

ivana
keser

santiago sierra

o ekonomiji
about economy

■ Santiago Sierra, jedan od najprovokativnijih i najizlaganijih umjetnika današnjice, rođen je u Madridu 1966. godine, a živi u Mexico Cityju. Bavi se performansom, instalacijom, fotografijom i videom. U svom radu istovremeno oštro i poetično tematizira odnose ekonomije i moći u današnjem postkolonijalnom svijetu koji određuju, između ostalog, i specifični uvjeti radnih snaga. Usredotočeni na radikalno multipliciranje razmjene vrijednosti i rada, Sierrini radovi kritički tematiziraju tržišne mehanizme poticaja i iskorištavanja.

Sierra nadograđuje tradiciju performansa iz šezdesetih i sedamdesetih godina, s elementima suvremene makroekonomije. Unajmljuje radnike za izvođenje besmislenih poslova, honorirajući ih za to još manje smislenim tržišnim protuvrijednostima. Njegove akcije otvoreno kritiziraju tržište i prostituciju rada, a postavljene u galerijski kontekst - dislocirane iz svijeta profita u sistem umjetnosti - postaju javne teme za diskusiju.

■ ■ U nizu radova s unajmljenim osobama naglasak je na ekonomskom sporazumu između vas kao umjetnika i osoba koje predstavljaju objekte vašeg rada. Vi doslovce kupujete njihovo vrijeme, a u nekoliko slučajeva unajmljujete i prostor na njihovim tijelima. Smatrate li da su odnosi među ljudima pretežno zasnovani na nekoj vrsti sporazuma ili postoje i drugi modeli?

Da, postoji sporazum, ali do njega dolazi pod prisilom. Radnik mora prihvatiti onaj sporazum s ugovornom stranom koji je za njega najpovoljniji i to nije nešto što se događa samo u mom radu o unajmljivosti. To je univerzalno.

■ ■ Za kakve ste sve situacije do sada unajmljivali ljude? Što se od njih očekivalo?

Od njih se očekivalo da čine točno ono što sam od njih tražio, apsurdno je predložiti posao u kojemu radnik čini suprotno.

■ ■ Koju ste društvenu kategoriju ljudi najčešće unajmljivali? Postoji li neki kriterij selekcije?

Kriterij selekcije ili tip ljudi kakve tražim je onaj koji će prihvatiti sve ono što im kažem da čine uz odgovarajuću novčanu naknadu, ništa ekstravagantno.

■ ■ Kada unajmljujete ljude za svoje performanse, ukazujete li time na razlike između bogatih i siromašnih zemalja uopće

● Santiago Sierra, one of the most provoking and most exhibited contemporary artists today, was born in Madrid in 1966, and today lives in Mexico City. He has made his name in performance art, installations, photography and video. Uncompromisingly and at the same time poetically, his work discusses economic and power relationships in the post-colonial world of today, which is determined, among other things, by specific circumstances of labour. Concentrating upon radical multiplication of value and labour exchange, Sierra's art critically addresses market mechanisms of motivation and exploitation.

Sierra builds upon the performance tradition of 60s and 70s, adding elements of modern macroeconomics. He hires workers to perform senseless jobs, remunerating them with even more senseless market equivalents. His actions overtly criticise market and prostitution of labour, and by being exhibited in a gallery context - transposed from the world of profit into the system of art - they become topics of public discussion.

● ● In your series of work with remunerated people the accent is on economical agreement, between you as an artist and the people who are objects of your work. You are literally buying their time and in few cases you rent a space on their bodies. Do you think the relationships between people are mostly based on some kind of an agreement, or there are another models?

Yes, there is an agreement but it is produced under coercion. The worker has to accept an agreement, the most convenient for him, with the contracting party, this is not only something that happens in my work on remuneration, it is universal.

● ● Until now, for which all the situations, did you rent the people? What were they supposed to do?

They were supposed to do exactly what I asked for, it is absurd to propose a job where the worker does the contrary.

● ● Which social category of people did you remunerated most? Is there a criterion of selection?

The criterion of selection or the type of people that I look for are those that will accept to do whatever I say with the offered payment, nothing extravagant.



sl.2: S. Sierra

Zid izvađen iz galerije, naslonjen pod kutom od 60 stupnjeva u odnosu na tlo i pridržavan od strane 5 osoba / The wall of a gallery pulled out, inclined 60 degrees from the ground and sustained by 5 people
Galería Acceso A. México D.F., travanj / april, 2000.
Crno-bijela fotografija / B/w photograph 217x150 cm
Ljubaznošću Galerie Peter Kilchmann / Courtesy Galerie Peter Kilchmann, Zürich

ili progovarate o odnosima između bogatih i siromašnih ljudi unutar nekog određenog društva?

Oboje; očito će unajmljivanje radnika u Guatemali biti okruženo drugačijim okolnostima od onoga koje se provodi u Finskoj. Također, postoji kontrast između javnosti i radnika koje tražim.

