

I permanently tattooed the syntagma “El día de mañana” (In time to come) on the sole of my right foot. Then I documented daily with a scanner the wear and tear of the tattoo as a result of friction when walking. The documentation process ended when all that could be read were the letters tattooed on the arch of the foot, “día de”, which, due to their location, will remain imprinted for the rest of my life.

I invited a chamber orchestra to perform the *Concerto Grosso Op. 6 No. 2* by the composer Frideric Handel (1685-1759) at the opening of an exhibition. The peculiarity of the concert was that one of the musicians sabotaged the performance by playing the *Freedom Suite* by jazzman Sonny Rollins (Harlem, New York, 1930), considered to be the first jazz composition explicitly dedicated to protest.

I set up a service to enable Cubans to access the Internet\* from their homes. In exchange for providing them with access to external information, I asked them to offer me their knowledge so that I could get around more easily in the intertwined Cuban context, where I was to live for the next two years.

All these benefits formed a decalogue of strategies (legal and illegal) and subjective insights into Cuba that functioned as a multi-subjective portrait of the context.

\*The Cuban State banned Internet access to national residents (forbidding its telecommunications companies to offer them the service), but instead allowed it to foreigners.

I invited police officers, who were flirting with me in a macho way in the street, to the opening of an exhibition. The strategy for bringing them to the gallery was based on flirting, taking advantage of all the occasions when I was approached by them to play along and obtain their phone numbers. Each of these approaches, as well as the telephone conversations, were recorded in a concealed manner following the protocol of a police investigation. My response to their proposal to have intimate encounters was to summon them to the opening of the exhibition in which I showed this whole process and which I did not attend, thus enabling the policemen to meet the “police investigation” of which they were the protagonists.

I hired an African boy who had to renew his residence permit to play hide-and-seek with the exhibition visitors. He was always hiding, and the visitors had to find him. The work contract allowed him to regularise his situation in Spain and to stop hiding from the police in his daily life.

I organised several platforms for public outreach and training on strategies to expropriate money from banks\*. The idea was to devise a plan to apply the same law that banks apply to their clients be applied to themselves: *the fractional reserve system*, which is the mechanism through which banks create money out of nothing, money generated by debt itself.

I divided the plan in two phases. The first consisted of an educational meeting entitled “How can we expropriate money from banks?”, given by the economist Qmunty and bank expropriators Lucio Urtubia and Enric Duran. The second was the writing and publication of a handbook including different expropriation strategies, legal advice and thoughtful texts, which I ended up distributing free of charge.

\*When I returned from Cuba in 2008, I found a country in the midst of an economic crisis. Soon after came the social cuts ordered by the troika and the bank bailout with public money.

We asked the bank robber Jaime Giménez Arbe, alias “El Solitario”, to devise a plan to rob a bank branch from the high-security prison where he was incarcerated. By way of a plan, Jaime wrote a novel in which he revealed various strategies for expropriating and robbing the bank. The first chapter of the novel was sold at an auction house for art and documents, and the resulting profits were given to Jaime Giménez. The other chapters of the novel are kept in a safe deposit box that we rented in a branch of the bank that was the target of the robbery plan mentioned above.

I seized the opportunity of a conference to broadcast the phone call of an inmate from the prison of Lérida, who denounced the situation in which the prisoners in the FIES 1\* regime live and accused the audience of complicity due to their inaction.

\*The Spanish legal system applies the FIES regime, which is based on solitary confinement and isolation, to “maladjusted” prisoners. In FIES 1, the concept of “maladjusted” includes politicised prisoners.



I invited more than one hundred prisoners subjected to the FIES 1 regime to write a poem, a short story or to make a drawing as a “complaint form”. I received more than 150 drawings, poems, letters, medical reports and complaints of torture that I forwarded daily and anonymously to Francisco Caamaño, the Minister of Justice who legalised the FIES 1, from whom I obtained the address of his second residence by hiring an investigator specialised in obtaining personal data.

At the same time, I delivered personalised packages with copies of all the material to the journalists covering the Justice section of the main national newspapers, and invited them to a press conference in which, together with a former FIES and a former law officer who investigates and denounces institutional abuse, we would answer all their questions. Of the thirteen media I contacted, only one gave news of the press conference and the prisoners’ complaints. The material was delivered with acknowledgement of receipt.

