

Antic Teatre Espai de Creació





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Who are you and what is your relationship with this project?

I am Semolina Tomic, which is my artistic name, my birth name is Julijana Tomic Fajdetic. I was born in Yugoslavia, present day Croatia, but I have lived here in Barcelona since 1985. The Antic Teatre, Creation Space was founded in 2003 and it is a project with a license to function as a social and cultural center and includes a theater, bar and garden. The main objective of our activity is to provide support and resources to modern theatrical art or performances and varying multidisciplinary expressions. For us this is very important to understand because we are one of the spaces that politically fights against concepts of culture introduced by neoliberalism. Specifically, we think that the basis of the neoliberal plan is the sectorization of art that is divided into music, dance, theater, circus, plastic arts, visual arts, etc. Currently in Barcelona, politically speaking, we have reached an unfortunate situation due to a European cultural political strategy that comes from Brussels and from Margaret Thatcher. Normally in England, there were community spaces that existed but were systematically destroyed when they were bought or closed down. From there this idea of designated areas for artists to pursue excellence began. What does this mean? Well, a person without talent cannot practice art. We fight against all these concepts and approaches because we think that people do not understand them. In addition to that, the main idea is that after taking all the industries and factories out of Europe and moving them to poor countries or to where labor is cheap, these vacant spaces then remain empty. From here comes the idea that creative European cities with factories of creation are engines of cultural industry, where an artist does not earn money and thus has no interest. The Antic Theatre is fighting against all of this because we defend the concept of independent space.

What is an independent space?

The independent space is difficult to find when you arrive at a situation how it is currently in Barcelona, where we have 11 factories of creation directed, controlled, and are part of the Administration, of the Institution, of the governments that are in the City Council of Barcelona and the Generalitat, the autonomous government of Catalonia. All of our resources for culture are few in comparison to that of France and other northern European countries – in southern Europe there is no investment in culture. It is like we are in the middle ages here when it comes to multidisciplinary, contemporary art. In Spain, you are in a country where an "Artist Statute" does not exist. "Statute of an artist" means that the artist is a worker with the right to social security, medical leave, maternity leave, and retirement pensions. All of this, in this country does not exist. This means that being an artist in this country is a joke, not a job.

This is why many people in this country do not want to pay artists. There is a cultural and artistic precariousness at brutal levels, while the cultural elite are the institutions. We have reached, at least in Barcelona, almost an institutional totalitarian control of culture and art. It is the institution that controls all of this and we are one of the fighting flags that opposes this. We think that citizens are the ones who make culture, the culture is for those who work for it; it's the citizens who make films, movies, texts, songs, videos and shows. We are the ones who pay taxes and we want the resources of our taxes to go directly to the street, to the public. This does not happen. In Barcelona, with this new government, the issue of culture has been the worst because for these people, culture was not important. They have made a pact with another party, the Partido Socialista (PSC) or Socialist Party, which was here for 32 years until 2011. In 2011 the government shifted to *Covergència y Unió* (CiU – Convergence and Union), the right-wing nationalist party, and in 2015 *Barcelona en Comú* took control, which is to say, the “popular left”. For us this has been the worst government for the cultural sector... Normally in a socialist, communist, left-wing country – like Yugoslavia where I lived until I was 18 – culture and art are the backbone of social and cultural development at all levels. This means that art is within an obligatory education program. By the time you are three, you have already practiced art mandatorily. Here you are in a country where even today, in 2018, there is no artistic practice in public schools. In Spain we live in a fascist country, the same ones who won the civil war in 1939 are still in power. There was the Transition, the switch to democracy in 1975, but when you see the real power – the companies, the banks, the church – they are the same people or their descendants. There has not been any change. I have been here 30 years and I fight for the “Artist Statute” and I think I will die without seeing it because this type of control is brutal. These people know that art and culture form a human being, develops their dignity, their will and development. Art serves this purpose, and it is not a material thing -- it does not serve your material wealth. You go to see a show, a play and what happens? Well it can make you think critically. This does not interest a fascist country. Culture is practiced very little; 20% of all citizens of Spain practice culture but the majority is bullfights and folklore. We are dedicated to contemporary theater, but do not even get me started about it! This means that without culture you have uncultured people because culture is cultivated at childhood. I am talking to you about all this so that it is understood what this whole Antic Theater project means. All of what I am talking about: education, art, culture, community projects with older people, etc., everything is at the center of what we practice. We have many parallel projects, like a tree with many branches. We have been established for 15 years and since the first day we have dedicated ourselves to this. What does a cultural center within a neighborhood mean? You cannot be a secluded group, a space of exclusiveness only for an elite. We have worked in this area from day one. We are part of neighborhood associations; we are pioneers and we are continually proposing neighborhood projects. For example, our neighbors who live in front of the theater and are older, dance on stage... When you talk about politics and art for us this is what we mean: that my neighbor, who lives across the street, dances on a stage that we have here. We make art, which in this country is still called “alternative”, “off”, “irregular”, “underground” and we fight against all these labels because we are not an alternative to anything except, that we practice the same art that is created in the rest of Europe. If the Antic Theater program was done in France, it would be in the National Theater. Here in Spain, the National Theater and the majority of the theater circuit is for classical, conventional theater. They dedicate themselves to the reinterpretation of works by other people. The Institutional Theater is the replica of this. I tell people, “If you want your child to study art, you have to go outside of Spain”. Most of the people who work at the Antic Theater are people who studied in Holland,

