

# Performing Pictures



## fiesta de maguëy

This November, the first Fiesta de Maguëy y Maiz takes place in Oaxaca, celebrating the past, present and future of the maguëy (agave) and corn plants.

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*The Euroaxacan Initiative of Transformative Cultures sets out to intertwine craftsmanship and artistic creation with social entrepreneurship and innovation, to safeguard the cultural identity and economic sustainability of Zegache. Exploring new economic activities grounded in a revaluing of the cultural wealth of a region in which, for many people, migration has been the only option.*



## EVENTS

- 1 OCT** **COMUNITARIO**  
Presentation by Georgina Saldana Wonchee and Chirstian Thornthorn at The Royal Academy of Art, Stockholm, Sweden
- 12 OCT** **ART AND SOCIAL CHANGE**  
Performing Pictures lecture at Konstfack, Stockholm Sweden
- 26 OCT** **UNTIED NOTIONS**  
Exhibition Stockholm  
26 October– 2 December
- 5-7 NOV** **FIESTA DE MAGUËY Oaxaca, Mexico**  
FoAM and nadine workshop for data visualization
- FIESTA DE MAGUËY Seminar**
- FIESTA DE MAGUËY**  
Exhibition at Jardín Botánico, Oaxaca
- NOV-DEC** **LAPIZTOLA RESIDENCY**  
at Cuartielles/STPLN in Malmö and with Performing Pictures/Transfer Studios in Stockholm

for details: [www.performingpictures.se](http://www.performingpictures.se)  
and [www.euroaxaca.com](http://www.euroaxaca.com)



# NEWSLETTER 2 2012

special issue: the euroaxacan initiative of transformative cultures

What brought us to Oaxaca was the power of culture, the ability of stories and symbols to transform our experience of the world. Through that transformation, they can bring about unexpected changes in the material and economic realities of our lives.

This transforming power is never fully to be predicted or controlled, but it is undeniably present in places like the Talleres Comunitarios de Zegache.

Our friendship with this workshop in Zegache – an indigenous pueblo of 2000 people, south of Oaxaca city – began as a collaboration. We had a common interest in the power of venerative objects and the vernacular creativity they represent, as seen in the small chapels which Robert photographed around the village (p.3). After our early work together, making moving images of the saints, we were able to broaden the collaboration into what became the

Euroaxacan Initiative of Transformative Cultures (EITC).

A wider company of artists and artisans from Europe and Oaxaca set out to meet each other and make work together over two years. As we approach the half-way point in that process, this issue of our Newsletter reflects the first fruits of the project.

*continue on next page*

The different organisations that have come together in the EITC each bring their own approaches and preoccupations. One quality which drew us all to working in Oaxaca, though, was the way in which past and future meet here. There is a confidence in the old which is not afraid of allowing it to be transformed by the new.

“If you tried doing these things in the north of Mexico,” somebody told us, “they would call the Inquisition!”

We have caused laughter, at times, in the Zegache workshop with the ideas we have brought. But our novelties are soon absorbed into a culture which has perpetuated itself through such syncretic transformations since before the arrival of Christianity.

Can this perpetuation through transformation go on indefinitely? There are threats today as serious as any that people here have known. The sacred plants of the maguey and maiz (the latter first domesticated in this region 8000 years ago) are threatened by the placeless powers of global commodity markets (p.6). These forces have

disrupted the local economies of Oaxaca and the ways of living that were bound up with them. In response, there is a willingness to resist, seen not least in the uprising of 2006, which lives on in the street art of collectives such as Lapiztola (p.8).

Economic migration is one of the most visible forms that this disruption takes. Visible in the absences: above all, the absence of young men, away working in the United States. The workshop in Zegache began as a place for the women left behind, a place where pride and meaning could be rebuilt.

Among the themes of our project has been the enigma of return: the difference between the one-way movement of resources towards centres of power, which has been the reality of ‘economic development’, and the rhythms of coming and going which make for a living relationship between people and places.

