

SANTIAGO SIERRA
(con)TEMPORARY SALE



Lo scoppio in Europa dell'epidemia COVID-19 ha sconvolto profondamente la nostra vita quotidiana, mettendoci subito di fronte non solo alla più grande sfida sanitaria degli ultimi tempi, ma anche a un crollo della normalità che minaccia di portarci via i nostri valori di libertà, progresso e democrazia. Le forti misure d'urto adottate dai governi (chiusura delle frontiere, concentrazione centralizzata di tutti i poteri, sospensione dei diritti e confinando le persone nelle loro case) non sono riusciti a fermare la diffusione del virus nel cosiddetto "mondo sviluppato", ma hanno avuto l'effetto di arrestare la produzione, una profonda crisi economica e un'improvvisa trasformazione dei nostri usi e costumi. In questo nuovo scenario di eccezione, che colpisce l'arte e la cultura in modo particolarmente duro, cominciamo a percepire che nulla funzionerà mai come prima e che spetta a noi esplorare nuove formule per diffondere l'attività dei creatori. Perché l'arte non può fermarsi, anche quando musei e gallerie sono chiusi, non solo perché è un'area produttiva fondamentale nelle nostre società, ma anche perché è uno degli strumenti più efficaci per affrontare la realtà in modo riflessivo e critico ed esplorare nuove possibilità. Con questo spirito e questa finalità, Prometeogallery di Ida Pisani è stata incoraggiata a promuovere spazi espositivi virtuali che possano sostituire la normale attività di artisti, collezionisti e consumatori d'arte durante il periodo di confinamento, aprendo la scena della galleria tradizionalmente differenziata ad altri pubblici e sensibilità e cercando di inserirsi efficacemente nel tessuto sociale. Finora la crisi ha colpito con particolare virulenza paesi mediterranei come la Spagna e l'Italia, ma si è anche stabilmente affermata in ambito anglosassone e comincia a diffondersi in modo incontrollato nelle economie del sud, meno preparate ad affrontare una situazione come questa. Questo fatto mette in discussione la nostra civiltà ormai superata e minaccia di resettare completamente un sistema che non solo si è dimostrato incapace di realizzare i propri valori, ma che è stato il perfetto terreno di coltura per una situazione come questa. L'artista Santiago Sierra è uno di quelli che, con più lucidità e forza, ha denunciato le ingiustizie e le contraddizioni del modello produttivo che ci ha portato qui, basato sulla disuguaglianza, la competizione e lo sfruttamento delle risorse naturali e umane. Nel suo lavoro troviamo anche una critica accurata del potere e degli atteggiamenti repressivi e autoritari con cui questo sistema cercherà ora di rafforzarsi per continuare a sostenersi al di là delle sue possibilità sotto gli slogan diffusi dalle autorità spagnole di "disciplina sociale" e della "nuova normalità". Per questo motivo abbiamo deciso di iniziare presentando una serie di sue opere in edizione ridotta, accessibili online e a prezzi adeguati ai momenti eccezionali che stiamo vivendo.





CONTAINER IN SPACE

First realized at KaiFu Lodge and Prof. B.J. Blume's workshop, Hamburg, Germany, 1991

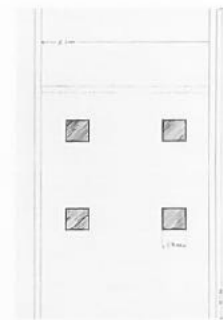
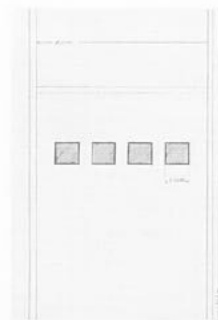
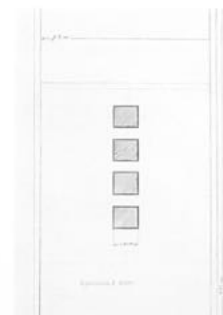
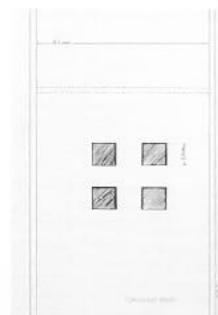
A wooden frame measuring 170 cm by 200 cm by 600 cm is wrapped in used truck tarpaulin and set flat on the ground.