I set up a cooperative to hire a bricklayer who had been evicted. The aim of the contract was to remove the doors that prevented access to the empty homes that the Caja de Ahorros del Mediterráneo\* had acquired at auction after evicting their inhabitants.

This action made the homes accessible for public use and allowed them to be occupied without the risk of being charged with housebreaking, as all the responsibility was borne by the cooperative in charge of the action.

\*Following the bursting of the real estate bubble, the savings bank was intervened by the state with 5,800,000,000 €. This bank, like other banks, uses a legal identity to circumvent the Civil Procedure Act with impunity and acquire evicted homes at auction for less than 50% of their appraised value.

In an action in collaboration with the group of activists *Prendocasa*, on Saturday, December 8, 2012, while this group was demonstrating in front of the main entrance of the Palazzo Morelli\* to divert the police, we demolished the wall that was blocking the entrance at the rear, thus opening a hole to allow access to the building again.

\*The Palazzo Morelli was restored with public money from the social housing fund, and several evicted families lived there until they were ejected by the carabinieri. Immediately afterwards, the bank BNP Paribas, to which the state had entrusted the management of the palace, ordered the entire building to be hermetically sealed to prevent future occupations. The bank used it as an investment fund, selling virtual quotas through its stock market listing, with the state being the largest shareholder.

We planned a simulation that consisted of making an anonymous call to the police to warn them that a group of citizens gathered in a public space were organising a demonstration.

What the police found when they arrived on the scene was a group of targets like those used by police commandos in their shooting training but representing the silhouette of the target in the position of peaceful resistance.

This “operation” was recorded on video and posted on a discussion forum of the Spanish National Police Corps, along with a series of laws describing the police’s commitments to society.

\*This project was a reply to the draft bill to reform the criminal code that the Minister of Justice Alberto Ruiz-Gallardón promoted in 2012, which included considering peaceful resistance as an attack against the authority, which is punished with prison sentences. In 2015, the bill was finally approved by the Spanish government, in the hands of the Partido Popular, with an absolute majority, and became popularly known as “*Ley Mordaza*” (Gag Law).

I held a public competition in which I offered myself as a wife to the Cuban who wrote me “the most beautiful love letter in the world”. A jury of three Cuban prostitutes chose the winning letter. The competition rules stated that the winner had to be at my disposal for any request for the duration of our marriage. In exchange, I undertook to take all the necessary steps for him to acquire the Spanish nationality. Once acquired, we would divorce, as the competition rules dictated. In the event of the sale of the work, we would divide the proceeds equally. And so we did.

I set up an association registered in the name of six Catalan maquis: Francesc Sabaté Llopart, Marcel·lí Massana Balcells, Salvador Gómez Talón, Ramon Vila Capdevila, Teresa Pla Messeguer and Josep Lluís Facerias. Four of them were murdered by Franco's troops. I then asked for a credit card for the association in the name of one of the murdered maquis, Salvador Gómez Talón. With the card I bought articles that the Fundación Nacional Francisco Franco (Francisco Franco National Foundation)<sup>1</sup> sells to promote and glorify the figure of the dictator. Once I received the items, I returned the charges on the card so that the Foundation would not receive the money from the sales. With the help of some friends, I buried the fascist propaganda in a ditch.<sup>2</sup>

<sup>1</sup> The Francisco Franco National Foundation received public funding from the Ministry of Culture until 2004.

<sup>2</sup> More than 88,000 people murdered by Franco's troops are still buried in ditches all over Spain.

I asked the management of the Gothenburg Biennial (Sweden\*) to hire Maria (Lume), an undocumented woman of Kosovar origin, to play hide-and-seek with visitors for the duration of the Biennial. She was always the one hiding and the visitors and passers-by were looking for her.

Through the work contract with the Biennial, she was able to process the issuing of her permit to reside legally in Sweden and to stop hiding from the police. Before emigrating from Kosovo because of the war, Maria worked as a police officer specialised in the missing and trafficking of women.

\*The REVA project, launched by the Swedish government in 2013, involved giving police officers a bonus for each illegal immigrant they detected and arrested.

