an experimental archive for marginalized dissenters, rioters, and stray dogs
the carceral landscape...

had a water birth.
Las Calles Son Nuestras/The Streets Are Ours  
by Leslie Fernández-Barrera

Selection of 100 graffiti phrases from the streets of Concepción, Chile, 2019-2020

Translation by Eduardo Cruces and Alexa Horochowski

31. Evade el miedo / Evade fear Do away with fear
32. El miedo se pide con el fuego / Fear is overcome by fire
33. Que sea la Iglesia / Let the Church burn
34. Que arda todo / Let everything burn
35. Que se vea bien / Let them all go / op2: Everyone resign They all must go
36. Almas en el asado / Enter into the chaos
37. No se deben varias vidas / They owe us several lives
38. Nuestras muertes son otras determinaciones / Yours, our fears become decisions
39. Vamos a vencer y será hermoso / We shall overcome, and it will be wonderful
40. La lucha es para ti que vivas silenciado y con miedo / We fight for those who have been silenced by fear
41. No tengo miedo morir, tengo miedo jubilar / I am not afraid to die, I am afraid to retire I am not afraid to die, I am afraid of forced retirement
42. Dignidad para nuestras abuelas / Uphold the dignity of our grandparents
43. Mi voz y mi cárcel, son los fuertes que tus balas y tu corrupción / My voice and my prison are stronger than your bullets and your corruption
44. La farmacéutica hace mis tratamientos ilegales / I do my illegal treatment in the pharmacy Do you want to take an oracon, abort illegal?
45. Quienes ocultan la infamia / They want to hide their crimes
46. Contra todo autoridad, menos mi mamá / Against all authority, except my mom’s
47. Abierto al estado / Let’s abort the State Abortion authoritarian education
48. Aborta a tu princesa interior / Abort your inner princess
49. Aborto todo / Abort everything
50. La revolución será feminista o no será / The Revolution will be Feminist or it won’t exist
51. La maternidad será deseada o no será / Motherhood will be a choice, or it won’t exist
52. Mensos abortos, más vacaciones / More vacations, fewer abortions. Fewer abortions, more vacations
53. Mi cuerpo, mi territorio / My body, my territory / op2: My body, my possession
54. Tú balas en mi cuerpo / Your bullets in my body
55. La paca no es compañera / The police woman is not a partner The police woman is not your friend
56. El amigo de uno puede ser el violador de otro / The boyfriend of one woman may be the rapist of another
57. Machete al machete / Machete against machete
58. Que la revolución sea el mejor anticonceptivo / Let the revolution be your best contraceptive
59. El estado viola y asesina mujeres / The State rapes and murders women
60. Siempre puta, nunca yuta / Always a bitch, never your police Always a bitch never a cop
61. No hay suerte en el fuego / There is no luck in the fire
62. Que la revolución sea tu mejor anticonceptivo / Let the revolution be your best contraceptive
63. El estado opresor es un macho violador / The oppressive State is a Macho rapist
64. Saquen sus rosarios de nuestros ovarios / Get your rosaries off my ovaries
65. Ni tuya ni yuta / Neither your submissive, nor your police I am not your submissive, I am not your cop
66. El estado viola y asesina mujeres / The State rapes and murders women
67. El estado opresor es un macho violador / The oppressive State is a Macho rapist
68. No más acuerdos sin nuestras / Without us, there are no more agreements No more concessions without our voices
69. Apoya a tu vecino y amigo / Support your neighbor and friend
70. Revisa marico / Revisit, recall
71. Somos fauna rebeldes / We are rebellious fauna
72. La lucha nos dará la razón / Madness will prove us right
73. Estado pluritid / Pluralist State
74. El país se comerá al grande / The little fish will eat the big fish
75. Organización territorial ahora / Organized community, Now
76. El poder de vuelta al territorio / Giving power back to the community Power belongs to the community
77. Revolución Paicaví / Paicaví Revolution
78. Conse no mineras / Concession without mining companies
79. Ardea Canes / Burning Concession is burning
80. Ni más zonas de sacrificio / No More Sacrifice zones
81. No era sequía era saqueo / It wasn’t a drought it was looting
82. Ríos libres / Free rivers
83. El agua es nuestra / Water is ours The water belongs to us
84. El estado viola y asesina mujeres / The State rapes and murders women
85. Fuera forestales / Get Out!
86. Nativo cortado, pino quemado / Native that is cut down, monoculture that is burned You cut our native trees, we will burn your pine crop
87. Violencia es que Santa Bárbara, Quillaco y Alto Biobío, paguen la luz más cara de Chile / Violence is that Santa Bárbara, Quillaco and Alto Biobío pay the most expensive electricity in Chile
88. Sin leyes el estado, pueblo organizado / Without laws, or state, it is the organized People. The people will unite without your laws or state
89. Indignate, lucha, resist / Get angry, fight, resist
90. La historia no se borra, se cambia y se mejora / History is not erased, it is transformed and improved
91. Contra el fascismo y la represión, lucha y organización / Against fascism and repression: struggle and organization
92. ¿Democracia? / Democracy?
93. Abajo el imperio, con nuestros derechos no se lucra / Down with the Empire, do not profit with our rights
94. Contra toda autoridad, menos mi mamá / Against all authority, except my mom’s
95. No hay pausa para quienes luchan por un buen causa / There is no pause for those who fight for a good cause There is no rest for those who fight a good cause
96. No bajan los brazos, no alteran las calles / Don’t lower your arms, don’t lose our streets
97. Nunca olvidaremos los que han caído / We will never forget the fallen
98. No podemos perdernos, que la revolución se transforme en revolución / We will not fall for forgery, that the revolt turns into a Revolution Let the revolt become revolution
99. No entregamos tanto por poca cosa / We don’t fight so hard to get so little
100. Hay que seguir / We must continue We must fight on
I II
alone i walked
on these streets
spring–summer–fall–winter
and spring again
today one year ago
in the corner store
george perry floyd jr was alive
and laughing still