POSITIONING EXERCISE OF 4 CUBIC CONTAINERS

First realized at Kaifu Lodge, Hamburg, Germany, March 1991

4 wooden frames measuring 130 cm along each edge are wrapped in used truck tarpaulin and placed in 1 of 4 arrangements as defined in the drawings below.





20 PIECES OF ROAD MEASURING 100 X 100 CM PULLED UP FROM THE GROUND

First realized at Galeria Ángel Romero, Madrid, Spain, March 1992

A construction company specializing in roadwork is hired to pull the road up in rectangular blocks measuring 100 x 100 cm each. The large pieces of road are transported to the gallery and arranged on the floor according to a square lattice structure. Pieces of road that exceed the fixed measurement of 100 x 100 cm are cut to size along a straight edge; the remaining parts are left on the floor.



RECTANGLE OF 1000 X 400 CM CUT IN THE FLOOR

First realized at Calle Sánchez Pacheco, Madrid, Spain, May 1993

A rectangular cut, measuring 1000 cm by 400 cm, is made into the floor. The leftover material is scattered on the ground around the rectangle. Thus the central rectangle is left clear, with pieces of broken floor accumulated around it.





**DOS CILINDROS DE 250 x 250 CM CADA UNO
COMPUESTOS DE CARTELES ARRANCADOS.**

Espacio «P». Madrid. Febrero de 1994.

Durante una semana se procedió a ir arrancando carteles de los pegados en comercios clausurados o vallas de obra. Con este material se formaron dos cilindros que impedían la libre circulación en el espacio.

**TWO CYLINDERS EACH MEASURING 250 x 250 CM
COMPOSED OF POSTERS THAT HAVE BEEN
TORN DOWN.**

Space «P». Madrid. February 1994.

For a week I tore down posters from the front of stores that had closed down. With this material two cylinders were formed which prevented people from moving freely around the gallery.





LIMPIEZA DE UN PISO PARA LA OBTENCIÓN DE DIVERSAS ORDENACIONES DE AGUA DE FREGAR.

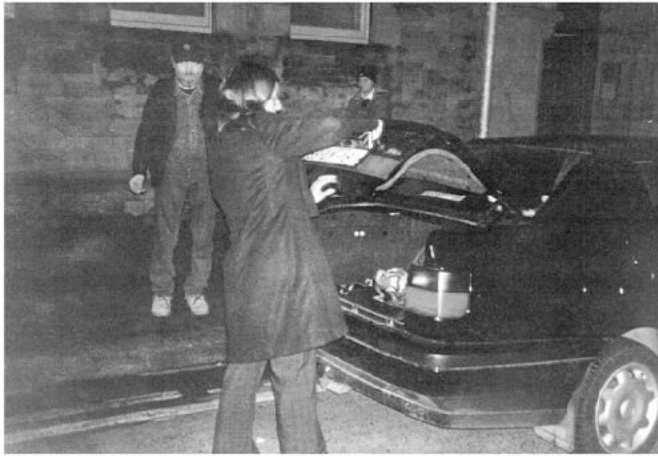
Calle Regina, 51. México D. F. Diciembre de 1998.

La forma de fregar suelos en México resulta esclarecedora de los contrastes sociales imperantes. La ausencia de una clase media fuerte, habitual destinataria de útiles de limpieza doméstica sencillos y la facilidad de empleo de mano de obra barata, hace que no se hayan introducido métodos más cómodos como los existentes en otros países, donde, por citar un ejemplo, no hay que agacharse para escurrir una jerga a mano. Esta pieza consistió en la limpieza del suelo de mi casa a la manera local aprovechando esta actividad para trazar dibujos simples como entretenimiento.

CLEANING OF A FLOOR TO OBTAIN DIFFERENT DISTRIBUTIONS OF WATER.

Calle Regina # 51. Mexico City. December 1998.