■ ■ Koliko je važna uloga tog procesa u vašem djelu?

● ● When you remunerate people for your performances are you pointing at distinctions between rich and poor countries in general, or are you talking about relationships between rich and poor people inside any society?

Both things, evidently, the hiring of workers in Guatemala will be surrounded by very different circumstances than the hiring done in Finland. There is also the contrast between the public and the worker which I search for.

● ● How much is the role of the process important in your work?

It is the most important. What we obtain afterwards is a luxury good like any other art work, and it's important to point out where certain goods come from.

● ● On a formal plan you have often been using the post minimalist rhetoric of a massive industrial sculptures - monoliths from the beginning of nineties, then the praxis of process art and cheap material in your newer works related to Arte Povera praxis. What importance are you giving to all these forms and praxis now?

They are convenient because they avoid distractions, if I do something I try to take away any element that doesn't add to the clarity of the piece, the intention is to preserve its unambiguity. The material repertoire also comes determined by its easy categorization on a very elemental level, avoiding any rhetoric resource and connecting my work with many of the aspirations of the period 1965-75.

● ● After your arrival to Mexico City, these forms have been slowly turning into economical and political attitude in the second half of nineties. What happened?

What happened is that the recognizable elements were expanded, with the inclusion of a broad variety of forms and relations born from the urban chaos of Mexico, plus the violence produced from labour exploitation.

● ● In some works you have been using the praxis of blocking and other interventions in urban space. You have used a trailer truck to provoke a few minutes traffic jam in a very busy avenue in Mexico City. How much are you interested in urban destruction and sabotages?

The blocking of the busy avenue



Ona je najvažnija od svega. Ono što dobivamo nakon toga je luksuzna roba, kao i svako drugo umjetničko djelo, a važno je ukazati na to odakle određena roba potječe.

■ ■ Na formalnom planu često koristite postminimalističku retoriku masivnih industrijskih skulptura-monolita s početka devedesetih godina, dok se praksa procesne umjetnosti i jeftinog materijala u vašim novijim djelima veže uz praksu Arte Povera. Kakvo značenje danas pridajete svim tim formama i praksama?

One su prikladne zbog toga što izbjegavaju distrakcije; ako nešto činim, nastojim odstraniti svaki element koji ne doprinosi jasnoći djela; namjera mi je sačuvati njegovu jednoznačnost. Materijalni repertoar također je određen svojom jednostavnom kategorizacijom na vrlo elementarnoj razini, pri čemu izbjegavam svako retoričko sredstvo i povezujem svoje djelo s raznim strujama iz razdoblja 1965.-1975.

■ ■ Nakon vašeg dolaska u Mexico City te forme postupno postaju ekonomski i politički stavovi druge polovice devedesetih godina. Što se to dogodilo?

Dogodilo se to da su prošireni prepoznatljiviji elementi te je uključen čitav spektar formi i odnosa koji su rođeni u urbanom kaosu Mexica, plus nasilje koje proizlazi iz eksploatacije rada.

■ ■ U nekim djelima koristite se praksom blokade i drugih intervencija u urbanom prostoru. Upotrijebili ste prikolicu kamiona kako biste izazvali višeminutni zastoje u jednoj od prometnijih avenija Mexico Cityja. Koliko vas zanima urbana destrukcija i sabotaža?

Blokiranje prometne avenije (Periferico) oponašalo je uobičajene javne proteste koji se događaju u gradu. Bio je to bijeli minimalistički 3D paralelogram, čije je postavljanje predstavljalo problem, a ne estetsko zadovoljstvo. Ne smijemo zaboraviti vezu koja postoji između sintaktičke ekonomije minimalizma i potreba kapitala. Svako umjetničko djelo koje ne izazove problem predstavlja gestu odobravanja, prešutnog odobravanja kojime izražavamo uvjerenje da živimo u najboljem od svih mogućih svjetova. S druge strane, prilično sam često djelovao pomoću sabotaže, čak i prije dolaska u Mexico, budući da je to uobičajeno sredstvo među najmlađim radnicima za vrijeme vikenda. To su kreativni činovi nekontrolirane negativnosti koji, paradoksalno, ponovo na-