I used the press conference prior to an inauguration to show the dissertation of a mosso d'esquadra (Catalan police officer) who had been censored a few months before in Mollet del Vallès\* and to make this act of censorship visible. To do so, I printed, distributed and exhibited piles of copies of the police dissertation, with the strategies that implied a crime highlighted by a specialised lawyer.

\*During the research for an exhibition analysing the role of the police in democracy, I came across a dissertation on the protocol of action of the riot police in Catalonia. My idea was to use this dissertation as discussion material for the exhibition, which had the support of the Mossos d'Esquadra school in Mollet del Vallès. A few days before the opening of the exhibition, the mayor received a call from the General Directorate of the Catalan police ordering its cancellation. The order was enforced and the museum director cancelled the exhibition.



I launched the *Oficina de Rescate Invertido* (Inverted Rescue Office)\* at the exhibition hall whose activity consisted of advising citizens on different types of strategies for avoiding or guiding state taxes. The advisory service was free of charge, and the strategies I offered included artistic projects that I had previously carried out, as well as initiatives designed by social associations or anonymous citizens.

\*The financial crisis that burst in 2008 revealed the functioning of the global economy and showed that 99% of the world's population live to enrich the remaining 1%, that our lives are just an investment fund for that 1%, like cattle are for farmers. The bank bailout with 100,000 million of public money executed by the Spanish government in 2012 outraged a large part of the population, who saw their money being used to rescue the financial institutions that had caused the crisis. This bailout was paid for with budget cuts in all public and social services.

I used the production budget of a collective exhibition at MACBA, Museu d'Art Contemporani de Barcelona (Barcelona Museum of Contemporary Art), to create a tool that would allow the immigration law to be subverted, by providing work and self-employment for some migrants who had been evicted from a warehouse in Poble Nou\*. To do so, I counted on the complicity of one of the African spokespersons of the evicted people, several people he trusted, activists involved in the fight against the eviction and signatures of Spanish citizens and residents identified with the cause. The legal framework chosen was that of a cooperative, and its governing council was made up of migrants. As agreed, MACBA was its first client, contracting the cooperative for different services.

Once all the formalities for setting up the cooperative had been completed, several members of the governing board told me that they felt subjugated by the spokesperson who was supposed to represent them. I found out that, through tyrannical behaviour and coercion, this spokesperson had taken over the cooperative for his individual benefit. He appropriated the salaries of the partner members, refused to collaborate in the stopping of deportations via pre-employment contracts and, according to his own statements, started a gold trafficking business between Africa and Spain using the cooperative's VAT number, as well as blocking any possibility of calling a members' assembly. Faced with this situation, together with three women from the cooperative's governing body, I decided to resign as a member, but not before informing the registered members of what was happening.

The self-proclaimed spokesperson appropriated the post-colonial discourse legitimised in Europe to empower himself to reproduce the very same abuse he criticised. In the same way, the humanitarian discourse of the owners of the warehouses, themselves patrons of a foundation for "aid to the poor in African countries", did not prevent the eviction of the migrants living in the Poble Nou warehouses.

\*In July 2013, the Catalan government evicted more than 300 migrants and nationals who lived and worked collecting scrap metal in some warehouses in Poble Nou.

I publicly shared my reflections on what lies behind the uses of discourse and assumed identifications, including that of the artist, based on the work diary of the project *Negro sobre blanco* (2014) and the psychoanalysis sessions during which I analysed this project.

I created a new fundraising department in the institution that invited me. This department allowed me to legally employ four Romanians from Romania who made their living by begging on the streets of Sweden\*. The employment would consist in collecting funds in the public space, as many NGOs do, but in this case the proceeds would be used to subsidise Swedish culture. Through these contracts, Romani workers would acquire rights and access to social services.

After several months of preparatory work and once the contracts had been signed, the director of the art centre that commissioned the project unilaterally decided to cancel it due to the outrage shown by several heads of other cultural institutions, who considered that the project used and exploited Romani people.

Although their contracts and salaries were retained after the cancellation, my collaborators disagreed with the decision, arguing that if the heads of the cultural institutions felt that the Romanis were being used, it was because they assumed that they had no capacity to think and make decisions for themselves. They also pointed out that, beyond the apparent humanitarian intentions claimed by the institutions, the fact that they were paid a salary for doing nothing was part of the same kind of segregation to which they were usually subjected.