One of our guides into Oaxaca, the activist and intellectual Gustavo Esteva, speaks of his own journey ‘back from the future’. We have tried to

*“If you tried doing these things in the north of Mexico,” somebody told us, “they would call the Inquisition!”*

follow this path, not as missionaries of development or social innovation, but as guests, aware of the hospitality with which are received. We come to be present where new and old meet, not to venerate the future, nor to treat the past as a scrapheap of abandoned prototypes for the way we live today, but to be together here and now.

*Dougald Hine (Guest Editor)*



# the spiritual accent

From home, workplace or the other interiors intimately connected with our everyday work, we proceed to the public space. How does it get its name, its meaning, its colour? Two phenomena have accompanied humanity from its origins: art and religion. The old cult place becomes a church or a chapel, its windows and statues portraying Santa Ana, Saint George and the Dragon and other saints. The secular state takes over with public commissions: bronze, concrete, resistant "eternal" materials that should inspire safety and symbolise the strength of the new institutions.

We have become fascinated by those rural chapels to be found outside of the control of the churches, the patron and urban plans. This is public art as it emerges from the self-taught expression of farmers. In many cases, the design, location and scale reflects a natural talent for installation art, simple but effective: a concrete cube, corrugated iron, a crucifix dressed in a spider's web. The chapel accents and transforms (or transcends) the place with its presence.

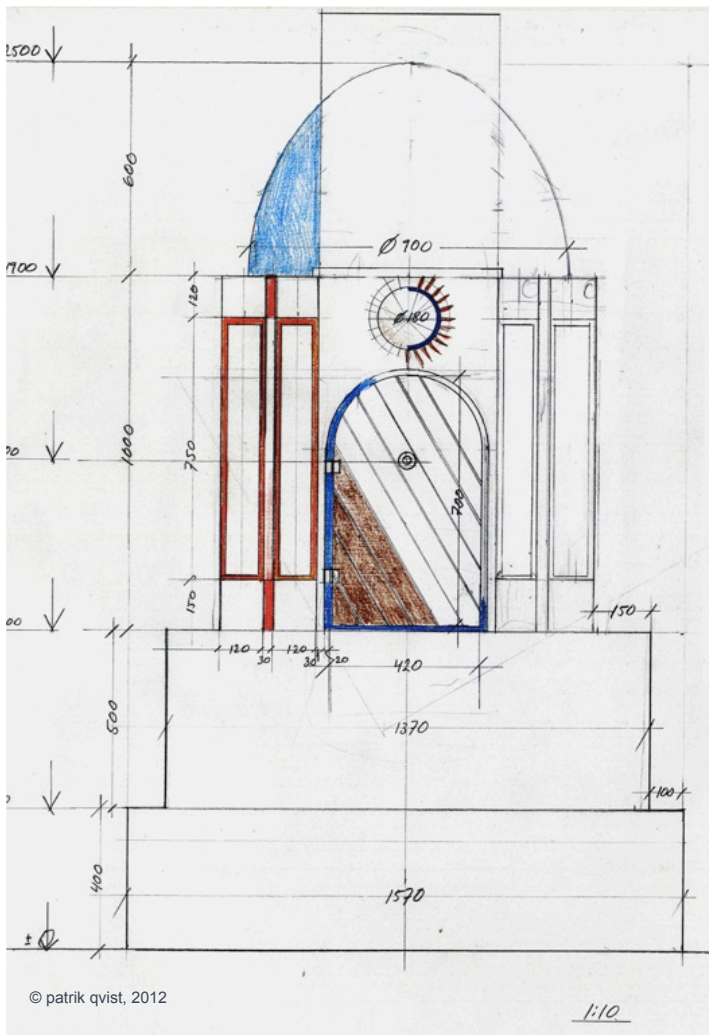
Begun as part of our own chapel-building research, the photographs of the chapels of Zegache reveal a breadth

of expressions. Some may be technologically developed, with flashing LEDs, but the common characteristic is a sincerity of expression which sometimes borders on pure deconstruction.

In these images, we see the human need to leave a mark on one's surroundings – and to celebrate the higher values, whether concerning the love of God, political justice, the arts or some combination of all these.

*More of these photos can be found at: [www.euroaxaca.org/free-tags/capillas-of-zegache](http://www.euroaxaca.org/free-tags/capillas-of-zegache)*





## 21 days to build a chapel

### Venerative Artefacts

In the village of Zegache, the Talleres Comunitarios artisan workshop specialises in the restoration and production of religious artefacts.