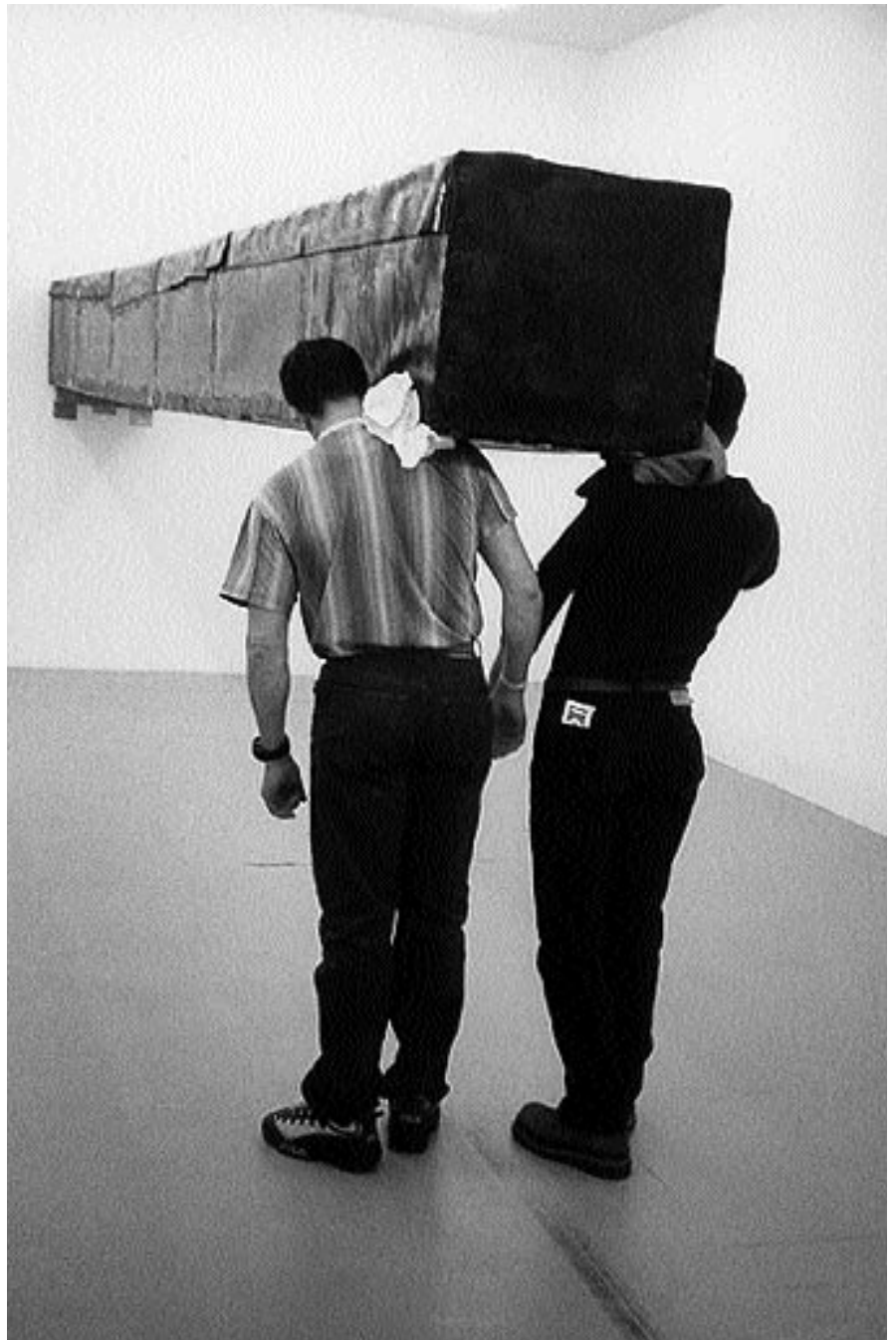
(Periferico) imitated the common public protests that take place in the city. It was a white minimalist 3D parallelogram which placement produced a problem, not an aesthetic pleasure. Let's not forget the connection that exists between the syntactic economy of minimalism and the needs of capital. Any work of art that doesn't produce a problem is a gesture of approval, a tacit approval that believes we live in the best of possible worlds. On the other

sl.3: S. Sierra

Objekt dimenzija 600 x 57 x 52 cm, konstruiran za horizontalno postavljanje na zid / Object measuring 600 x 57 x 52 cm constructed to be held horizontally to a wall

Galerie Peter Kilchmann, Zürich, travanj / april, 2001. Crno-bijela fotografija / B/w photograph, 232x154,5 cm

Ljubaznošću Galerie Peter Kilchmann / Courtesy Galerie Peter Kilchmann, Zürich



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sl.4: S. Sierra

11 osoba unajmljeno da nauče jednu rečenicu / 11 people paid to learn a phrase
Casa de la Cultura de Zinacantán, México, ožujak / march, 2001.

Crno-bijela fotografija / B/w photograph, 150x220 cm
Ljubaznošću Galerie Peter Kilchmann / Courtesy Galerie Peter Kilchmann, Zürich

sl.5: S. Sierra

Osam osoba unajmljeno da ostanu unutar kartonskih kutija / Eight people paid to remain inside cardboard boxes

G&T Building, Guatemala City, kolovoz / august, 1999. Crno-bijela fotografija / B/w photograph, 150x217 cm

Ljubaznošću Galerie Peter Kilchmann / Courtesy Galerie Peter Kilchmann, Zürich

pune baterije radnika tako da u ponedjeljak ponovo mogu krenuti na posao. Implikacije vezane uz *action painting* ili *rock'n'roll* i njihov doprinos kapitalu su znatne.

