

## One & Other Project

[The transcription text has been deliberately corrected from recurrent grammatical errors in the spoken version to ease the reading process]

*Hello my name is Kate Knowles and I am interviewing you on behalf of the Wellcome Trust as you are taking part in the Antony Gormley art project One & Other.*

*The date today is the 3<sup>rd</sup> of October 2009 and the time is 3.25 p.m. if I can please ask you to say your name, your age and where you are from.*

I'm Silvia Antolin and I'm 39 and I come from Spain, Santander.

*And how are you today?*

I'm fine, happy to be part of this project and because I only have half an hour to be up there, I'm a little bit nervous but everything will disappear when I'll be a sculpture. I want to be a sculpture [chuckles].

*And hmm what did you apply to be part of One & Other?*

Because I really enjoyed the idea of it and it's a very high, what is it called, pedestal?

*A plinth.*

Yes, it's a very high one and I saw the logo, I saw a man at the top like at the border of it and I just came to live in London one month ago so I'm opening a new book and I just feel like that man, you know, this kind of feeling that I am at the border or something, I don't know where I am going to fold down or fly or whatever [giggles]. I've got this feeling and I thought I want to be there and also because I'm a performance artist since 8 or 9 years ago and I think it's a very good moment and opportunity to do a performance.

*And [interrupted]*

And.. sorry.

*That's OK, how have you decided to spend your hour on the plinth today?*

Well, hmm, actually I really would like to have enough time to think about something new because I got an idea I really want to work and I think it would great for that place but I've been so lucky because I just applied for being up there, hmm, 2 days ago so you phoned me yesterday and here I am today. I really had no time to think about it and to create a new thing so I am doing a performance that I just had done before about domestic violence it's called '*Atormentada en la mujer*'.

*Can I ask you to say a little bit about the performance that you'll do.*

Hmm, it's really as a person that I've been working a lot and it has been developing a lot also with me it has a strong energy. Hmm, this performance, because it's hard for me to do it but I think I will, I need to do it, but also the kind of energy you use when you do it sometimes I feel, like, I don't know if it's worth it, you see, it's hard, for

## One & Other Project

instance, it's this kind of causality that I don't really believe in, causality, so but they are there and you can explain them but it's so curious. Like today I was coming here and I'm living with my sister. Now she's been here for 23 years or so she's a criminal lawyer and last night she was, hmm, she had to work so you are, I don't know what the name is in English, she is at home but if she receives any telephone calls, urgent stuff, she must go and do her job. Well she was, she only received one urgent call today and it was about a woman that had been hurt on the head by her husband so it's that kind of thing that really moves me. And you say, 'I don't know that's life, that's performance'; that's life, that's me.

*Is this performance in any way biographical?*

Yes, I think, well I work, my work is very about women and about hmm our power that I think women work in. It's like the duality of us, of everybody of male and female, that duality of male and female, that I really like to work [with] because the male part of us is quite obvious; we've got two brains, the rational brain and the intuitive one so the rationalism, individualism and all that thing we think or work that part of the brain a lot but not the intuitive part that is called just something for that only women have like [chuckles]. And it's how, I mean it's something that is half of us and we must work on it to be complete, a complete person and that's what I try to do and try to work and performance is great for that. It works the intuition so well so consciously I really enjoy it. I was a sculpture[ss] and when I find, well I come from dance also, but when I discovered the performance art it was just like 'wow this is the best', because you stop working with wood or with metal or iron and you discover that your own body is a material to work with so I really have fun with it. Although, sometimes I do things like that [chuckles], that it's a little bit difficult to see, it hurts but well that's life also.

*Hmm, what was your route into performance work?*

Hmm.

*What's your journey been?*

Hmm, I don't really know..

*With your performance.*

With the idea, how he comes up or what I do in general?

*Yes in general.*

In general, OK, hmm, well, hmm, I live performance as I think life is a performance so sometimes I'm invited to be in a gallery or biennale, or a festival but I also like to work on it, collaborate with you, for example, or [I've] just been walking in the street and just feel myself be[ing] conscious of the space and the moment, the present moment, my body and my movement, the time and to me it's performance so that's something that can be hard but, hmm, it goes over it and it's part of your life, you learn all that and so I don't know. I can do a performance just like doing an omelette, I can be doing a performance, I don't need anybody to be there or I don't know, my

## One & Other Project

friend's birthday, I'll just do a performance for her or things like that. You see it's part of my life and also it's like a game, it's like I'm a little child of 39 [chuckles] so I love to play [chuckles], yes and have fun with the performance.

*And what brings you to London?*

Hmm, I came here to study art therapy because I am also really interested in the health part of art, working with your body and I'm really interested about working with children, once the brain and everything is built [it] is very difficult to change it in a way and if some part of you hasn't been working or discovering, I don't know how to explain, does it make sense? So that creativity and that joy of life, that's what I want to work with children and also I'm a *reiki* master and I work with the energy in a healthy way, I don't know how to mix it, this kind of energy therapy with art but I know that I can do a lot with that and that's why I'm here because we don't have many, we only have a master in Barcelona about this art therapy and I thought, well if I have to learn Catalan, I prefer to go to London [chuckles] and learn English, improve my English than learn Catalan. So [chuckles] and also my two sisters are here as well. I'm not married, I've got no children, the world is my house so, anyway, that's why I'm here [chuckles].