Swedish artists Geska and Robert Brečević (Performing Pictures) have been working with the artisans of Zegache to create a new chapel at the entrance to the village, dedicated to its Patrona, Santa Ana. Old and new technologies, sacred and secular rituals become intertwined, as Robert's cousin Đani – a stonemason – joins the team for the construction phase.

The building of this chapel was a return to the classical age, when the architects, the masons, the carpenters, the technicians and many others worked together on the construction of a classy movie theater. We are here to create a space with style and panache, a site of marvel and excitement that will host a new art form: *cinema!* We are the Lumière-cousins bringing motion pictures to the world of chapels, the Fitzcarraldos of rural Oaxaca who will take on a task worthy of Titans: to make the second Kinetic Chapel of Performing Pictures in Santa Ana Zegache, Oaxaca, Mexico.

Around the village of Zegache, *capillitas* (small chapels) are constructed to shelter popular image devotion. They

act, among other things, as mini-galleries for mixed-media imagery; galleries which do not rely on the curatorial system of the established art world. During our research, we found examples in which electrical illumination had been worked into the images. The inventiveness of this inspired and encouraged us.

There is an intrinsic motion to sacred images: they are sites of transformation, where hearts are moved and miracles are said to happen. The Kinetic Chapel unleashes this implicit movement, introducing animation into an established container. This animation, made with the workers of the village, is powered by a solar panel on the roof. Venerative objects ought to generate energy.

**Day 1**

The first planning meeting for the building phase is held at the apartment. We decide on a combination of bricks and stone, quite common in urban Oaxaca. Indeed, an example is staring at us: the outside window of our toilet!

**Day 5**

Just as we are ready to start digging, we get a call from el Presidente. There is problem with the site – the owners want an unreasonable price for the 1.5 m<sup>2</sup> of land. Dani jokingly remarks: "But what, aren't they Christian folks?" Chiquis and Georgina shake their heads in dismay. "No, they are one of the two Protestant families in the pueblo." Ecumenicalism hasn't caught on in Mexico, but eventually we find an alternative site.

**Day 10**

Tired of the daily traffic from the city, we have moved out to Zegache itself. One room with two beds, outside toilet and ten sheep as our closest neighbours.

**Day 12**

These days, there are jobs to be done in the workshop: Dani is carving the relief work on the pillars, while Chiquis prepares the main door for the chapel.

**Day 17**

I have to go to Oaxaca to buy the solar equipment: after a week in Santa Ana Zegache, it feels like going to New York.

**Day 18**

I start fitting the panel, happy to see that it will go on the back of the cupola, which Dani has started to build. Our colleagues from the workshop start coming in groups to inspect the work.

**Day 20**

In the evening the chapel is ready. I pay it a last visit at 11pm. Alone with the Patrona, I hear a motorcycle closing in. Two hard-looking young men, they slow down in front of the chapel. Then the driver gives me a nod and the other guy a thumbs up – and they drive off.

**Day 21**

The opening has drawn people from cultural institutions in the city, the municipal administration of Zegache, all the people from the workshop as well as other pueblans from Zegache. For dinner we have a goat roasted in the ground and the party continues until early hours.

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*There is an intrinsic motion to sacred images: they are sites of transformation, where hearts are moved and miracles are said to happen.*





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## OAXACA, NOVEMBER 2012

The Fiesta de Maguey y Maiz revolves around the past, present and future of two of the most important plants in Oaxaca.

Maiz (or corn) was first domesticated in this region thousands of years ago; it is not only a staple food, but a sacred cultural symbol. The maguey (or agave) has also had a long relationship with humans, who have used almost all parts of the plant in some form: in textiles, paper, shelter, sewing, cooking and, most famously, for drinking (distilled as mezcal and tequila, or fermented as pulque).

The Fiesta begins with a three-day data visualisation workshop (5-7 November) in which participants create prints which represent, translate and interpret the results of research into both plants. The aim is to tie together textual research with artistic practice.

This will be followed by a production phase, in which the artists and researchers follow four different strands, before converging in a conference (23 November) and exhibition at the Ethnobotanical Gardens in Oaxaca's Centro Historico.