■ ■ Vrlo često određujete strukturu svog rada i performansa unaprijed. Na primjer, naveli ste noćnog čuvara da vandalira posve novu zgradu pomoću 50 kg asfalta ili ste istetovirali crtu od 30 cm na unajmljenoj osobi. Osim ekonomskog načela, kakvo značenje pridajete strukturi (kilogramima ili centimetrima), a kakvo samom činu tetoviranja i tome sličnom?

Razlog je tome što ne vjerujem da su stvari nešto drugo do njihove mjere, proizvodne tehnologije ili materijala od kojeg su napravljene; i zbog toga, što je logično, moram unaprijed znati što ću učiniti. Činim to tako što određujem što, koliko i kako. Mislim da su to prošireni kriteriji.

■ ■ Kako ljudi reagiraju na vaše urbano-socialne skulpture i aktivističke intervencije u svakodnevnom životu javnog prostora?

To ovisi o dotičnom radu, ali uglavnom nema iznenađenja. Javnost je dio tog rada kao u programu sa skrivenom kamerom. Ja doista nisam svjestan gdje se nalazi javnost koja prima ono što se događa u potpunom obliku.

■ ■ Vi ste španjolski umjetnik koji djeluje u Mexicu. Osjećate li se kao strani djelatnik

hand, I have worked quite a lot with sabotage, even before coming to Mexico, because it is a common resource amongst the youngest workers during the weekends. They are creative acts of an out-of focus negativity that, paradoxically, recharge the workers' energies in order to start their jobs the next Monday. The implications with action painting or rock'n'roll and its services to capital are notable.

● ● Very often, you determine a structure of your work and performance in advance. For example, you have induced a night watchman to vandalize a brand-new building with 50 kg of asphalt, or you have done a 30 cm tattoo on remunerated person. Besides economical principle, how much importance are you giving to the structure (kilos or centimeters), and how much to the very act of tattooing and similar?

It's because I don't trust that things are anything other than their measurements, their technique or their matter, also, and logically, I need to know beforehand what I will do, by determining what, how much and how. I believe these are extended criteria.

● ● How people react on your urban-social sculptures and activist interventions in everyday life in the public space?

It depends on the piece but generally there are no surprises. The public is part of the piece like in a hidden camera program. I am really not sure where the public is, the one that truly receives what happened in a completed form.

● ● You are a Spanish artist working Mexico. Do you feel like a foreign worker, and is there a direct connection between your works and your everyday life experience in Mexico City?

Of course there is a connection between my everyday life and my work, I don't invent anything nor I look for novelty. Regarding my nationality, it is obvious that here in Mexico it is linked with the Colonial Period in a very stupid way, since the link is done by the descendants of the colonists, i.e. those who have the power. I would feel like a foreigner if I couldn't speak my native language, but I understand that the concept of fatherland is an invention.

● ● Do you think some places are more exposed to the social and economical disproportion than other?

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i postoji li direktna veza između vaših djela i vašeg svakodnevnog iskustva života u Mexico Cityju?

Dakako, postoji veza između mog svakodnevnog života i mog djela; ja ništa ne izmišljam niti tražim novosti. Što se tiče moje nacionalnosti, očito je da se ona ovdje u Mexico veže uz kolonijalno doba na vrlo glup način, budući da na toj vezi ustraju potomci kolonista, tj. oni koji posjeduju vlast. Osjećao bih se kao stranac kad ne bih mogao govoriti materinim jezikom, ali koncept domovine smatram izmišljotinom.

■ ■ Smatrate li da su neka mjesta izložena društveno-ekonomskim neravnopravnostima od drugih?

Da, živjeti kao pripadnik "prvoga svijeta" u Europi ili Sjedinjenim Američkim Državama, okružen ljudima u istoj situaciji, nije isto što i živjeti na otoku bogatstva unutar južnoameričke bijede. Te disproporcije proizvode nasilje i mržnju i, rekao bih, ako je još uvijek dopušteno upotrijebiti taj izraz, uronjene su u žestoku klasnu borbu.

■ ■ Implicira li vaš umjetnički *statement* odnos prema budućnosti ili naprosto djelujete kao čovjek koji zapaža samo određene društvene anomalije?

Ja sam proizvođač luksuzne robe, prodavač ogledalaca i dima bez sposobnosti da djeluje unutar društvene prakse. Nemojmo se zavaravati, budućnost je već odavno uništena.

■ ■ Promatrate li svoja djela kao društvenu kritiku?

Želio bih, ali ono što ja radim je postavljanje incidenata i time se zadovoljavam. Iznijeti situaciju i izbjeći prikrivanje njezina izvora, toga odakle dolazi i kako je proizvedena, to je ono što u potpunosti zaokuplja moju pažnju. Postoji određeni dio javnosti koji možda promatra moje djelo kao društvenu kritiku, ali mnogi drugi je shvaćaju kao moje vlastito luđačko zadovoljstvo. Ako im to što me tako vide pomaže da shvate određene situacije, to mi ne smeta.