\*At the 2014 European Parliament elections, the Sweden Democrats (SD, Sverigedemokraterna) based their campaign on expelling the Romanis from Romania from the streets of Sweden; they were the third most voted force. As a result of it, the art institution commissioned the project to me, and I was encouraged to work on the basis of this situation.

We used the artistic production budget allocated to us to create a company in a tax haven. To do so, we sought advice from specialists at the prestigious ESADE, Escola Superior d'Administració i Direcció d'Empreses (ESADE Business School), the same school that had advised several notorious citizens involved in cases of misappropriation of public funds, among them the former Duke Iñaki Urdangarin, son-in-law of Don Juan Carlos I, then King of Spain.

The company *Güell & Orta Contemporary Art S.A.*, set up with public funds, allowed us to evade all taxes corresponding to our profits both in Spain and worldwide, taking advantage of the legal jurisdiction of the country where its subsidiary was located.

We entrusted the management of our offshore company *Güell & Orta Contemporary Art S.A.* with all its advantages to a group of activists who were developing some autonomous initiatives at a European level independently of capitalist dynamics.

This company allowed its beneficiaries to evade the regulations imposed by states, as well as the control of the ECB (European Central Bank) and the IMF (International Monetary Fund), challenging the monopoly of the financial system and facilitating free operation for the development of an autonomous economy.

With this action in mind, we organised a day of debate with the participation of thinkers and specialists to reconsider, from the fields of philosophy, economics, ethics, politics, activism and art, the implicit contradiction in reproducing capitalist strategies in order to build anti-capitalist social dynamics.

We bought a second-hand car and decorated it with fascist and Francoist patterns for the purpose of driving it for an unlimited period around the Rambla of the city of Figueres during the days of the *Festival de Cultura Contemporània* (Festival of Contemporary Culture). The project was censored by the mayor's office before it was inaugurated.

I set up a small international tax consultancy to disobey the troika\*. The consultancy advised its clients using the EU's own rules and its single market, based on the same strategies used by advisors to large corporations to reduce their tax obligations, but in this case with the aim of supporting local projects that sought to restore the social rights that had been suppressed under troika's orders.

From the day of its launching, the management of the *Fiscal Troika Disobedience Consultancy* was run by activists from Ireland, Spain, Portugal and Greece through the website *disobedience.services*.

\*During the 2008 financial crisis, the term 'troika' referred to a decision-making group made up of the European Commission (EC), the European Central Bank (ECB) and the International Monetary Fund (IMF). These three bodies were jointly dedicated to studying the economic situation of the countries in order to point out to them what economic measures and reforms should be carried out if they wanted to clean up their accounts and grow. In exchange for obeying the troika, the country in need received financing from the IMF or the ECB. If the country did not obey the troika's warnings or recommendations, it did not get funding.



We used the negotiating skills of the directors of art institutions to ask for money from banks and multinational companies that invest in culture as part of their corporate advertising policy. We organised the *Self-Sustainable Creative Economy Award* endowed with 9,500 € with the support of two contemporary art institutions. The jury decided to fund *FreedomCoop*, a European cooperative society that develops tools for economic autonomy, financial disobedience, self-management and self-employment for all.

I applied to several state institutions to renounce my nationality by acquiring stateless status, a request that was denied without any explanation. In response to this refusal, I commissioned a report from a lawyer based on Spanish law, which revealed that loss of nationality is only contemplated as a punishment imposed by the state.

Based on Article 1 of the Universal Declaration of Human Rights, according to which “all human beings are born free”, I commissioned a second report from the lawyer to find out whether, through the right of self-determination, I could renounce my nationality. The investigation revealed that this right is only envisaged as a collective right in the process of creating a new state or nation, i.e., this right only allows the same structure to be reproduced.

After a year and a half, the Ministry of Justice notified me that the request was unfeasible: the current legal framework does not contemplate that there can be people without nationality by their own free will. In other words, every person must necessarily belong to a state. And even if the state does not allow renunciation, it does retain the right to expulsion.

I invited war veteran Mike Prysner to give a workshop in New York schools about his experience during the military invasion of Iraq. This session was held with 14-year-old students, just one year before they are targeted by US military recruitment campaigns\*.