# fiesta de maguey y maiz

## Nube de Oro

A glass sculpture about and with maguey, made by Bartaku (FoAM) in collaboration with the glass artist Christian Thornton (Xaquixe).

Towards the end of its lifespan, an agave plant will sprout a large stalk that shoots from its core to a height of up to eight metres. Powered by energy stored throughout its life, adorned with flowers and seeds, this dramatic flowering can sometimes trigger the same process in nearby agaves. After this epic outburst of virility, the stalk collapses onto the now-shrunken and depleted leaves.

Bartaku and Christian create a glass sculpture that combines with an agave in the Ethnobotanical Garden. Together, both plant and Nube de Oro will shine, elevate, blossom... and collapse.

## Accommodating the Sun

An experimental honey room made of glass, by artist and beekeeper Christina Stadlbauer (FoAM).

Also working with Christian Thornton, Christina makes bell-shaped glass vessels. A colony of bees is invited to use one of these glass rooms to store its honey. The structure tests the bees resilience and adaptability: glass is not an easy material, since they cannot attach themselves or easily walk on its surfaces.

The entrance to the glass room is large enough for bees to enter, but too small for humans to harvest their honey, which remains locked inside. Visitors can see, but they cannot taste.

## Zea Mays

Is poverty linked to every more powerful and expanding industrial agriculture? And if so, how could this change? These are the questions asked by Various Artists in Zea Mays.

*Judging the mount of grains.  
My head is a cone of corn.*

From 6000 BCE, indigenous peoples in Mesoamerica were domesticating teosinte, the ancestor of corn, into an immense diversity of varieties.

*Once there was this cone of corn.  
They had a gun pointed at the farm.*

In 2009, the USA produced 283 million tons of genetically-modified maize (85% of its total output) for the production of livestock feed, biofuel, starch, HFCS and chemicals.

*The Co that held the gun.  
Cared for every countryman/woman.*

## Co-Wastl

Mobile Growing Units developed by nadine in collaboration with local designers, makers and technologists.

Wastl is an experimental garden in Brussels where nadine offers artistic and technological residencies. Co-Wastl wants to work with people in Oaxaca to develop micro-greenhouses connected with intelligent monitoring and irrigation systems. Two of nadine's technologists will work on a prototype Mobile Growing Unit, sharing know-how with local technologists. Meanwhile, the MGUs will be decorated by local ceramicists.

# magic and magnificence

## an interview with christian thornthorn

**Christian Thornton is a glass artist and the artistic director of Studio Xaquixe in Oaxaca.**

**For the Fiesta de Maguey y Maiz, he has been working with Bartaku (FoAM) to create Nube del Oro, a glass sculpture that will entwine with a maguey (or agave) plant in Oaxaca's Ethnobotanical Garden.**

**Shelbatra Jashari interviewed Christian during his visit to Brussels as one of the EITC's artists in transience.**

### Can you tell us how you became a glass artist?

I started to work in a stained glass store when I was fifteen years old to make some extra money for cigarettes and guitar strings. I started to buy my own supplies and make my own things, they started to sell very quickly, and by the time I was seventeen I was running the studio. The guy who owned it went to New York City to start another studio. I went there to work on a large project and I worked for a lot of different maestros in various techniques. I worked in conservation for the Metropolitan Museum for six years, fabricating for high-end architects, authentication for Tiffany. I always liked doing many different things.

I started working at a hot glass studio called Urban Glass as an educator and as a main technician, building equipment and fixing problems. Around 2000, I was invited to come down to the Virgin Islands to see if it was possible to use recycled glass to make into nice objects for the tourists. There was a Oaxacan woman who came to visit that project to learn about glass. She found out that I was interested in creating these studios that would be friendly to the environment. That was how I got involved in building the studio [at Xaquixe]. I became a

partner in the studio because I really liked the project and I really liked Oaxaca.