■ ■ Često se radi o doista malenoj svoti novca za koju ljudi pristaju dati svoje vrijeme i sudjelovati u vašim radovima. Oni su zapravo radnici koji su plaćeni za vaš performans. Kako se dogovarate o cijeni?

Dogovaram se kao i svi drugi; pokušavam potrošiti što je moguće manje. Kad bih plaćao velike svote novca, to bi značilo da

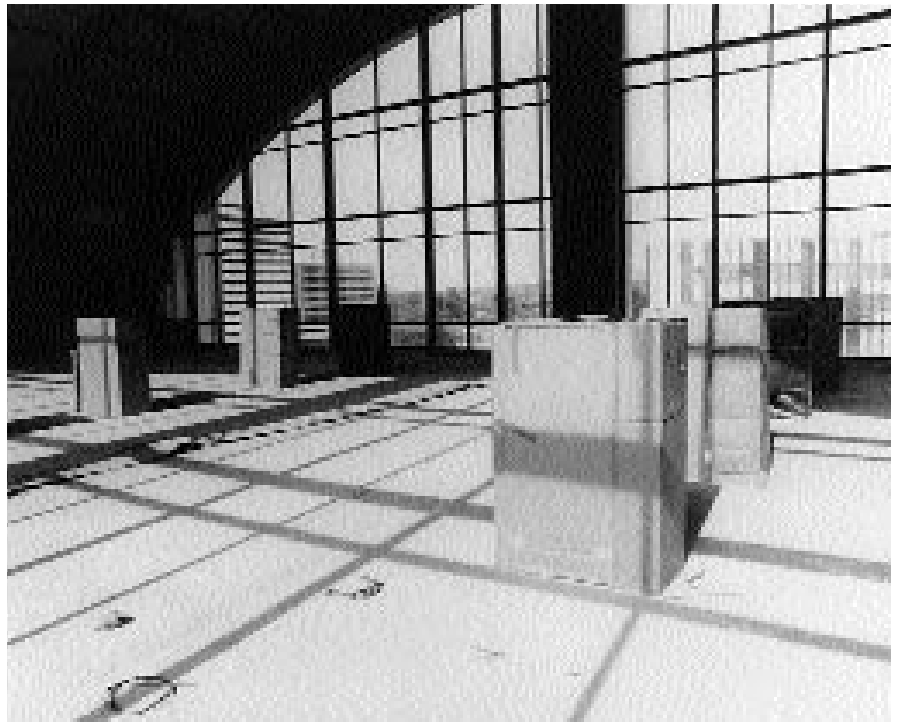
Yes, to live like the First World in Europe or the United States, surrounded by people in the same situation, is not the same as living in an island of riches within Latin American squalor. These disproportions generate violence and hatred, (if it is still permitted to use the expression) I would say they are submerged in a ferocious class struggle.

● ● Does your artistic statement imply a reference to the future or do you just act as a man who notes only particular social anomalies?

I am a manufacturer of luxury goods, a mirror and smoke salesman without the capacity to act within the social praxis. Let us not be deceived, the future has long since been ruined.

● ● Do you see your works as a social critic?

I would like to, but what I do is pose incidents and I am satisfied with that. To bring out a situation and avoid hiding its source, where it comes from and how it is produced, is what occupies all my attention. It is a certain public that can view my work as a social critique, many others perceive it as an insane pleasure from my part. If to think of me that way helps them understand certain situations, then it's okay with me.



sl.6: S. Sierra

Radnici koji ne mogu dobiti plaću, unajmljeni da ostanu unutar kartonskih kutija / Workers who cannot be paid, remunerated to remain inside cardboard boxes

Kunst Werke, Berlin, rujan / september 2000.

Crno-bijela fotografija / B/w photograph,

154,5x229,5 cm

Ljubaznošću Galerie Peter Kilchmann / Courtesy

Galerie Peter Kilchmann, Zürich

sl.7: S. Sierra

Crta duga 250 cm istetovirana na šest unajmljenih osoba / Line of 250 cm tattooed on six paid people

Espacio Aglutinador, Havana, prosinac / december, 1999

Crno-bijela fotografija / B/w photograph, 150x216 cm

Ljubaznošću Galerie Peter Kilchmann / Courtesy

Galerie Peter Kilchmann, Zürich

sl.8: S. Sierra

Osoba unajmljena da se na njoj istetovira crta duga 30 cm / Person paid to have 30 cm line tattooed on them

Calle Regina, 51. México D.F., svibanj / may, 1998.

Crno-bijela fotografija / B/w photograph, 150x217 cm

Ljubaznošću Galerie Peter Kilchmann / Courtesy

Galerie Peter Kilchmann, Zürich

ne progovaram o njima, već o sebi samo-me. To bi značilo da pokušavam dokazati kako sam divna osoba, a ono što ja nastojim jest približiti se stvarnosti i jedini način da to postignem je da težim anonimnosti.