*And how are you feeling about being here now that you are in London?*

I feel [pause]... I feel fine actually. I feel strong and full of energy and it's like when you open a new book and you [go] 'wow'; it's a bit weird because all the pages are in white [chuckles]. I don't know how to start but once yes, once you go step by step, I think I feel fine because I live[d] in London 20 years ago for 2 years and now I find London has changed a lot. I really fancy it now more than before, well I have changed a lot also [chuckles] so I've got another point of view. I think it has improved a lot and I enjoy London, yes, I'm happy to be here.

*And what did you, where did you grow up, perhaps you could say a little bit about your background?*

I see, I grew up in a town by the coast called Maliaño in Santander and it was a very industrial village, a lot of huge fabrics not fabrics that's in Spanish, industries, right? And I really liked those huge buildings; I'm been running around them because most of them are closed now and abandoned and you can go in and explore it. I've been a happy girl, well I was the third of five [children] so I'm in the middle by my own, I have a couple up and a couple down me and after the fourth, I don't know and [pause] I think I had an easy life. I've been very happy, well I was happier during the summer time that we went to Valenzuela, it's a little tiny village in Castilla where my father is from and I was there just like a wild girl, just running up and down and completely free with no fears. Not like a city that you can't go out by your own and in this village everybody was like family and we knew each other and take care of one another and [chuckles]. Yes I think I had a happy life, happy childhood, that's it [chuckles].

*And how would you describe yourself as a person, did you feel in the three words in your profile?*

## One & Other Project

I'm, wow, the bad ones or the good ones [chuckles]? I think I am a very *patiente*? Patient? I'm patient and I love to laugh and dance [chuckles] and fly and it's difficult to talk about me, what am I [chuckles]? I'm loopy, I am very loopy, I must come down the earth a little bit, because yes that gives me problems at times [chuckles]. Yes and I don't know since I was very little I knew that I wanted to do art, to study art and since I was very little I just told my mother I want to [be a ] dancer because they took us to see *Katushka*, who was a kind of musical and I remember that time, the light in the scenery so powerful that I just wanted to dance, to be a ballerina so I did that for many years until I broke my feet and I couldn't use these shoes and then I started to draw. Since I was very little also I enjoyed drawing, no painting because it was so plain to me that I couldn't get into it and I really enjoyed working with my hands and in my mind with 3D space, three dimensional things. Yes that's why I studied sculpture but when I discovered performance, it's like everything goes there and [interrupted].

*What kind of, were you a ballerina for, hmm, did you dance with other ballerinas in a company?*

Hmm, well it was, I did classical dance until I was 18 and it wasn't a company really it was the school of dance and then because I couldn't dance classical dance anymore I went to flamenco school and there they had a company and I did something with them but not as a professional, not as part of the company I was more free because it was, it really took a lot of time because it is one of the hardest work that I found dancing I mean, jump like that with a smile on your face as if you are really flying when you making such an effort to get there day by day. I mean you can't stop dancing every day so many hours it's so painful to break one leg and that's it, the end of your career, it was so hard. I said well I enjoyed dancing but yes I'm not going this way because there's no, it's very difficult to be something and have a salary with that so I just do it because I love it.

*And the piece today that you are going to perform is about domestic violence.*

That's right.

*Is this the subject you often make work about or is it a new subject area for you?*

No I have been working with this since I went to live in Valencia about 6 years ago and I realised in Valencia, I didn't know what happened there, I don't know the weather or so many drugs or what, but the people there every single day in the newspaper there was somebody, some woman killed, died because her husband or boyfriend. It was very sad because I knew that happened in Spain a lot, well all over the world, but it looks like in Valencia, I think it's Valencia, Madrid and a city in Andalucia; the three biggest cities with more domestic violence. So I said I have to work with this; it really touched me. I needed to work with it, I needed to do something and that's why, and since then I am also part of 'La Porta Nostra' which is, do you know them?

*Please explain for the recording.*

## One & Other Project

'La Porta Nostra' is mainly now is a [phrase in Spanish – unable to comprehend], it's the *chicanos* that work with the idea of the frontiers and actually when I was a sculptor he came to this gallery *especial* [?] it's now closed but he came to perform and I was a volunteer there and they wanted a Spanish dancer because Michele Sebarios [?] couldn't, they didn't let her out of the United States because the strong images she creates with words so they didn't let her go out with excuses and things so that was my opportunity to do a performance with them and it was such fun. I discovered the performance Guglielmo and Juan Guarra [?]. It's a kind of, they are like the main 'nave', like, I don't know how to use it in English, sorry, anyway they travel around the world and create these kind of webs where everybody performs with them so I'm a kind of satellite with them, I'm the Spanish satellite of 'La Porta Nostra' and I just came from, I've been working with them for quite a few times, and the last, and I took this persona that I am performing today to one workshop that I made with them in Mexico and since then they always want me to bring that person always when I perform with them and we have just come from Finland, in [incomp] it's an anti-art festival, contemporary art festival and they invited me to be with them there so yes they are my family, I love them and I have so much fun with them, yes.

*And who are you doing this for today, taking part in One & Other?*

What sorry?

*Who are you doing this for today?*

Alright, for everybody that wants to be there and look at me, it's for everybody. When I go up there I just pray. It's a kind of thing I send to the universe, like let's do this to have a better world and I just do it for everybody who wants to feel it [chuckles].

*Thank you very much.*

Thanks to you.

**END OF RECORDING**