\*The US government spends millions of dollars on recruitment campaigns targeting 14+ year-olds. The current recruitment campaign (2023) targeting LGTBIQ+ youth is striking.

I organised a series of guided tours through works by Fernando Botero exhibited at the permanent collection of the Museo de Antioquia in the city of Medellín\*. The particularity of the tours was that they were led by underage girls (between 12 and 17 years old) who had been exploited by the growing sex tourism business in Medellín. The minors guided the visitors through the works in the collection that they themselves had selected, following a common assumption that they all included representations of the female body. They elaborated the content of the visits based on their personal experiences and concluded them by showing the virginity sales catalogues that circulate in the streets of the city, from which tourists select the girl or boy whose virginity they want to buy.

\**“Milagro Medellín”* is the name given to the new city model, which is defined as progressive, cosmopolitan, innovative and cultural. In this, as in most urban redevelopments worldwide, culture has been a key element in the “revitalization” of downtown Medellín. Fernando Botero contributed 137 works and a million dollars for the Museo de Antioquia, and 23 monumental sculptures for the construction of the square that would bear his name, in front of the museum. This allowed Medellín to be promoted as the Botero City and placed it in the international ranking of “cultural tourist” destinations.

We programmed two musical performances to entertain the closing event of a residency-workshop I gave in Costa Rica on “political art”, in which social policies, art, victimisation and privilege were discussed. The peculiarity was that the dancers who participated in the musical performances were prisoners who, as a “reintegration measure”, attended artistic workshops at the prison.

The action was made possible thanks to the influence that the Spanish Cultural Centre in Costa Rica exerted on the Costa Rican Ministry of Justice.

We proposed to MIMA (Middlesbrough Institute of Modern Art) to invest the production money in the purchase of a plot of land or a house in Syria to install a museum's headquarters there, with the purpose of making visible the land speculation that was taking place in the country as a result of the exodus of a considerable part of its population, who were fleeing the war.

It was the time of "Welcome Refugees", and MIMA's management told us that they agreed with the proposal, as long as it involved Syrian refugees hosted in the region\*.

After several conversations with Syrian refugees living in Teesside and some progress had been made, the museum's director who invited us resigned from his position and we ran out of budget. We finalised the project by asking the six collaborators we were working with to describe their home and place of origin in detail as if they were salespeople for a real estate company.

\*The MIMA had been urging us for more than a year to make a play in collaboration with asylum seekers arriving in their region, Teesside.

I asked the Museum to use the production money to pay my social security\* contributions for seven months, the minimum required to qualify for maternity leave benefits.

To this end, with the help of a lawyer, I drew up a model clause –which any artist can incorporate into their contracts– under which the contracting institution will cover the artist’s social security\* costs during the months of research and production.

After many conversations and disagreements with the Museum’s lawyers, they finally refused to include the clause in the contract but accepted it by word of mouth and applied it, using the public production money to cover my social security contributions.

\*In Spain, currently self-employed visual artists are obliged by law to pay social security contributions every month even if they do not make any financial profit. The minimum fee in 2017 is 275 €/month.

I engaged the services of several self-employed day prostitutes to tell me, on the basis of their experience and knowledge, what they thought about masculinity.



I collaborated for several months with eight underage girls who had been immersed in the context of sexual abuse and exploitation in Mexico to jointly produce a curatorial piece accompanied by an audio guide of religious paintings, mostly from the colonial period.

I showed the children around fifty paintings from Mexican collections, and from these they chose the nine that would end up making up the curatorial project. The content of the audio guide was extracted from their subjective interpretations of the Catholic scenes depicted.

I then contacted a family of former pimps –a mother and two of her children– who, while in prison for their crimes, “found God” and became Christian pastors. I invited them to interpret, based on their experience as traffickers, the paintings selected by the minors, thus complementing the audio guide.

I asked the MUAC, Museo Universitario de Arte Contemporáneo (University Museum of Contemporary Art), to negotiate the loans of works of art with the institutions that owned the paintings in order to display the original works in the exhibition.

I bought from the Ministry of Defence a dose of semen from a *Pura Raza Español* (purebred Spanish stallion)\*. The staff of the institution where the semen dose was exhibited was responsible for periodically changing the liquid nitrogen in the container in order to maintain its reproductive properties unaltered.

