My project, “Conversation Pieces: Documenting Argentinian Art Collectives,” originated out of a very open-ended idea. I wanted to meet with different art collectives in Buenos Aires with the intention of better understanding the particular ways art and politics converged in their works. This intersection, however, occurs in a specific sociopolitical environment that I knew little about before conducting my research. For this reason, I entered the project with an open mind, hoping not to impose my own expectations onto the artists I was working with. My methodology was meant to be as transparent as possible. I researched the work of each collective I met with and formulated questions relating to themes of collectivism and politics. Then I met with the artists for two to three hours for an in-depth, one-on-one interview. Each artist and art collective I met with handled the politicization of their work in very different ways. I learned the importance of theatre and public action through my discussion with the Erroristas (Federico Zuckerfeld and Loreto Guzmán), while Syd Krochmalny highlighted the role of community and the perils of conservatism. Many of the artists I met with have been producing work for at least two decades, which allowed for a unique perspective on the way Argentina’s political environment has developed throughout the years. Additionally, working with each artist allowed me direct insight into Argentina’s current political environment, which revealed the important yet perilous role nationalism is playing both in Argentina and across the globe. My research has not only expanded my knowledge of art collectives in Buenos Aires, it has also taught me the importance of contextualizing political works of art and the often radial ideologies that come with them.