



# 5 Minutes

## 2024-2025

# EDITOR'S INTRO

**5 Minutes captures dialogues between graduate students from the College of Design and the visiting artists and art professionals featured in the University of Oregon's Visiting Artist Lecture series. During these lectures, artists, curators, educators, and designers share insights into their backgrounds and current practices.**

**5 Minutes is a dynamic exploration of conversation, where the desire to deepen and extend engagement transforms five minutes into eight, seventeen, twenty-five. Within these exchanges, interests are shared, creative processes are revealed, and relationships are forged through thoughtful dialogue.**

**Launched in 2014 by Christopher Michlig and Wendy Heldmann, this edition marks the publication's 10th issue. Thanks to their unwavering support and contributions from the broader University of Oregon community, we have cultivated a physical archive of ideas and conversations.**

**Jens Pettersen**

# Alfredo Jaar in conversation with **Tatymn Snider**

6



7

**Alfredo Jaar** is an artist, architect, and filmmaker based in New York. His work has been shown extensively around the world. Over seventy-five monographic publications have been published about his work. A Guggenheim and MacArthur Fellow, he received the Hiroshima Art Prize in 2018 and the Hasselblad Award in 2020.

**Tatum Snyder:** You're obviously incredibly accomplished one all these sorts of international prestigious awards. And I'm sure you enjoy doing these projects that you're amazing at. But what do you enjoy doing that you're not good at?

**Alfredo Jaar:** I enjoy listening to music.

**TS:** You don't think you're very good music listener though you don't know—

**AJ:** that I'm not good at making music

**TS:** Oh, you're not good at making music.

**AJ:** I'm very good at listening and I'm a big listener of music. I listen to music all the time.

**TS:** Do you have any sort of artists or genre you've kind of been looking into?

**AJ:** I like a lot of music, different types of music, was really called by world music, it takes me to places I've never been. So I have a huge collection of contemporary African music, particularly music from Angola, Mozambique, a couple that it's using of Portuguese influence. For example, that's one of my collections. I also like a lot of piano. I like Keith Jarrett a lot. I have some favorites in the rock world. Pink Floyd. Oh, etc. I listen to some classical also.

**TS:** You kind of just touch everywhere, sort of like I guess your projects you work on you dabble in so many different areas of interest and mediums and whatnot. I wanted to ask where did your relationship with art begin

because you work with so many different mediums. Was it like a person? Do you remember a specific moment or series of moments?

**AJ:** Well, I'm an architect that makes art so I never studied. So that gives me a huge advantage and disadvantage. The disadvantage that I don't know about art and the advantage is that I can invent it. So I've been learning as I go, but that process has given me an enormous amount of freedom. So that's why you describe correctly that I've used so many different mediums it's because I am not interested in particular mediums like most artists are. I'm interested in ideas and the ideas take precedence over over the medium so the artists will type will dictate to me what is the best medium to convey?

**TS:** Wow, a couple questions about that. What is your sort of favorite thing to comment on? I mean, you obviously have very highly politically motivated work and often times, it's works that are related to topics that are not you know, it's related to like, sort of injustice is being done around the world. You know, so cruelties, but I guess what's your sort of favorite thing or topic? Do you have one?

**AJ:** Well, I have so many topics. I'm really a very curious person. So I'm interested in medicine so I can be happy to have a conversation with you about food, travel, music, about architecture, about art about philosophy, but science about the broken planet, but I'm very curious and I enjoy conversations. Around many, many, many subjects.

**TS:** So with your different sort of explorations of many different subjects, whether casually but especially through your work, how do you say

your voice differs when it's being? I guess you could say translate into different mediums or if it does at all,

**AJ:** I think it's the same voice. I think it's the same voice. I think it's the same spirit. I think now by now, people recognize the work of mine, even though I don't use the same medium. Yeah, because there's some kind of spirit behind the way I work with ideas and we express them the politics of my work, the aesthetics of my work, the politics of my work. I hope that I'm recognizable, even though I don't have a signature, format or signature aesthetics.

**TS:** I definitely see that I enjoyed ongoing on your website, for example, and even though all of your projects are standalone on their own, it was very

I like about that title. So I mean, that is not my answer. My answer is that that I think it's a very attractive and intriguing title that can be read in so many ways. It does. It is so good to learn. That I thought this is a very good title for an exhibition that is not going to be closed minded. But it's going to be open to different ideas around the idea of police and the idea of justice.