Belgium, Germany, Switzerland, France, etc. They returned and work in the Antic and in very few other spaces throughout the county, but 90% of their work flourishes in Europe. This is very significant to understand the state of the county in which we live. Contemporary art is not supported, not only theater but any art, and you can see this with all the censorship and repression we experience in this country for song lyrics and some books. They have put a “gag law” that prohibits manifestation; some people even think this period is worse than during Franco’s time. With this comfort they have, they have yet to realize the importance of art. It is the pensioners who fight the most in the streets for a decent pension; they are not young people. The hypnotization of our youth, with all the technological artillery is brutal, we see it in our struggle to get them to come and see some theater. On the other hand, if as a child you have not been taken to the theater, you will not go to the theater. Every month as a child, my school took me on a bus to a children’s theater. In this city there are no public, state-supported theaters for children. And I am not talking about a dramaturgy school but about an actual theater. There also aren’t any programs on culture and art on Catalanian TV yet. What about the rest of the country? If they take you as a child to the theater, to exhibitions, to auditoriums you grow up differently. If they take you to see, not to consume because culture is not consumed, it is enjoyed, and then you think and reflect on it. I have had to write theses, texts, defended them in my school, debated them, fought for them and that is where you build yourself as a critical being in the society in which you live. All this does not exist here.

What type of programming does the Antic Theater offer?

We have at least 80 different shows, sometimes in a season we have three weeks of the same show when the artist is spectacular, but normally there are various artists in the same week. It is dynamic and we work with all disciplines; we have worked so hard for it to not be an exclusive space. This sectorization of art is so tremendous that a photographer is not going to see a show, someone from the theater is hardly going to an exposition of the visual arts, someone from a circus does not know if he is going to see a dance, or a person from literature or publishing might not be interested in theater. What we do is what they call new dramaturgies, it is a theater where there are no characters. We do not use dead playwrights, neither Shakespeare, nor Brecht, nor any of these. They have to be an individual creation. We fight against the repetition of the known techniques and methods. This is the essence of our work. This is what we intend to explain when people come to propose a show. We try to meet artists from all over the world to internationalize ourselves, because here there is no circuit of this kind of art, unlike France where a production by Antic Theater would tour several theaters. That does not exist in this country. All this art is “do it yourself”, we do it for ourselves and fight for it. What exists is fought for by the people who carry out and fight for the projects. We have names and last names; we are not a mass of people.

How do you support an independent theater?