\*Since 2014, the Spanish Ministry of Defence has been commercialising the semen of the *Pura Raza Española* (Spanish Pure Breed) with the aim of “preserving the purity of the racial pattern of national origin” and thus guaranteeing its reproduction, avoiding its extinction at all costs.

I presented the highest authority of the government of the city of Girona\*, the mayoress Marta Madrenas, with a capsule containing freeze-dried DNA from a Catalan donkey stallion. I handed over this capsule accompanied by the certificate of authenticity of purebred, endorsed by the Spanish Ministry of Defence, which was the governmental body that sold me the dose of semen from which I extracted the DNA.

Knowing that protocol obliges political leaders to publicly declare the gifts they receive in order to incorporate them into the city's heritage, with this gesture I managed to ensure that the freeze-dried *DNA of a pure-bred Catalan donkey* stallion would be part of the collection of the city's Museum of History, whether or not on display.

I translated into Catalan a fragment of the New Year's Eve message that the dictator Francisco Franco broadcast on Radio Nacional de España on December 31, 1953, and I used it as an introduction to my solo exhibition held in Girona. Amazingly, a large part of the audience interpreted it as a pro-independence message.

\*The city is considered by some politicians and citizens sympathetic with the Catalan pro-independence process as the "loyalist capital" of the Catalan Republic.

I turned the time I shared with my son, in the midst of confinement due to COVID-19, into a work-of-art, with the idea of receiving the money I was offered for the production of new works at an art festival dedicated *to care*.

I passed on the invitation I received to publish *my confinement diary* to my friend Amadeu, who had been imprisoned for a total of twenty-eight years in different prisons in Spain. I asked him to draw from memory the different cell models in which he had been confined. Amadeu worked at it meticulously, accompanying the drawings with a brief description of the prison and the cell.

I installed a free telephone line at the exhibition hall. I then communicated the number of the line to hundreds of prison inmates from all over Spain, inviting them to call to talk to the visitors of the exhibition, who had to decide whether or not to answer their calls\*.

\*A few days after the inauguration, the telephone stopped ringing, and several prisoners informed us that their authorisation to call both the contracted free telephone line and the landline number from which it was connected had been withdrawn. The reasons for this withdrawal are not known.

I printed on a twelve-meter-long canvas a collection of fragments taken from the socio-political commitments\* of the Spanish contemporary art institutions with which I had been associated at some point in my professional career.

\*It is easy to find on the websites of contemporary art institutions a page on which they set out their socio-political commitments or, as some call it, their “missions”, either evangelising or otherwise. They are declarations of intentions that are updated in accordance with the moral context of society and the times.



I invited some like-minded artists to choose one of my works to version it, with the aim of allowing the visitors to the exhibition to be introduced to my practice through other people's poetics.

\*The invited artists were: Lía Vallejo, Colectivo Democracia, Habacuc, Levi Orta, Rosa Casado and Mike Brookes. And these are the works they chose, in the same order: *Aportación de agentes del orden* (A Contribution of Agents of Order) (2008-2009), *El síndrome de Sherwood* (The Sherwood Syndrome (2013)<sup>2</sup>, *Un evento público* (A Public Event, a work cancelled due to public health issues), *Apátrida por voluntad propia* (Stateless by Choice) (2015-2016) and *Una película de Dios* (A Film of God) (2018).

With my portfolio under my arm and making use of the parish office service, I returned to the heart of the Catholic Church and, with the excuse of recovering my faith, I expressed some moral conflicts related to my work to the parish priest of my village and to several others around the region. They expressed their opinions on the matter on the basis of the Catholic faith while I was recording them with a hidden camera.

Finally, in response to the parish priests' comments about my work, I decided to register under the Special Regime for Self-Employed Workers as a *nun of the Catholic Church*, adding a few tax benefits to the exercise of professional coherence.

I asked the art institution to hire inmates or former inmates convicted of crimes of theft of valuables and/or works of art to watch over the works in the exhibition; they acted as control room guards and security corps.

