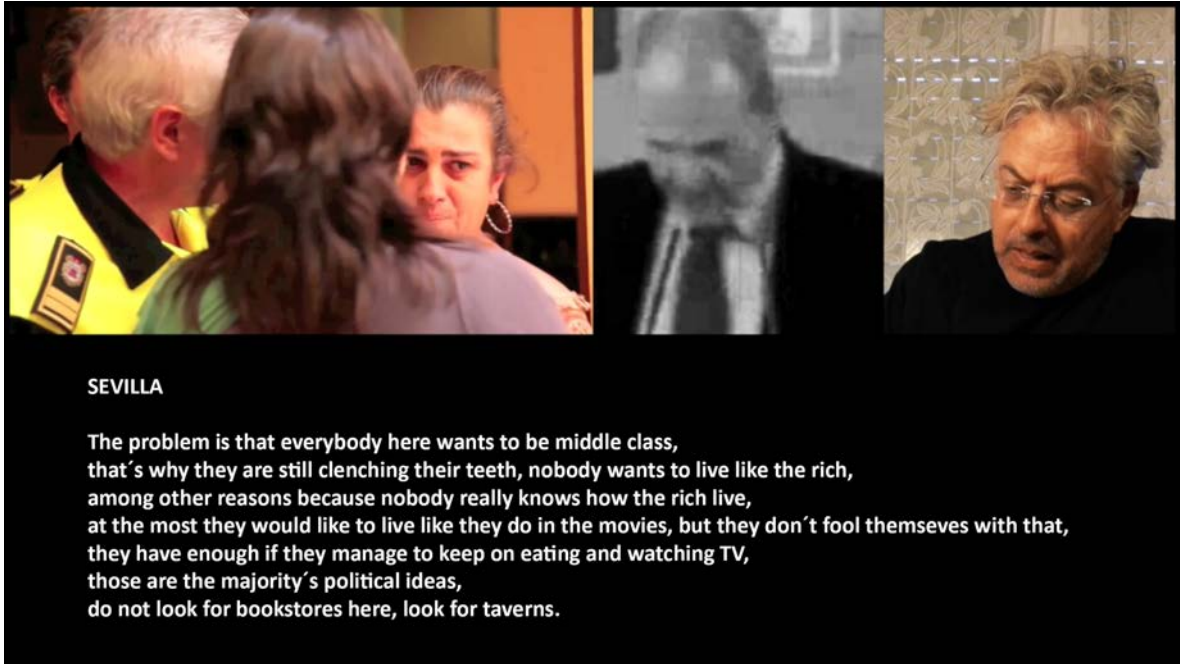


Caminando decimos NO. [*By Marching we say NO.*]
By Isaías Griñolo



PROJECT DESCRIPTION

By Marching we say NO is a timeline of the contemporary history of Spain during the Mariano Rajoy era (current Spanish Prime Minister), edited with traces of personal lives and critical judgments regarding punishable things that range from the Reform of Article 135 in the Constitution (an instrument of subjugation to the Troika), to the Ley de Seguridad Ciudadana [Public Safety Act, also known as the "Clamp Law"] after the 15M protests.

My modest apparatus ... simple toy ... is not intended to survive to or supplant the poet ... but to objectively record the emotional and sentimental state of a human group... My artifice does not register in numbers, does not translate a lyrical atmosphere into quantitative language... The song produced by the apparatus is recognized as their own by all of those who listen to it, though none of them would have actually been able to compose it. It is the song of the human group, in front of which the device works ... What the device never gives us is the individual song in spite of how energetically the individual is characterised. In the executioner's song, it provides us, if you will, with the song of death penalty adepts ...

Antonio Machado, *Cancionero apócrifo*

In his *Cancionero apócrifo* [Apocryphal Songbook], Machado defined the *máquina de trovar* [ballad machine] as a device whose medium is the community. This project is a mechanism to tell and sing the streets.

¿What is going on in the South of Europe? ¿How can it be told? ¿Who will be translating all that?

This is a research on the footsteps of the population's protest and disgust in seeing financial groups hijack democracy and throw their lives away. It is made of hybrid stories, from poetry, flamenco and visual arts that are constructed with online materials (and that will later be expanded by their protagonists) to foreground this new social scenario as being constructed *with* and *on* the lives of people.

The aforementioned punishable things are of a criminal nature, and include for example the murder of Rosa Zarra and Inigo Cabacas by the Ertzaintza [Basque police]; the police violence that left 22 people hemiplegic and caused Esther Quintana's and Angelo Cilia's loss of an eye; the imprisonment of Laura Gómez, who is

facing 36 years in prison for burning off papers in front of Barcelona's Stock Exchange; or the trial that led to the suicide of Patricia Heras and which was full of irregularities. I would also like to recall the names of those beaten up and shot dead by Frontex [Agency for the control of Exterior Frontiers] in Ceuta and Melilla... because, apparently, the Government of Spain does not ask questions when working.

The following quotes are gearing the project:

Fandango de las plazas
Me lo cogen y me lo prenden
al que pide democracia.
Y al que roba muchos miles
no lo encuentran ni los duendes
ni tampoco los civiles.