■ ■ U radu *8 osoba unajmljeno da ostanu unutar kartonskih kutija*, (Guatemala City, 1999.) ili pak u radu *Osoba unajmljena za 360 uzastopnih sati rada*, (P.S.1, New York, 2000.) za svoj ste stav i ekonomsku metaforu upotrijebili naziv "beskorisne aktivnosti".

Iz perspektive radnika jedino je važno biti plaćen nakon obavljena posla, a profit se uvijek bilježi vertikalno. Očito je da čistačica/spremačica doprinosi higijeni prostora u kojemu radi, ali jasno je i to da ona od toga nema koristi. Kada upotrijebite riječ "beskoristan", time i nesvjesno činite očitim ono o čemu govorite i ističete koji specifični interesi utječu na vaše riječi.

■ ■ Iako u svojim djelima koristite klasične ekonomske modele, rezultat je anti-ekonomski, s neproduktivnim troškovima; neka vrst suvremenog umjetničkog luksuza.

Mislim da sam djelomično već odgovorio na vaše pitanje; mogao bih jedino dodati da je svako umjetničko djelo luksuzna roba, bez iznimke. Što se tiče upotrebe klasičnih ekonomskih modela, ne znam bih li se trebao osuvremeniti ili i dalje prihvaćati činjenicu da su se stvarima promijenila jedino imena.

● ● It is often about really small amount of money that people accept to give their time for and participate in your works. They are actually payed workers for your performance. How do you negotiate the price?

I negotiate like anyone would do it; I try to spend the minimum. If I paid great sums of money I wouldn't be talking about them, I would be talking about me. It would be like trying to prove what a nice person I am, and what I pretend to do is to approach reality, the only way to achieve it is by aspiring to anonymity.

● ● In the work *8 people paid to remain inside cardboard boxes*, (Guatemala City, 1999), or the work *Person remunerated for a Period of 360 Consecutive Hours*, (P.S.1, New York, 2000), as your attitude and economical metaphor you have used "useless activities".

From the worker's perspective the only important thing is to be paid once the job is done, the profit is always marked vertically. It is evident that a cleaning lady/housekeeper contributes to the hygenization of the space she works in, but it is clear she is not the beneficiary. When you employ the word "useless", without realising it you are making clear what you are talking about, or rather what specific interests your words are influenced by.

● ● Even though you are using classical economical models in your works, the result is anti-economical, with nonproductive expenses, some kind of contemporary art luxury.

I think I partially answered your question, I could only add that every art work is a luxury good, without exception. Regarding the use of classical economical models, I don't know if I should put myself to date, or else continue to accept that things have changed in name only.

● ● Can we talk about economy without becoming involved in ethical predicament, without becoming just one more exploiter - art exploiter. And do you already have some existing example where art interferes with economy as exploiter?

It is always this way, beginning with the fact that all art collections are formed with the added value generated from and denied to the worker. The artist also uses this system, consider the tennis shoes used by the Chapman brothers' figures. It is something



■ ■ Možemo li govoriti o ekonomiji, a da se ne upletemo u etičke kategorije i ne postanemo samo još jedan izrabljivač - umjetnički izrabljivač? I imate li doista neki stvaran primjer miješanja umjetnosti u ekonomiju u ulozi izrabljivača?

Uvijek je tako, počevši od činjenice da sve zbirke umjetnina nastaju pomoću viška vrijednosti koji stvara radnik i koji je oduzet radniku. Umjetnik se također služi tim sistemom; pogledajte samo tenisice koje nose likovi braće Chapman. To je nešto što je prisutno u svim kreacijama, bile one suvremene ili ne - stvar je u tome što to ostaje skriveno, jer nije dobro otvoreno prikazivati te probleme. Svaki proizvod mora biti neproziran u pogledu sredstava za proizvodnju koja su dovela do njegova nastanka. To pitanje nikada ne biste postavili Vanessi Beecroft, budući da ona ima sposobnost maskirati ono što izlaže pred vašim očima do te mjere da postiže da se divimo izrabljenom.

■ ■ Kako vidite pojedinca u takvom ekonomskom sustavu i zajednici?

Kao dio mase.

■ ■ Koja je uloga javnosti u vašem djelu? Kako javnost obično reagira na vaše radove s "unajmljenim ljudima"? Protestira li javnost ikada ili je ona samo tihi svjedok?

Kao što sam ranije spomenuo, ja ne znam gdje se nalazi javnost, a ljudi koji moje radove smatraju umjetnošću i koji su je svjesni vrlo su podijeljeni. Postoji veliki problem s autorstvom, sa činjenicom da sam upravo ja taj koji nešto radi, a ne netko drugi. To nas sprječava da shvatimo da ja naprosto progovaram o onim stvarima koje vidimo i upotrebljavamo u svakodnevnom životu.

■ ■ Neki smatraju da su vaši radovi s unajmljenim i tetoviranim ljudima čin nasilja. Kakav je vaš odnos prema tome?