### The project you are working on with Bart is all about the maguey (or agave) plant. Can you tell us more about that?

There's this magical thing that happens with the agave, which is part of the culture and heritage of Oaxaca. The plant matures over the course of anything from eight to a hundred years, and at that point it will take all of the energy [it has stored] and thrust this column out of the centre of the plant. The one in my garden that we've been studying has been growing fourteen centimetres a day, until it reached eight metres high. At that speed, you can almost watch it grow. It seeds and flowers and goes through this grand ending of its life, because then the leaves start to wither, the heart shrinks and the whole thing falls over and dies.

### So how are you working with this process that the plant goes through?

We made this [glass] cagework that goes on the top. It gets presented onto the plant and then waits for this process to happen...

### Almost like a crown?

Yes, exactly! It's an adornment of the magic and magnificence of this thing that happens. The structure will be hidden within the flower and be a conversation with the flower itself. It will go through a flowering process and there will be branches that come through this piece that we have made. Maybe the plant will reject it and break it into pieces and it will fall down, or maybe it will be in harmony with the piece and the two will come crashing

down together.

### As a gentleman brought up the other day at the presentation here [in Brussels], what about the glass that's left behind?

It's sort of this relic. It's a very interesting situation afterwards, where the plant is decaying much quicker into the ground. The glass can either be swept up and recycled, or it can return back to the earth the same way as the plant, but it will take maybe 2000 years to turn back into complete dust.



© christian thornthorn



Alongside the ongoing life of its traditional cultures and crafts, and its notable contemporary painters, Oaxaca is home to a fertile street art movement.

Its collectives are closely associated with the political uprising that took place over seven months in 2006. What began as a teachers' strike grew into a wider revolt against political corruption and acts of repression, fed by a desire for autonomy.

Among the collectives born during that time is Lapiztola, its name a play on the Spanish words lapiz (pencil) and pistola (pistol). As two of its members prepare to visit Malmö and Stockholm as artists-in-transience in the EITC project, Oyuki Matsumoto found out more about their story.

# quick on the draw

## an interview with lapiztola

### Can you tell us about the history of Lapiztola, who you are and what you are doing?

Lapiztola was formed in 2006, starting with Rosario and Roberto who are both graphic designers. Yankel joined us later and he's an architect.

We started out making silkscreen prints for shirts, posters and wallpapers for the street, then we started to make stencils. Now we do both.

### In another interview, you mentioned the political unrest in Oaxaca in 2006, how that made you start working together. How has this political conflict influenced your work and the work of other artists in the community?

2006 was a watershed for many of those who lived through the conflict in Oaxaca, because although there were many divisions, this conflict ended a

number of older social and cultural schemes. Collectives started to form and this meant that a lot of artists started to share their work and be less individualistic. On the streets, it was not only about signing your work but creating a dialogue with the people, based on images. A lot of the graphic work that was produced at this time was made as a denunciation. Today, it is still in the same line, but about general themes.

### How has your work developed between then and now?

We've learned a lot from the criticism of people who have seen the images on the streets. When we started creating them, Oaxaca was in a state of ferment. Now that everything is calmer, we try to analyse our work a little more, studying what we really want to say. Our process is a bit slower now, just as it is more difficult

for a collective to make a decision than for one.

We also look at what other artists are doing when they come to Oaxaca and how we can feed off this.

### Where do you find inspiration for your work? From a desire to tell stories?

Part of our work is based on the social, actions, protests and stories of the everyday. Sometimes understandably sometimes not. If the message is understood, that's good. If not, it is one more image on the road.

### Can we talk a little about the techniques you use?

The techniques for stencil and screen printing are very similar, but the process is different. We often try to combine the two: we will make a wall paper for the street, then renew the composition by painting a stencil on it.



The stencil technique is a bit more basic, while the screen printing is a bit more complex, as it requires some chemical processes for their results. In Mexico, the chemicals are still a bit toxic, compared to the chemicals used in other countries which are more environmentally friendly.

**What kind of creative process do you go through before making a piece?**

The most difficult thing is to summarise a story with a single image. That's the hardest part of the process, agreeing on how to do the piece. With a stencil, we often shoot some photos, then generate images that help us with the composition. We try to create a piece with the ideas we brought together, then find a technical solution for it.