We must remember that we pay taxes to the government and that institutional money is simply money from our taxes that they manage. The government does not think, create, or produce anything for us. There are people like us who are already doing this here – and there are people who do festivals, etc. – but they do not support it. There are some subsidies and grants that are available, which are legitimate, and we apply for them in order to pay artists for their production, but they don’t give us anything. We have some small subsidies. Meanwhile, all the money goes to the creation factories, other spaces or art institutions. But all the artists who are from Catalonia have left these

places, for example, Conde de Torrefiel, Pere Faura, Aimar Pérez... A ton of people who are working throughout Europe have started here in Catalonia. When a young person wants to start a project, no one in this city will help them. An abyss exists between school and reality. Where are you going to work creating shows and productions? And I am not even talking about creating a tour. Where is the management? All of this is missing, it is not here. There are two or three managers who actually work, and the kids have to do the rest of the work by themselves. All our productions start here, we look for collaborations with other independent spaces and we also collaborate with those factories. We take advantage that some people are there doing some type of residency and together we do co-productions. Regarding the sustainability of an independent space, well you need money for such a project. How do you do it? You have to have an income equivalent to that of the Antic Theater's total budget, this can vary between 250 and 350 thousand Euros. That is a bullshit budget if you have a theater with daily programming! In our case, 70% of our budget is from our own income and we get it from the bar, which is the main source of income for cultural activity of the Antic Theater. This appears on a plaque at the bar. It was made by the same person who makes the website, posters, flyers, awning, and the posters of the artists. We make an effort to make the issue of sustainability visible because people do not even think about us, or do not even know there is a theater inside. We think it is very important to create a source of income, which can be anything – a restaurant or catering, like in Germany, you cannot expect to only get money from public aid or subsidy to carry out an independent project. We see that, for example, in the US, money for public culture is almost non-existent, it is companies, banks... and surely you have to fulfill the obligations these patrons ask you to do for a cultural project. In Spain, we do not have patronage policies, for example a company could deduct contributions to a collective, cultural association, etc. In Spain, we do not have them, it is brutal. The current fascist government of the People's Party (Partido Popular) does not want to put it in place, we have had problems with taxes, VAT, etc. As of 2007, 2008 came the economic crisis. Until 2007 there was a good level of production, independent people with their own space, who managed to get by with their own tour. But in 2012 in Catalonia, the government cuts subsidies to independent artists and a lot of companies and artists began to disappear, and the Antic Theater survived all of this just because we have a bar and we think this is the purpose of the institution. The government wants to annihilate spaces like our theater, they want to control us, they have been dedicated to taking over projects that work well. And currently in Barcelona there remain few places that are independent outside the squatter world. When we talk about an independent space, we mean artistic work at a professional level, we live off art.

What is the mission of the Antic Theater?

What is very important for us is our community art project which currently is called "Beauty: Our Neighbors". This started because we thought, what is going on in this neighborhood? What are the problems here? Community projects are also in style. Now, the new city council wants community projects, everything is for the common good, but people are paid, we absorb something and that is not a community project. We have been working on a project for seven years, a weekly job that changed the lives of our neighbors. If you watch videos of our project, they are the ones who explain the process and the work that is being done. Then there are shows made not only here. This project began because when we arrived, we thought- what is the big problem in our neighborhood? And we realized that it's the elderly people who lived all alone. So, we thought, with our tiny world, how can we change something? Then we decided to go look for the neighbors, we sent them personal invitations to their homes,

and a large group has signed up. There is even an independent group that works alone and is very important to the neighborhood. Once a year we have a barbecue where we invite all the neighbors to come eat, about 150-200 people get together to eat at the Antic Theater. We have various "open door" acts aside from the almost daily schedule of the theater with the most radical works. You have to see it to understand it because there are no characters, there is no representation, people explain an idea, a concept of a search or their own language. I don't even talk about new languages anymore.

From your perspective, what is the situation with artist practice in Spain?

This culture is characterized, for example, by a public space, that can be a creation factory like the ones I mentioned before and that have had millions of Euros invested in them. There they give you small rooms, rented for the use of the artist, in order to play music, or write plays and they get charged for it. What we say, speaking of political strategy, is that it is good that they make this available, but the access should be free, because we have already paid for it, this is done with our money. We want people to work and give service to the public. I talk about the cultural industry in the sense of the commercialization of the culture. Everything is done for money. Now, the theater in Catalonia is a commercial theater, like musicals. It is pure entertainment and we are against the culture of entertainment. The culture that exists everywhere has to be a reflection of the human being. Even the circus has to have meaning. The why, the how and for what are the most important questions in art. Therefore, there is a lot of thought that is done before you make the creation. The commercial theater, or independent cultural industry does not even function - Virgin functions without subsidies and does very well - here that does not even exist, nor does there exist a musical stamp of this type. All of the cultural industry is subsidized, like cars! That is the problem, that we pay for it, either it's commercial culture or it is subsidized. A cultural industry has to have the ability to generate money and survive on its own. We are against the subsidized cultural industry and this art because it takes famous actors from "mindless television series", they get paid a lot of money, 10 to 30 thousand Euros per month, to rehearse in one of these theaters and then they run the play for a month and the theater is packed. And the actors keep saying "nonsense" on stage and that is what I criticize. The majority of the culture is this. And how does this change? Well, with the cultural programs, let the kids have their space and begin to create.

