a mirror-dialog. The musician is not the owner of the result, at least not in real time. In some way, we also give independence to the group, or collectivize the individual.

The concept of riposte is useful for us to create consciousness about plurality, about the infinitude of the shape; it warns that these are not identical nor mimetic, they are just similar. *La Transferencia*, severely parodies accidents, it macro-exposes them.

These notions are revealed from any perspective: from the transference of gesture, of word, of plural poetry, of tridimensionality, of audiovisual, of sound production, etc. The general or fragmented technical solutions, coming from the artistic practice of each of these manifestations, are overlapped amongst themselves, intertwined; and they sense, they look for possible subterfuges and evolutive directions amongst the global process of *La Transferencia*.

David Mateo: Could you mention bibliographical sources on which *Los Transferencistas*' argumentative theory lays upon?

Lacho: There's no concrete specificity, much less bibliographic, but an investigation through the unknowable and unnamable. Of course, we are a sum of texts, life experiences, adding to that the operations of all senses; who I am, my taming as a part of it. There is a before and after. The text, before stumbling upon *La Transferencia* and after it, took another meaning. As a group of authors that have contributed from the fields of history, philosophy and writing, we can mention Carlo Ginzburg, Jacques Derrida, Jean-Paul Sartre, Immanuel Kant...

David Mateo: Which artistic figures or movements have worked as reference for *La Transferencia*'s activities?

Lacho: To a larger extent, paradigms are alien to art: scientists, philosophers, workmen, owners of inventions, entrepreneurs; systems, sciences, meta-sciences, and everything and everyone who found their way or operation through art.

*Bauhaus* as school and synergy. Robert Rauschenberg, his artwork. Brutalism as a movement, its crude expression of shape. Joseph Kosuth, notorious leader of conceptual art. The conception of quantum physics, its probabilities, etc.

Some way or another, I feel like I stole to the future, it developed concepts and then I found them in literary expressions.

David Mateo: Describe the group's usual creative operation to me.

Lacho: *La Transferencia* sorts its methodical procedures according to the supports that will be researched. The bases of its functionality are already there; though they can only be recognized, taken as truths, as perceptual virtues, thorough observation. The scrutiny, the reworking, understood as reconciliation states, can only be interpreted from the perpetuity of the nexus as operators and biographers; that is a maxim of the dynamic operations of *La Transferencia*.

We have to enclose that in this conquest of the unnamable, stiffness has no value, it does not operate. The terms are mobilized in a practical way, contingent. In the creative moment, alternatives, solutions; respecting, as logical, the individuality, are pondered. You are the research in a generic sense; and you manufacture a character for that, a new being, that is not alien to the nexus and imbrication's will. There is a transference interaction of what I am; a possibility of switching roles. Even more, after reconciliation, you are other; you mediate through its body. Particular sentences and actions take yours as some sort of conscious permute, as a way of complicit life... I draw the bow, then the arrow, I hit bullseye; but also, I cannot forget I am the other, the target... The being is a difficult concept to conceive, it is deduced. The "we-are" exists, it acts.

Emotional intelligence boosts groupality. The other has an experience quota and virtue, but is willing to share. That is the beginning of transferential relations. There is a symbolic space where those quotas, those quantities, are mixed and boosted. Everything is quantity and is transferable. That is what I call active resemblance. The surrendering of what we talk about is exactly that.

David Mateo: Where are these conceptual researches headed?

Lacho: The conceptual basis of *La Transferencia*, and all regarding to its methodological actions, is derived from a continuous research and way of life. Rather than solutions or conquests. Each question precedes the encounter, the shape itself is the answer. As a transferential concept leader and agent, I recall small memory bursts,

such as a child's streak, which, as text, it showed something; a sort of premature avalanche from which we now fully rejoice.

For La Transferencia, research is a constant. Assuming practice or act of transferring as a mise-en-scene; where interdisciplinarity is offered, bequeaths the artifice to enroll, to live in someone else's body, something else's. It is not a mere possibility, it is the possibility; not that it is finite, but for us, it is the only one there is, everything else is information.

David Mateo: To what intensity level has Mexico and Cuba's cultural and artistic repertoire impacted the creative tenets implemented by the group?

Lacho: As a primary interest, and from a perspective of whom keenly, shrewdly, observes; that elongation and lecture time already inhabited us, it conditions us. It is present and engraved in our endeavor, the grandiloquence of Mexican muralism, its toll despite its scale. This last one could look fundamental, its narrative is not random, it accrues time; its lecture anchors the spectator, it pilots, it operates. The architecture constitutes another one of our primary sources, an exceptional gift for our representative repertoire. Other cognitive nutrients were assimilated by me as I studied a painting specialty in the San Alejandro Academy in Habana, and they take an inextricable part of the group's legacy. They came to me through some efficient classes and workshops, from the blunt words of their coordinators. They were classes or workshops related with Art Appreciation, Aesthetic and Art History; albeit the logical imperative of distance imposed traditional bibliographical references and imprecise slides. May that be the reason why the research, the pursuit of active references, are still the bow of our doing.

David Mateo: Could you offer your Mexico and Cuba's current conceptual art assessment to me?

Lacho: Reflective, experimental, intention is kept; even though art, or a good part of it in both countries, has run ashore for moments in a methodological framework. That

does not imply, of course, a look of disrespect or disregard to many of the academic and postmodern precursors or precedents that sustain current art. What is clear is that tools, materials, ways of seeing and doing, technology, its processes, the anti-credo, the alternative of the media's survival, its makers, have changed. In those modifications circulation systems, fashions, tastes, bubbles, what sells and what is convenient, have impact. Everything starts in the systems: they divide, spoil, weaken education, the creative discipline... In a nutshell: David against Goliath. The reconciliation that we proclaim does not imply a homogeneous thought though, monolithic; what does is a widespread consciousness state on those situations. They embody the one and the other's state, create allegories alike.

In that sense, my assessment has been conditioned by the experiential knowledge of concepts such as business, such as foundation. It has been the key to meet with foreign intellectuals; the comprehension of the pre-Columbian culture. The cultural diversity in visited countries, the one-party systems, the multi-party systems, the monarchies. Complying customs, rules, laws; and you are always welcome.