© lapiztola

*follow the fold  
reinventing pilgrimage*

*Performing Pictures is exhibiting a road chapel with a film installation and lightboxes as part of ID:I galleri's exhibition UnTied notions running until mid-december at Design Hall Telefonplan in Stockholm.*

*ID:I galleri is an artist-driven space where contemporary exhibitions and events have thrived independently from the commercial art scene since 2002. The gallery has built its foundation on pushing expectations and "taking a stand to consciously allow for the ever-changing prerequisites vital for creating and exhibiting art."*

*UnTied Notions bring together over 40 current and past members of ID:I who have taken part in nurturing the gallery's identity and formulating its development.*

# being boucalais

In September, Performing Pictures took part in the first autumn walk of Being Boucalais, arranged by Various Artists. Boucalais is a walking trail from Boulogne-sur-Mer to Dunkirk via Calais which VA and fellow artists have travelled several times a year for seven years, revising their work or creating new work. The creations are poetic expressions on the road and – given the mobile context – are necessarily on a small scale.

For Performing Pictures, this was a chance to continue the work from the Peregrini bike tour, placing small road chapels along the trail.

Boucalais is an open studio which pays homage to the artist-collector who, in the course of his journey, assembles a collection of objects and observations, used as raw material/ oxygen/ basic component for (artistic) creation 'en route'.





# following a fold in the map

by Robert Brečević

On the way through Central Europe by bike, along with seven other artists and my son, we investigated the in-between spaces, in the form of a 'found' line: the central fold on an arbitrarily chosen map of Europe. Today's pilgrim does not only choose to travel off the beaten track, but sees his journey as a sign; an almost graphic layout connecting points A and B, where you cannot fast forward the actual travel, a fundamental part of the pilgrimage.

We rode for twenty days in July 2012 and put behind us 1600 km. From the Baltic Sea at Mielno (Koszalyn), Poland to the Mediterranean island of Rab, off the coast of Croatia.

It is difficult to keep pace when cycling so many together. Selected city names became focal points for the cycling pilgrims. Without reflecting on it, we always gathered at the village church.

That was what instinctively defined the central meeting place, rather than the village fire station (also available everywhere) or around the corner at Jozsef's sawmill.

Along the way, I set out eight roadside chapels in forests, on electricity poles, fields and mountains. These chapels are there for other passengers who may follow or just cross our path.

The construction kit for the chapels was developed in conjunction with the construction of the chapel in Santa Ana, Zegache, by artist / architect Patrik Qvist. It is an almost IKEA-like kit for a smaller roadside chapel with integrated nightlight that is charged by the sun through a 5-volt panel. Here we have a syncretistic merging of Scandinavian modular thinking and environmental approach with the construction of Catholic veneration places as found in Mexico and elsewhere.

**DATE: 6.07.2012**

*Spiritual landmarks: The fifth solar road chapel is finally in place outside Znojmo.*

Chapels, roadside crosses, bells, towers... different vertical signature posts are skillfully placed as accents to the landscape. The cross combines the vertical and the horizontal, but in itself it rises up as an exclamation mark that punctuates the horizontal tenderness of the rural landscape. (Needless to say it is not equally as powerful in the forest parts where it finds itself competing with the trees.)

People seem to have a natural talent, not obtained in art schools, to make little alterations and add heightened meaning to a place.

**DATE: 22.07.2012**

*D-day (as in descent to lower levels of Inferno)*

This should have been the last day. It may be the first day of many.

From Sunger in Gorski Kotar we have merely 45km to the sea. We believe it is one long descent, a pleasant and rapid ride downhill. In fact, we climb even further in the primeval forest of Gorski Kotar, up to 1200m above sea level. Nature is wild and mesmerising, reminding me of Pan's Labyrinth. I leave the seventh chapel here.

Then, in 15km, we descend to sea level and hit Klenovice after some adventurous dirt roads. The sea greets us with the dreaded Bura, a vicious northerly wind that comes maybe three times a year, and hardly ever in summer. The wind is at hurricane level and we can go no further. Roads, bridges and ferries are shut.

And we don't have any cash.

To sleep in a tent during hurricane is not recommended, if you want to have your beauty sleep intact.