How is the work of the Antic Theatre linked to the critical formation of people?

For example, we have projects in high schools. We have made artistic residencies in high schools. One of our artists works in a high school on the outskirts of town and started to work with a class that did not know anything about theater, now we have brought the class to the Antic Theater to see some things and to see what they think... And when they first see the beginning, it was like they fell from Mars. The only way to bring this to the people is through education and inviting them to participate and it is not only for the money. Our prices are very affordable.

Are there other initiatives similar to the Antic Theater in Barcelona?

Yes, we are not the only ones, but before there were many more. We do not have a public theater that is dedicated to contemporary theater production and exhibitions. In Madrid, there is a theater, El Matadero, "Naves Matadero-International Center of Live Arts" which is currently directed by Mateo Feijóo. Have you seen the controversy that has come from these ships? These elite actors of the bourgeoisie, from the television

series, have been thrown on these people, even complaining to the president. What do we do in this situation? Now, our resources and our money only go to the spaces of the elite theater of the Catalan bourgeoisie. We are a strange thing for them, and they put up with us because what we do is so good. They know that our artists are touring in Europe, but they don't want to schedule them in public theaters and those theaters are ours. I am against how the Institution operates but the Institutions are ours, "open them, leave us". They spend 100,000 euros working in two days. Do you know what I do with 100,000 euros in the Antic Theater? Why don't they give it to us if it's ours?

What has to change so that the independent theater is supported by institutional cultural policy?

Well, cultural policy has to change; a political party or people have to come who really care about culture. We thought that Ada Colau (the Mayor of Barcelona) would appoint someone who is dedicated to culture and give them command. She has not done it. She has made a pact with the PSC (Socialist Party of Catalonia) and we have had the same people who have built the cultural policy that I have spoken to you about. After the application of Article 155, Ada Colau broke the pact with PSC and now they have named professor Joan Subirats as commissioner of culture. But, ask yourself, does this man know the Antic Theater exists? I don't know if Joan Subirats knows and he is who we have to talk to and pay his salary. He knows what the Antic Theater is, what we do, what we produce, what impact we have, and who works here. Is he going to give us the resources in order to make this work? I do not know if this person knows. He might know about the Antic but that is the problem, that in cultural policy there is no vision, there is no ten or fifteen-year program and things are not done overnight. To build things you need changes in education; to put a mandatory artistic program in schools you need a law. This means that all the artists around would have work teaching in schools instead of dying of starvation. Because here artists do not only work on this, but also have other responsibilities. You need a party in the government that chooses people who want to change this and want the resources to reach the city. In Madrid they have this. Manuela Carmena (the Mayor of Madrid) has chosen the dancer and lawyer Getsemaní San Marcos. We are friends, I ask her how she does it and she said it took two years to change the subsidy plan. Resources are the most important. You can see in the full videos how she fights against PP, PSOE, etc. that do not support the idea that money has to reach the street, the creator, the citizen. In Madrid they didn't even have public subsidies, she has had to create everything from scratch. It took two years but today people go to Madrid. Today, Barcelona is an artistic joke. Things happen in Madrid, in the theater of the Canal with director Alex Rigola, with a program with the most important and groundbreaking companies in all of Europe. All of the little theaters like the Antic in Madrid have been given money to plan. That is what I ask for in Barcelona. Why don't they give it to us? If they know we exist, and we are a reference to an international benchmark. In Madrid, she has made the Institution work for the citizens, not the other way around.

How do you put pressure on the described situation in order to change it?