To uistinu jest čin nasilja, ali molim vas da imate na umu kako čin masturbacije, tetoviranja ili brijanja i izolacije u prostoriji nisu nužno čini koji bismo opisali kao nasilje, već postoji nešto vrlo specifično čime se može postići da to gledamo na taj način: aspekt koji užasava je taj da su sve te stvari plaćene. U tome je brutalnost. Unajmljivanje je sustav koji omogućava kupnju radnikova tijela i vremena. Tražio sam učinkovit način da to pokažem i vjerujem da sam u tome uspio.

present in all creations, contemporary or not, the point is they remain hidden, it is not good to exhibit these problems openly. Every product must be opaque to the means of production that gave it existence. You would never ask this question to Vanessa Beecroft, because she has the ability to disguise what she displays in front of your eyes to the point of making us admire the exploited.

● ● How do you see an individual in such an economical system and community?

As part of a mass.

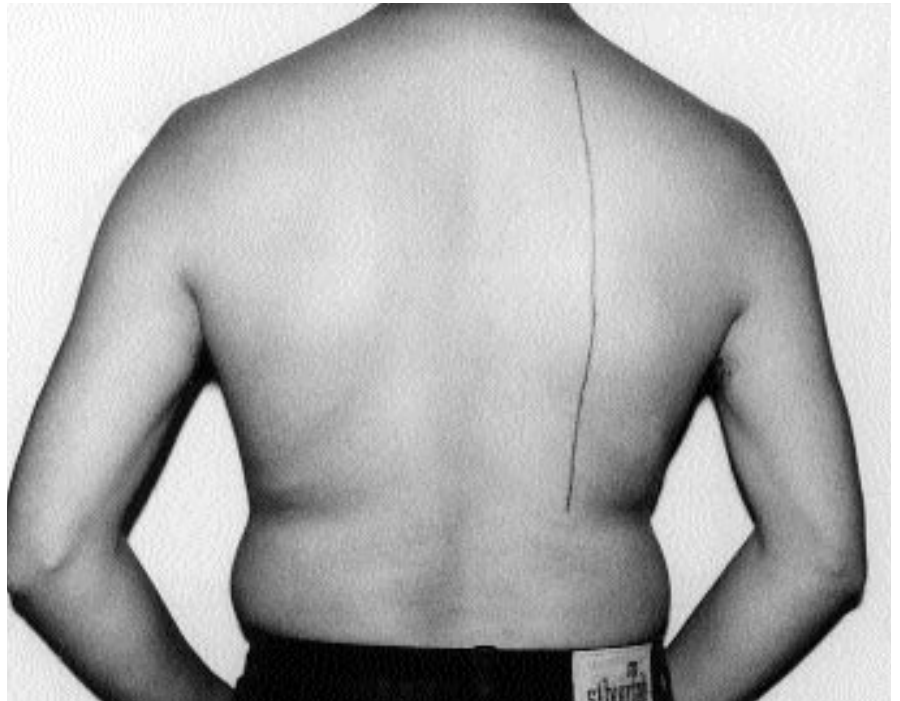
● ● What is the role of public in your work? How public usually reacts on your works with "remunerated people"? Does public ever protests or is it a silent witness?

Like I mentioned before, I don't know where the public is, the people who see my work as art and are conscious of it are very polarized. There is a huge problem with the authorship, with the fact of my being the one who is doing something rather than someone else. This keeps us from realizing that I am merely speaking about those things we see and use in our everyday lives.

● ● Some people think your work with the remunerated and tattooed people is a brutalizing act. What is your relationship toward this?



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■ ■ Što mislite kakve su posljedice za veće zajednice? Očekujete li nekakve posljedice ili reakciju, ili smatrate da bi sve to trebalo ostati u granicama umjetnosti?

Neki su radovi prešli neposredno iz svijeta umjetnosti u domenu masovnih medija i ja mislim da je to u redu, budući da se tu radi o vrlo ozbiljnim problemima: međutim, to me stavlja na dominantnu razinu i time uništava moje djelo. S time je vrlo teško izići na kraj.

■ ■ Što mislite o suvremenim zajednicama? O organizaciji života i ekonomskih odnosa među ljudima? Postoji li ikakva solidarnost, suradnja, nešto kao ljudsko dostojanstvo?

Ljudsko je dostojanstvo koncept koji određuje nešto nepostojeće, to je težnja. Svakog dana se povećavaju i umnožavaju mase ljudi koje žive u krajnje ponižavajućim uvjetima. Neznanje ili pripadnost povlaštenim skupinama jedino je što u nama stvara određen osjećaj dostojanstva, i to dostojanstva s posljedicama.

■ ■ Mexico City je najveći grad na svijetu. Kako se osjećate u tom gradu? Kakva je struktura grada, postoje li kompaktne cjeline ili mreža malih zajednica? Kakav je vaš doživljaj Mexico Cityja?