In Mexico, the way the floors are cleaned reflects the dominating social contrasts. The lack of a strong middle class, the usual consumers of simple housekeeping utensils, and the easy access to cheap labor, are the reasons why more comfortable methods have not yet been introduced. In other countries, house cleaning duties do not imply a strong physical effort, just to name an example, one does not have to keep bending down to wring out the cloth by hand. This piece entailed cleaning the floor of my apartment the way the locals do, taking advantage of this activity to trace simple drawings as entertainment.



PERSONA REMUNERADA PARA PERMANECER EN EL MALETERO DE UN COCHE.

Limerick City Gallery. Limerick. Irlanda. Marzo de 2000.

Esta pieza se produjo durante la inauguración de la cuarta Biena EV+A, y a las puertas de su sede principal. Se estacionó un vehículo a las puertas de la galería y se introdujo en su maletero a una persona a la que se pagaron 30 libras irlandesas, unos 40 dólares. Nadie se percató de su presencia pues la persona fue introducida momentos antes de la llegada del público al evento inaugural.

PERSON PAID TO REMAIN INSIDE THE TRUNK OF A CAR.

Limerick City Gallery. Limerick. Ireland. March 2000.

This piece was produced during the inauguration of the Fourth EV+A Biennial, at the entrance to its main site. A vehicle was parked at the gallery's entrance and a person was put into its trunk. The person was paid 30 Irish pounds, about 40 dollars. Nobody noticed his presence, since he was put into the trunk before the public's arrival at the opening.





**ELEVACIÓN DE LOS LIMPIAPARABRISAS DE LOS
AUTOMÓVILES ENCONTRADOS DURANTE UN PASEO
DE UNA HORA.**

Diversos espacios. Dublín. Irlanda. Octubre de 2001.

Esta acción se llevo a cabo durante un partido de Rugby Irlanda vs. Inglaterra.

**ELEVATION OF THE WINDSCREEN WIPERS OF THE CARS
FOUND PARKED DURING A ONE-HOUR WALK.**

Diferent public spaces. Dublin. Ireland. October 2001.

This action was carried out during a Rugby match, Ireland vs. England.





ELEVACIÓN DE SEIS BANCAS.

Kunsthalle der Hypo-Kulturstiftung, Munich, Septiembre de 2001.

Seis bancas diseñadas por Meurois especialmente para esta Kunsthalle fueron elevadas a diferentes alturas, dos horas diarias por un periodo de dos semanas. Las alturas fueron establecidas pidiendo a los trabajadores la mínima elevación posible, posteriormente estos interpretaron la altura conforme a su mayor comodidad. Debido al gran peso de las bancas se producían constantes descensos de las mismas para descansar. El flujo de trabajadores nunca fue constante. Se pagaron 18 DM la hora, unos 8 dólares.

RAISING OF SIX BENCHES.

Kunsthalle der Hypo-Kulturstiftung, Munich, September 2001.

Six benches designed by Meurois especially for this art gallery were raised to different heights, for two hours a day over a period of two weeks. The heights were set by asking workers for the minimum elevation possible; these workers then interpreted the height in the manner most comfortable for them. Owing to the weight of the benches, there were constant drops in height produced by fatigue. The flow of workers was never constant. They were paid 18 DM an hour, some 8 dollars.





FORMA DE 600 x 57 x 52 CM CONSTRUIDA PARA SER MANTENIDA EN PERPENDICULAR A UNA PARED.

Galerie Peter Kilchmann. Zurich. Abril de 2001.

Una escultura construida con diversos elementos como madera y asfalto fue sostenida sin fijación por un extremo a un soporte de madera sobre el muro de la sala y por el otro empleando un grupo de cuatro trabajadores. Estos realizaron su tarea por turnos durante un solo día cobrando 12 dólares la hora. Se emplearon exiliados políticos de diversas procedencias contactados directamente por medio de la oficina de asilo. A pesar de que la ley de este país no permite trabajar a los exiliados se suele ser permisivo al respecto, siendo las mismas instituciones de recepción las encargadas de la selección de empleos para este colectivo.

OBJECT MEASURING 600 x 57 x 52 CM CONSTRUCTED TO BE HELD HORIZONTALLY TO A WALL.