I am part of a group of 150 independent artists who do not want to be a part of anything, neither an association nor platform, we call ourselves an independent collective. We do not want to belong to any current association because none of these Associations represent us because they do not fight. Their first objective should be for "The Statute of the Artist" because it is good for all. Look at the fight between the Intermittents of France. In France, the Statute has existed since 1934 and here we are

in 2018, and we still do not have that, nor a patronage policy. In order to achieve this goal, I have fought since I have been here; I speak at conferences, attend debates, but it does not move forwards because there is no union. Since there is no labor union, you cannot fight, and it seems that nobody wants a union for all of the Associations because all live off of public subsidies. They are the ones that introduce the political culture that is imposed by the city council of Barcelona. I think that, given the circumstances, existing is an act of resistance. It is like being in the trenches as a way of resistance. We have done things with collectives of the city, they have done things within the space and it is a very dynamic, super rich collaboration. All of the artists and collectives that come through here, each do their activities in their own way. Also, there are debates. Things are done but while they do not have enough impact to make a real change, everything works. This is what gives me strength to keep moving forward, working, managing, creating international or local networks. I don't want to form part of an association that is an act of protest; we do not want to give ourselves a legal form where the Institution dictates who will be a representative. Yes, we want to reach these things, because we are powerful artists and we move the fight our way...Let's see...

Why is this project unique?

This project started because we are artists that began the work on it. I am an artist, I worked 10 years in La Fura dels Baus (a Catalan theatrical group) as a creator and artist. Then I had my own company and in the Antic we brought people together who were looking for a space to rehearse. No one thought we would ever perform, nor have a bar or anything. We worked and traveled throughout all the world doing our shows, but we have arrived here, and this was our demise, we have arrived at a dump. I think that the potential of the project is that it is an independent project that was born out of real necessity. If this necessity does not exist, the project will not be powerful. We are not going to make a factory of creation, putting in money, in order to create container without content. How does the institution make this content? Well, it closes the independent spaces and forces us to go there but the artist does not do it because they are obliged to pay residency in the factories of creation. Even the concept of artistic residence is distorted. In an artistic residence you go to the space that chooses you, that gives you money for your work, for food, for room and board and you stay there for a while. But you cannot call the artistic residence a place to rent. So, this necessity to have a space to create is what has motivated us to create this project. This project has grown this way, very spontaneous, but we faced the city council in 2005 because they wanted to close it. But in 2004 they gave me a very important prize in Barcelona for recovering an abandoned civic center and transforming it into the contemporary scene, and they give us a prize for the most innovative programming in Spain at the international festival of Huesca, to a space like ours, self-managed and no money! From the start this was super powerful. When the city council wanted to close us, it was because we were a dump. We found a space from the 17th century without updated installation so we did the electricity ourselves, but due to the safety regulation of the city council's technical service, they wanted to close us. And there we began our political struggle for this space, which has some statutes from 1879 when it was founded by the architect Joan Martorell to bring culture to the people. After he disappeared in the 70's, we were lucky that a politician, Carles Martí of the PSC, listened to me when I went to talk to him about the need to reform this space. We need to reform it because in Barcelona there are many spaces like that of the Antic from the Second Republic, spaces that bring culture closer to citizenship, but they must be reformed. I don't know why, but this gentleman decided to reform the Antic Theater and it was there when we started

the process of reforming the theater. The whole process has lasted 10 years, we have had to get almost a million euros, and we have done it. We got help from the public for the reform and in 2014 we obtained a definitive license for our activity as theater - bar. It has been very difficult. On top of all this, in the late 2000s, Itziar González, governor of the Ciutat Vella district of Barcelona, which was the PSC, discovers the corruption of the technical services in Ciutat Vella, the same ones who wanted to close us. Her party did not support it and stepped down as a politician, at the same time the corruption of the Palau de la Música (a Catalan concert hall) is discovered... In this country we live in, there is so much to talk about! The problem of the government we have here is that they favor the market, neoliberalism. A pro-citizen ideological thought would be based on the public, but it is nonexistent. Why is there not a public bank? We do not have any, all the banks are private. Is it so difficult to create a public bank? The people have created things like Coop57, other cooperatives, etc. but they are all citizens' initiatives, more like private initiatives and not at the political level.

What is the situation of art schools in Spain?