Follow the rest of Robert's travels at: <http://is.gd/6Ytq2n>



# bringing back saint martin

Following the building of the chapel at Santa Ana Zegache, Robert and his cousin Đani talked about the possibility of building one back in their family village of Brečeviči. Within the family in Croatia, Đani is the outcast, a self-taught artist who has never been accepted due to his aesthetic work and flamboyant way of life. He connects quite naturally to Robert, whose father left the same rural background as a 13-year old, opting for the life of a sailor. Robert remains a familiar foreigner in the conservative setting where those who stay put never can earn the same respect as the known stranger.

Brečeviči is a village of 12 families, in total some 100 inhabitants. It is situated in the centre of Istria, a Tuscany-like peninsula in the north of the Adriatic sea.

The village is a part of the municipality of Tinjan, famous for the Istrian prosciutto and the patron saints are therefore Saint Simeon and Saint Judah Tadeus. The feast of the entire municipality, including Brečeviči, is called Šimunja and it is celebrated on October 29. But Đani who knows more about the local history and traditions than anyone, says that there used to be a church in the village itself, devoted to another saint: Saint Martin de Tours. He was a Roman soldier who cut his red cloak with his sword and shared it with a beggar. Brečeviči used to be home to a confraternity of Saint Martin, its church said to have been burnt down by the forces of Napoleon. (An even older one was destroyed by Attila the Hun.)

So we decided, let us revive this ancient

cult of Saint Martin de Tours.

Đani engaged everyone, from the local kids to the elderly. He biked around in the surrounding villages to find the material – only the best marble would do – and Performing Pictures contributed with the animation of Sveti Martin. The dolls, meanwhile, were made by the artisans in Talleres Comunitarios back in Santa Ana Zegache.

And so begins the story of the third solar-powered kinetic chapel.

*To be continued...*



## Back from the Future

Gustavo Esteva has been by turns the youngest ever executive at IBM, a Marxist guerrilla, government advisor and prize-winning economist.

But when he went to work with villagers arriving in Mexico's cities, he found that nothing he had learned on this journey made sense of the reality of their lives. As his academic training fell away, he found himself drawing on memories of his Zapotec grandmother to unravel the broken promises of development and modernity.

As part of EITC, Dougal Hine and Nick Stewart travel to Oaxaca to make a film of Gustavo's story.

# peregrinoando (cm gmaj)

Y si me muevo yo soy del mundo  
 Y si camino es por algo y alguien  
 Porque esta fe es mi gran escudo  
 Mi identidad es el estandarte  
 Sangro mis pies, bebo mis sudores  
 No pienso en nada y pienso en todo  
 Cargo en mi espalda un riesgo constante  
 Yo soy un héroe soy un migrante

Mi casa es el camino peregrinoando  
 Walking around the world peregrinoando  
 Aunque sea criticado peregrinoando  
 Je marche autor du monde  
 peregrinoando  
 Yo soy uno y soy muchos peregrinoando  
 Gusalo gchili yu peregrinoando  
 Espejo de la patria peregrinoando  
 Espejo de la patria peregrinoando

Mi destino el corazón y al alma  
 Cargo mi penitencia con calma  
 Soy misión cultura soy pasión  
 Busco el milagro y canto mi canción  
 Sangro mis pies, bebo mis sudores  
 No pienso en nada y pienso en todo  
 Cargo en mi espalda un riesgo constante  
 Yo soy un héroe, soy un migrante

Mi casa es el camino peregrinoando  
 Walking around the world  
 peregrinoando  
 Aunque sea criticado peregrinoando  
 Je marche autour du monde  
 peregrinoando  
 Yo soy uno y soy muchos  
 peregrinoando

Gusalo gchili yu peregrinoando  
 Espejo de la patria peregrinoando  
 Espejo de la patria peregrinoando

*This song was written by Georgina Saldana Wonchee during her visit to Europe as one of the EITC's artists in transience. Its lyrics speak of migration and pilgrimage, the hero's journey and the mirror of the homeland. Georgina will record the song with her band, La China Sonidera.*

EITC is initiated by Performing Pictures and run in collaboration with Talleres Comunitarios de Zegache, FoAM, nadine, Space Makers Agency, XaQuixe and Cuartielles. Read more at [www.euroaxaca.org](http://www.euroaxaca.org).

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ARTSCOUNCIL**



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