floating in the thames
floating in the ganges
sinking::: pipe in the pacific
medical modernity
an invention (doctor wu lien-teh) 1911
manchurian pneumonic plague
supply chain havoc
twenty-first year of twenty-first century
3 million used per minute
unconstitutional
unconstitutional!
autocratic
autocratic!
they denounced through spit
you look foreign
i can't see your face

polyurethane
4 billion discarded per day
saving lives
suffocating::: by cloth or by cop?
minnea-policie
super flower blood moon
a fish in the sea
tangled and tied
plastic social contract
respect your brothers
save your sisters
remember your planet

from this earth
an invention 2020
marianne de groot-pons
you can grow wildflowers

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I grabbed my needle, fabric and thread to transform my grief and rage into something tactile. The arpillera art form, done by working class women in Chile with whatever scraps of fabric can be found, is sewn to denounce state violence and share stories of daily life. Groups of women gathered in secret during the Pinochet dictatorship to stitch arpilleras that told visual stories of militarized streets, police violence, and the murder and disappearance of loved ones. This past week (year) in Minneapolis felt like a parallel of my past as I watched armored vehicles stationed through the community and a militarized force repress protesters with chemical weapons. In the struggle for justice in Chile we use the phrase “Ni olvido, ni perdón” (We won’t forget and we won’t forgive). In the fight against white supremacist state violence and impunity, “we won’t forget and we won’t forgive” until social justice and structural racism is abolished. Lighting candles, placing carnations and holding Daunte Wright, George Floyd and Adam Toledo in my heart today and always.

-Camila Leiva, Minneapolis
Leslie Fernández Barrera is a Chilean visual artist, teacher and researcher in the field of contemporary artistic production. She has participated in the creation, management, research and dissemination of personal and collaborative projects, and as exhibition coordinator at Casa del Arte José Clemente Orozco. Fernández Barrera is working with a team to research and archive visual arts produced in Concepción during the Pinochet dictatorship. She teaches at the University of Concepción.

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Alexa Horochowski is a dual citizen of Argentina and the United States. Artist residencies in California and Chile (including Forest Island Project, MAM and CASAPOLI) significantly impacted her material and geopolitical research into the interrelationship between the environment and humankind. Horochowski’s interdisciplinary installations have been exhibited at the Walker Art Center, the Minneapolis Institute of Arts, Highpoint Center for Printmaking, the Drawing Center, El Basislisco, Diverse works. Horochowski teaches studio arts at St. Cloud State University.

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Tia-Simone Gardner is an interdisciplinary artist, educator, and Black feminist scholar. Working primarily with drawing, images, archives, and spaces, Gardner traces Blackness in landscapes, above and below the ground’s surface. Ritual, disobedience, geography and geology are specters and recurring themes in her work. Gardner grew up in Fairfield, Alabama, across the street from Birmingham and learned to see landscape, capitalist extraction, and containment through this place. She lives in St. Paul, Minnesota.

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R. Yun Keagy is a moving image artist whose practice in video and 16mm film is multimodal and research based. Her work investigates race, labor, disease and disability, and sites of historical and psychosocial trauma. She was raised in Guatemala and California. Exhibitions of her work include: Center for Contemporary Arts Glasgow, REDCAT, Light Industry, Philadelphia Museum of Art, Festival Centre Images Marseille, Flaten Art Museum, the Walker Art Center. Keagy has taught at University of the Arts, University of California at Santa Cruz and Carleton College.

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Camila Leiva is a muralist, painter and comics creator born in Chile during the final years of the military dictatorship, to a family deeply committed to the fight for justice. She was part of the Power of Vision artist cohort that painted the “Defend, Grow, Nurture Phillips” mural on Franklin Ave, and was an artist facilitator of the Latinx Mural Apprenticeship Program for CLUES. She is the recipient of a MSAB Artist Initiative grant and a Forecast Early Career grant. Leiva is pursuing a MFA at the University of Minnesota.

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Joe González, an art student at the University of Concepción, Chile, during the Estallido Social, regularly joined the uprisings with fellow students. In 2020, in collaboration with Alexa Horochowski, he used a GoPro to document the stray dogs who joined the protests on the streets of Concepción. González and Horochowski share a compassion for the stray dogs of Concepción. González dedicated himself to painting portraits of some of his dog friends during his studies.