Politically, we do not have parties that work in favor for citizenship. Go to Sweden, Finland, Denmark, Holland, why are the best schools in the world there? They are schools of reference for the Antic, we even work with them, we invite them. A school of research where the creation is learned, how to read and write are not improvisations. Why are the best schools there and we do not even have one here? I tell people that it is a waste of time to attend an art school in this country. They have bad education, bad techniques, old things, and why is it like this in Europe? Forty years have passed, everybody blames the dictator...etc... but I am going to grow old here and say, what is happening? Why can they not make those changes in this country?

What do you mean when you talk about education?

When I talk about education, I don't think only of art education, that is very important because drawing, touching is what makes you learn math or physics. Because overall human beings are creative, but the schools kill the creativity in us. Why in other countries, Sweden, for example, does half of your salary go to the State?... But I have mandatory services, nursery, free education, decent residence, where I will not be only annoying as an older person, with all the social assistant services. Why are 80% of the buildings in Sweden public? You can buy a house and it does not become private property. You can pay for it for fifty years, but it is still not your property, like it is here. Why does it work in these countries but here we are in 2018 without the minimum of what they have, living in the same hemisphere? There is currently a big change in Portugal, but no one talks about it here. Our communication networks are engaged in the service of repression policy. In Portugal, the left has won and are making huge changes, but we have to look for that information on the internet, although even the internet is controlled. Google is like a joke. It is very difficult to gather information, which is knowledge, and to have the right to access information for all. This is controlled. The neutrality of the network, the free culture, is not real, everything is increasingly controlled. What is the first information Google offers, about anything we want to know? The same is happening here, next door, in Portugal. Here in Catalonia, one hundred million euros of our public money goes to the Opus Dei schools that still segregate by gender in 2018! These are real problems, and nothing happens. It cannot be understood. When will we take money from Opus Dei? Why are we financing the Church? It has always happened, but it will not change. We can cut this money and we put it in healthcare, which

is getting worse, because they want to privatize. We all have private insurance because if you don't, you will have to wait half a year. This is the reality in Spain.

What is the relation with this city council of change and Barcelona en Comú?

Since this problem is so profound in all of these sectors and our lives, they have focused on the social and housing aspect. So, the current struggle to live is case by case. The city council wants to do things but cannot do much, because laws are changed in Madrid. All the laws that the Catalan parliament has wanted to change or implement, at least 30, have all been denied by the Constitutional Court, and that is why people are fed up. We do not want fracking, but they say yes to fracking, and so on. It is a powerful problem. They in the City Council have wanted to do things, have done them, but ideologically they do not have much clarity, and it is very confusing personally.

How do you think public institutions perceive a space like the Antic Theater?

Everything that is on the street for them is private. It cannot be that citizens, the collective of people who do things, take us as private projects. It cannot be that a project like the Antic Theater, or the Arcadia school, as the Focus, which is a commercial theater, cultural industry company in Catalonia, which has a brutal monopoly - because a mafia has been here for 30 years. These are our real problems. When those from Barcelona enter Comú, you think of a project like the Antic, self-managed, with their own resources, that invest in you fully, you are going to be supported, but where is the money? The theater is an expense. The theater does not earn money, it is an expense if you want good work. And it does not all have to be rentable, but they want it all to be rentable and it is impossible. In order to maintain this theater, we earn money from the bar, it is self-managed. So, the Antic will have to be one of the first examples of the solitary, public economy... but for those who are private, they see us as a private project.

What do institutions call public theater?

What they call public theater is a publicly owned property, which is from the city council. The building of the Antic has a private owner that owns the entire building. When we found it, the Barcelona Circle of San José had been here since the 1930s. The president of this association passed this very old contract to our collective and we continue with this, but we have a lot of problems. The owner that we made this contract with has died and his son wanted us to pay the facade of the Antic and we have not paid it. He denounced us and we have had a judicial process. This is the typical example of cruel capitalism. When there is a building in a poor condition, people enter, renovate it, continue to carry out a project, but the owner enters and wants to keep the building, and many do. In our case, he has lost justice and we are in a very tense process, and the city council knows it. Until now all of the city council members, of the left and of the right have supported the project, because if not we, will not have money to reform it. Why has Barcelona en Comú not supported it? We have no idea. The most logical reason would be that the city council made a deal with the owner and bought this building so that it would be public. Whoever manages it after those who manage it, we will still be there. We are fighting so that the Antic will stay as a cultural space for the city and yes, if you have to buy it, you have to do it publicly. We are not against public spaces but in a public space you have to leave management to the public. The problem is the management of the spaces, public or private. Here there are a ton of mafias, shady companies that you