To je grad koji sažima planetu Zemlju; u njemu možete stići iz Somalije u Švedsku za dvadeset minuta i na putu se uvjeriti u devastaciju koju proizvodi snažna veza koja ujedinjuje te dvije zemlje. ■

prijevod / translation: Marina Miladinov

It is indeed a brutalizing act, but please note how the act of masturbating or getting a tattoo or being shaved or isolated in a room are not necessarily acts that we could describe as brutal, there is something very specific that makes us look at it that way: the horrifying part is that all these things are done under remuneration. That's where the brutality lays. Remuneration is a system that allows the purchase of the worker's body and time. I looked for an effective way of showing this and I believe I succeeded.

● ● What do you think, what are the consequences for larger communities? Are you expecting some consequence or reaction or do you rather think this should remain within the confines of art?

Some pieces have transcended straight from the art world and into the realm of mass media, I think it's fine because we are talking about very serious problems: however, this places me on a dominant plane, and hence destroys the piece. It is something that is very difficult to handle.

● ● What do you think about contemporary communities? About organization of life and economical relationships between people? Is there any solidarity, collaboration, something like human dignity?

Human dignity is a concept that defines something unexistent, it is an aspiration. Every day, the masses of people who live under the most infamous conditions increase and multiply. Ignorance, or the membership to the privileged groups are the only things that produce in us a certain sense of dignity, one that is not lacking in consequences.

● ● Mexico City is the largest city in the world. How do you feel in that city? What is the structure of the city, are there compact wholes or is there a network of small communities. What is your experience in Mexico City?

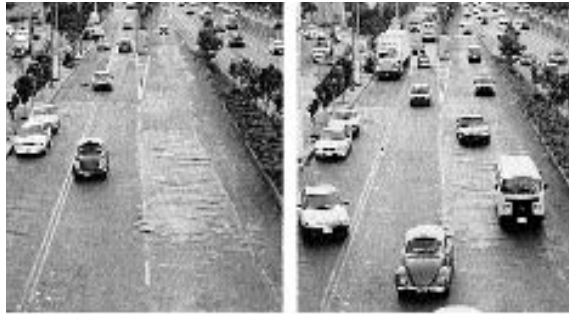
It is a city which summarizes Planet Earth, you can go from Somalia to Sweden in twenty minutes and on your way witness the devastation produced by the strong relationship that unites both countries. ●



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sl.9: S. Sierra

133 osobe plaćene da oboje kosu u plavo / 133 persons paid to have their hair dyed blond
Biennale di Venezia, lipanj / June, 2001.
Crno-bijela fotografija / B/w photograph,
154,5x201,5 cm

Ljubaznošću Galerie Peter Kilchmann / Courtesy
Galerie Peter Kilchmann, Zürich

sl.10: S. Sierra

Osoba unajmljena za 360 uzastopnih sati rada / A
person paid for 360 continuous working hours
P.S.1 Contemporary Art Center, New York, rujan /
september, 2000.

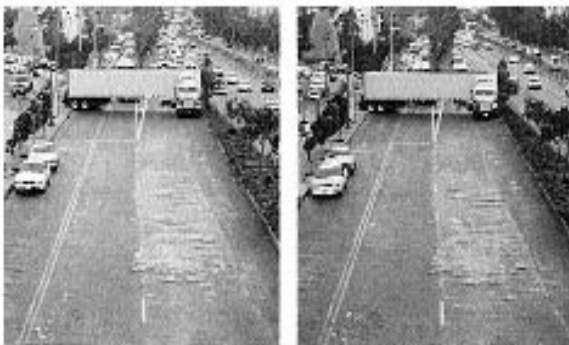
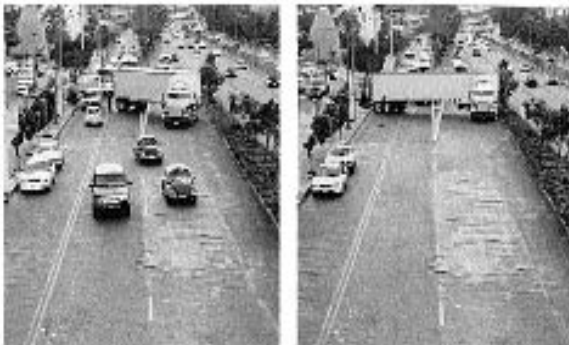
Crno-bijela fotografija / B/w photograph, 150x217 cm
Ljubaznošću Galerie Peter Kilchmann / Courtesy
Galerie Peter Kilchmann, Zürich



sl.11: S. Sierra

Blokada ceste pomoću prikolice kamiona /
Obstruction of a freeway with a truck's trailer
Southern highway, Mexico-City, México
D.F., studeni / november, 1998

Video VHS, 6', ozvučen / with sound
Ljubaznošću Galerie Peter Kilchmann / Courtesy
Galerie Peter Kilchmann, Zürich



→ Ivana Keser - vizualna umjetnica i
spisateljica. Živi i radi u Zagrebu.

Ivana Keser - visual artist and writer. Lives
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