Concept translation: They seize the one who asks for democracy. But the one who steals millions can't be found, neither by goblins nor by police.

Antonio Orihuela, *La guerra tranquila*

Raramente lo que ocurre en las calles se relata por escrito.
That which takes place on the streets is rarely told in writing.

Hans Magnus Enzenberger, *El corto verano de la anarquía*

No podéis comprar la revolución. No podéis hacer la Revolución. Solo podéis ser la Revolución.
You cannot buy the Revolution. You cannot make the Revolution. You can only be the Revolution.

Enrique Falcón. *Porción del enemigo*

No podéis detener el viento...
You can't stop the wind...

Diego Cañamero (to Rajoy, on the way to Madrid on the 22M)

The present moment is the beginning of a global uprising against the recoil of rights [of democracy]. Although blind, naive, dispersed and without a solid concept or a lasting organization, it is reminiscent of the early nineteenth century workers' uprisings. I understand, therefore, that we live in "times of unrest" which indicate and produce an awakening of History against the repetition of what is, simply put, the worst.

Alain Badiou, *The Rebirth of History*

ARTIST BIO

Isaías Griñolo (1963 in Bonares, Huelva, Spain) is a visual artist working on long-term projects fueled by the relationship between memory, ecology, economy, poetry and art.

Among them, there is *Desmemoria* [Unmemory] on architecture vs. memory that was shown at La Capella (Barcelona) and Matucana_100; (Santiago de Chile); *Escombros: imágenes, relatos y discursos de las prácticas ecologistas en Andalucía* (2002-15) [Debris images, stories and discourses on ecological practices] about financial flux and territories, which was part of *Principio Potosí* at Museo Nacional Centro de Arte Reina Sofía (Madrid), HKW (Berlin) and Museo La Paz (Bolivia); of *Campo Adentro* [Inland] on the construction of an oil refinery in Badajoz (Spain); at *aquí, donde van esas torres, mi padre plantaba patatas* [My Father Used to Plant Potatoes there where those Towers Stand] shown at Fundación Cristina Enea (San Sebastian); at *Sobre capital y territorio* [On Capital and Territory] and in the framework of the *Leviatán* laboratory (UNIA arteypensamiento, Seville).



Since 2012 he is developing *historia_contemporánea* [contemporary_history] a notarial deed on the Rajoy era with poets and flamenco artist. This body of work has been shown in *Contra Tàpies* (Fundació Antoni Tàpies, Barcelona); in *18 Photographs and 18 Stories* with Isidoro Valcárcel Medina (*If I Can't Dance*, Ámsterdam); in *Cuartos de Utopía* included in *Flares in the Darkroom* at Secession in Vienna, and at *The Night of the Blackout* co-curated with Paul Beatriz Preciado (MACBA, Barcelona).

CURATOR & PRODUCER**Nuria Enguita Mayo (Madrid 1967). Editor and curator**

She is currently the editor of *Revista Concreta* and was formerly co-editor of *Afterall Journal* between 2007 and 2014. Between 2000 and 2013 she was a member of the board of directors of *artepensamiento* [artandthought] within the Universidad Internacional de Andalucía- UNIA. She was co-curator of the 31st São Paulo Biennial in 2014.

From 1998 to 2008 she was Head of Projects at Fundació Antoni Tàpies in Barcelona where she organised exhibitions and publications with Chris Marker, Renée Green, Rainer Oldendorf, Eulàlia Valldosera, Victor Burgin, Asger Jorn, Jon Mikel Euba, Sanja Ivekovic, Pedro G. Romero, Ibon Aranberri and Steve McQueen among others, in addition to seminars and cinema and video programmes. She also worked on projects such as *Culturas de Archivo* [Archive Cultures] or *Tour-ismes. La derrota de la disensió* [Tour-isms. The Failure of dissent]. Between 1991 and 1998 she was a curator at the IVAM-Instituto Valenciano de Arte Moderno, Valencia. She was the curator of *Manifesta 4* in 2002 and of the *Encuentro Internacional de Medellín* in 2011 (Colombia). She has presented shows by Eulàlia Valldosera and Ibon Aranberri for the Museo Nacional Centro de Arte Reina Sofía (Madrid). She has lectured about art theory and art management in numerous centres and universities and has published extensively in art catalogues and magazines such as *Parkett*, *Afterall* and *Concreta*.

CA2M is a dynamic arts venue devoted to cutting-edge art. It is home to the Contemporary Art Collection of the Regional Government of Madrid, which comprises close on 1,500 works from all disciplines. At the same time, it organises an ambitious programme of exhibitions, mediation and research, designed to earn it a place among the most advanced arts centres in Europe.

Among the fundamental issues that the centre aims to address are the study of the meaning of art in modern-day culture and society; the political effectiveness of art and culture; the alternatives to traditional work models in art; the analysis of the institution art as a perpetuator of symbolic and economic power relations; concepts related to life in community and, specifically, the role of the periphery of large cities.

<http://www.ca2m.org>

CONTACT <http://jubilee-art.org> / Katrien Reist - katrien.reist@jubilee-art.org