**TS:** Definitely. I'm really excited about seeing the different voices in conversation for this exhibition for you. What does the phrase to police justice I say I guess mean to you, whether regards to the idea of policing justice or police in the US or abroad. Does that mean?

**AJ:** I think I just said to the question isn't the same question you're asking?

**“The first operation I do when I when I hear policy justice, I do a reversal of the words and I say, justice in policy. So that’s what would be interesting for me.”**

nice seeing them all sort of in conjunction in sort of visual conversation with each other. I want to talk a little bit more about your involvement with policing justice new exhibition and opening up in Portland. What is the phrase policing justice mean to you?

**AJ:** I think it's I was attracted to this exhibition because of the title. I think it's a very interesting title very challenging title, very muddy title. It is it is a title that is ambiguous also. And that can go in many different directions and that's what

**TS:** I guess, maybe not focusing on the title of the exhibition. But what does policing justice mean to you? Like, what does it mean to for one to police justice, whether culturally socially politically...

**AJ:** The first operation I do when I when I hear policy justice, I do a reversal of the words and I say, justice in policy. So that's what would be interesting for me. And I asked myself, he said, Justice Policy, how can we make justice by policy? And I think that is the difficult question. And that is a difficult answer

in that. This is what we are focusing on. How do we find justice in the way policy is being done? And is there justice in the kind of policy that is being done? Most people would argue that No, but that's, but I'm not going to get into the answer. But basically, I'm interested in that reversal of that question.

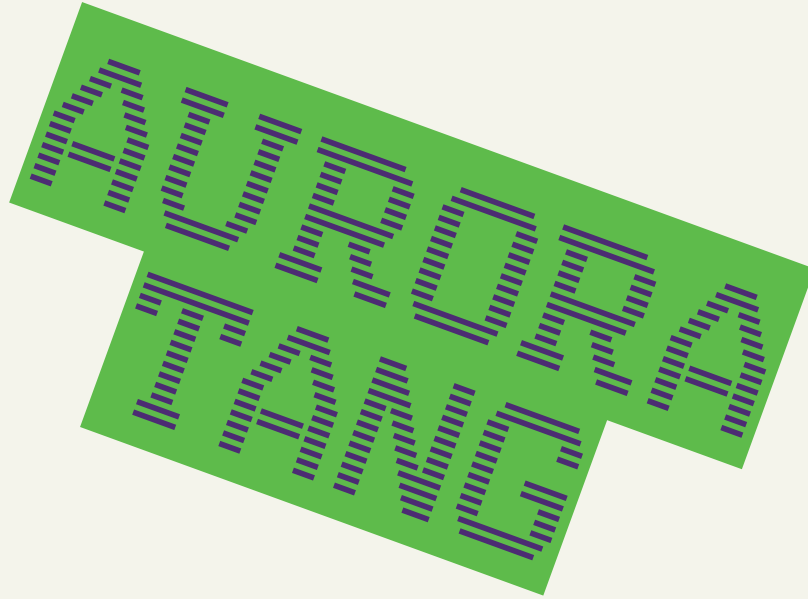
**TS:** Thank you, thanks for explaining that. I'm sorry to phrase that very poorly. I want to connect your works and the nature of your works in general in your commentary. I don't say they're just commentary, but a lot of them times they focus on a human beings and justice system to human beings. They're kind of the center of the focus. I kind of want to end this interview by asking what do

you think human beings need that isn't discussed enough?

**AJ:** Ooh la la, well, we can go back to the previous question. We need justice and rich human being. Live in a just world. There will be full democracy there will be for freedom of speech, for freedom of movement. There will be full equality, and they will be for justice. Basically, I'm interested in reaching those goals which are which sounds so utopian in the States, but I think these are noble goals to be that we should try to achieve

**TS:** Well, thank you so much for your time with this and I'm really looking forward to your talk later on.

**"I'm interested in reaching those goals which are which sounds so utopian in the States but I think these are noble goals to be that we should try to achieve"**



## Aurora Tang in conversation with Christian Alvarado

**Aurora Tang** is a curator and researcher based in Los Angeles. She has worked with the Center for Land Use Interpretation since 2009, and currently serves as its program director. As an independent curator, Aurora has organized recent exhibitions at the MAK Center for Art and Architecture, MOCA Tucson, and Armory Center for the Arts. She has also worked at non-profit art and research organizations including the Getty Research Institute, Getty Conservation Institute, and High Desert Test Sites, where she was managing director from 2011–15, and has taught at schools including Otis College of Art and Design and the University of Southern California. She is the recipient of an Andy Warhol Foundation for the Visual Arts Curatorial Research Fellowship.