*My vacations with Lume\** consisted of meeting Lume again eight years after our first collaboration and enjoying a few days of leisure together in Kosovo, her homeland, where she was returning already with the Swedish status of *political refugee*, acquired thanks to the benefits of *Too Much Melanin*. Our holiday was paid for by the institution, all expenses included.

\*When I received the invitation to participate in *Autostrada Bienale* (Kosovo, 2021) with my project *Too Much Melanin* (Gothenburg, 2013), I decided that it was a good opportunity to revisit the project and think about the blind spots and eventual contradictions of projects labelled as *relational art*, *participatory projects* or *collaborative practices*.

I decided to immerse myself in a project to understand something more about the enigma of womanhood. I started a series of conversations with several women and listened to what they had to say about the essence of femininity. I started by talking to a prostitute I befriended through her participation in *De Putas. Un ensayo sobre la masculinidad* (Go who-ring. An essay on masculinity) (2018), and I continued with a housewife and proud mother, a trans-activist woman, the Mother Superior of a monastery of the Discalced Carmelite order, a lesbian mother, a teenager and a psychoanalyst, concluding two years later with a conversation with my own mother.

I proposed to hire inmates with prison sentences as a workforce\* to be part of the staff that would ensure the smooth running of the “Bodies Un-protected” theatre festival, whose management had invited me to stage a play on the concept of empathy. The jobs performed by the inmates were kitchen assistant, entrance control, waiter, cloakroom, security and assistance to the participating artists.

Since it was a cultural project, the state did not allow us to financially remunerate the work of the inmates. According to the penitentiary institution, receiving culture is already sufficient remuneration. They suggested that at the end of the five days of work, we invite them to a pizza with Fanta and Coca-Cola as a token of our gratitude.

\*As part of their reintegration programme, labour-capable inmates are offered to state and private companies as a workforce. The prison receives 10.27 €/hour while the prisoner is paid between 1€ and 3 €/hour.

I created a poem in the form of a video essay based on the reflections of seven former inmates who had served sentences in different penitentiary centres in Spain. I asked them to analyse the role of the “delinquent” and of the penitentiary system in the governmental systems of the nation-state.

The Cultural Office of the Spanish Embassy\* in Washington DC invited me to participate in a curatorship on the 17 UN SDGs (Sustainable Development Goals). I was assigned the first one: *Fin de la pobreza* (End of Poverty). I decided to use the space of the billboard in their gardens to appeal to the charity of the citizens of the US capital. I designed a campaign\* to sponsor a Spanish artist (me) with a minimum contribution of 300 dollars, the approximate equivalent of what we, artists, have to pay every month to work legally in Spain, regardless of whether we have had income or not. The charitable soul who sponsored me would receive, as a token of gratitude, an original drawing signed by me.

\*Obviously, as the exhibition space belongs to the Ministry of Foreign Affairs, the “good image” of the government and the state takes precedence over artistic concerns or expressions, and so I encountered some obstacles when it came to activating the sponsorship proposal, being forced to tighten a little the limits of their permissiveness. Finally, the authorities settled the issue with an unappealable argument: “either this or nothing”.



I released the necessary data to publicly disclose the use of a shell company<sup>1</sup> that I had previously registered and activated. The method I used for its release was the traditional commemorative plaque<sup>2</sup>, in the context of the festival *Arte Público Cáceres Abierto 2023*.

<sup>1</sup>A shell or ghost company is a legal commercial instrument. It is mainly used to conceal movements or to circumvent certain legal precepts and thus obtain advantages not provided for by tax regulations.

<sup>2</sup>The plaque was placed on a wall at the Plaza Mayor in Cáceres, and we took advantage of the visit of the politicians at the opening of the festival to unveil it ceremoniously.

*Exquisite Services* is an escort service that I activated in the art gallery that represents me. I put the gallery's resources, including the gallery owner, as guarantors of the correct functioning of the service.

In this project, clearly for profit, I offer my company to talk with the interested party –preferably collectors– about one of my previously selected projects. All the steps to follow to enjoy this escort service are detailed and supervised by my gallery owner.

For my exhibition *Obras Completas. Edición de Lujo* (Collected Works. Luxury Edition) in a commercial gallery, I decided to display all my projects to date in their most effective form, the narrative. This project is made up of fifty-one descriptions of my works, printed, signed and framed.