cannot even imagine and with subsidies. But we are very transparent, very political. Yesterday, there was a video recording for Valtoneyc and Hasél, these rappers, for the Fariña book. We had 200 or 300 artists from 11 to 6 in the afternoon and each artist was recorded with lyrics from these boys' rap. This was made in the Antic Theater, not in other theaters. In the current political culture, people do not want to lose their subsidies and do not want to lose their friendships and since we are like that, we are the most political and radical, I think they are afraid of us.

When you talk about the Antic Teatre as a political project, what policy are we talking about?

When political things happen, we are always involved, we carry the fight on.... On Wednesday you have a press conference from the people of No Callem, here, in this space where all the activism comes from. Our political project is anti-capitalism, it is very clear.

Thinking about your experience, what characterized the cultural field from the 1980s to the present in Spain?

I arrived in 1985, 10 years after Franco, from Yugoslavia. You should know that culturally then there was talk about the vanguard of Yugoslavia. I came from this cultural country and here was a cultural desert. When I talk of the counterculture in society, I talk about the social, political or cultural movements created from people. For example, industrial music, created by Einstürzende Neubauten, people from Berlin who in the late 1970s were in leather, on the highway, breaking everything that they found, and out of this they created music, they became famous because they broke a car with an ax. All this movement is about a philosophy, they had written texts, magazines, and made television programs. I arrived here and did not know they existed. I could tell you about Noise (rock) music, about avant-garde music, punk, etc... that music was very powerful. In art, we have the performances, which they did not even know about here. Like... Viennese Actionism (Wiener Aktionismus) ...some of the origins of performance...Hermann Nitsch... but today they do not even know that it exists.

Here we have the Fura dels Baus, which I saw their first show in 1984/ 1985 when I came here. Their first show was called "Accions" and they named after Viennese Actionism (Wiener Aktionismus)! Everything that Fura dels Baus did in their show was never done before, because we were living in a country so uncultured that no one realized it. Marcel·lí Antúnez, the first director of it, I worked with him during the 90s only for money. I discussed with him because he was the boss, and the only one who finished Bellas Artes, who knew what Acció was..., the rest did not even know that it existed. He was the only one who knew that there was the Archaos circus, the first world circus in France that changed the world.

None of this existed, there were no magazines, information, sites, bars, clubs, nothing. Here it was "do it yourself", even the t-shirts, I hand painted the t-shirts for Negazione and Dr. No - which I still have saved. If you wanted certain shoes you had to go to London, but it was "do it yourself". For me it was very hard.

What is the Antic's collaboration with other collectives like?

What we have created with this project is very important. The Antic theatre is an international model for all the work that our community has put into this project and so

it is transparent and is encompassing. Here there are many projects happening at the same time, which means there is a person responsible for this project. I am responsible for the Antic Theater because I had to sign, but then realized it was not only symbolic. I realized this during the legal problems. Each person is responsible for something in the Antic... the bar, the theater, the subsidies, communication, programming. It is a community effort. These people have total liberty to carry out these activities and their work. We work together and talk, but we talk more about strategies. I give my opinion and say what I think, but I do not enter the work of the artist, Marta Galán -- of the community project. We speak more about how it goes day-to-day, about working on the strategy of the project, and the big problem that independent projects have with visibility, because the communication is only mainstream. So, how are you going to get to know our artists? There has been a website since 2009 -- Teatron -- that is our only channel on the internet for conceptual communication and you can be a user and communicate. There is not much else for social media. Communication and advertising work are some of the most expensive work. If you do not have money, you cannot pay for advertisements, so we have even stopped press conferences. We invited them to eat and they all came, but afterwards, almost nothing was written in the media. So, we do not do advertisements anymore and also as an act of protest. But because we have such good shows, our artists go everywhere.