Galerie Peter Kilchmann. Zürich. April 2001.

An object made of material like wood and asphalt was lifted horizontally. One end rested on a wooden sucker on the wall of the gallery, the other end was supported by four workers – two workers at a time. They were paid 20 Swiss Francs per hour, about 12 dollars, during the opening of the show. Political exiles from different countries were asked for this work, having been contacted directly through the local authorities. The laws in this country do not allow exiles to work but the authorities are fairly permissive in this matter. The authorities are given permission to pick possible jobs for political exiles.





LONA SUSPENDIDA FRENTE A UNA CALA.

Cala San Vicente. Mallorca. España. Agosto de 2001.

En la isla de Mallorca hay una gran colonia germanohablante, poseedora de suelo, servicios, medios de comunicación y poder político, que en muchos casos desplaza a la población local debido a la dependencia del turismo en la economía isleña. Se pensó en una segunda parte de la pieza de Basilea «LONA SOSTENIDA FRENTE A LA ENTRADA DE UNA FERIA DE ARTE» y se colgó la misma lona en una pared de roca que bordeaba dicha cala. Unas horas después y aduciendo quejas, el ayuntamiento local retiró la pieza dándose la paradoja de que el mismo ayuntamiento había organizado el evento. Tras algunas negociaciones la lona fue reinstalada y desmontada horas después esta vez sin que se supiera quién lo hizo.

BANNER SUSPENDED IN FRONT OF A COVE.

Cala San Vicente. Mallorca. Spain. August 2001.

In the island of Mallorca there is a large population of German speakers, owners of land, services, media and political power, which in many cases displaces the local population due to the increasing dependency of the island's economy on tourism. As a second part of the piece done in Basel, («BANNER HELD OUTSIDE THE ENTRANCE TO AN ART FAIR»), the same banner was hung from a rock wall that surrounded the cove. A couple of hours later, and responding to complaints, the town council removed the banner creating a paradox since it was the same entity who organized the event. After some negotiations the banner was reinstalled and was taken away some hours after, this time without knowing who did it.





PERSONA EN UN HUECO BAJO TIERRA DE 300 x 500 x 300 CM.

Espacio entre el Museo Kiasma y el Edificio del Parlamento.
Helsinki, Finlandia. Septiembre de 2001.

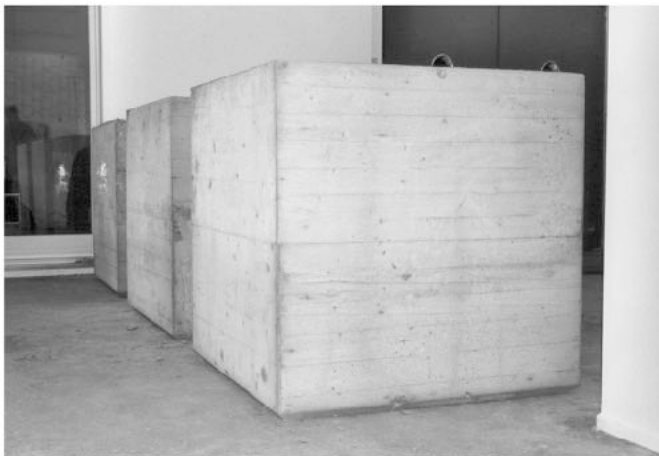
En Helsinki hay contabilizadas 10.000 personas sin techo, una cifra insólita para un país con un elevado nivel de vida. No obstante y frente a lo que pudiera parecer, el estado no se desentiende de ellos, reciben ayuda económica y alojamiento que estos rechaza. Se trata en su mayoría de alcohólicos repudiados en sus trabajos y hogares cuya situación no es aterrida en términos médicos, sino por su carácter de sin techo. En esta ocasión se estableció contacto con una asociación de ayuda a los sin hogar para colocar por dos semanas a razón de cuatro horas diarias a un indigente en un hueco bajo tierra. Los dos primeros días nadie acudió al hueco, a partir del tercero nunca faltó a quien dispuesto a entrar. Se pagaron 50 FM, 7 dólares la hora.

PERSON IN A DITCH MEASURING 300 x 500 x 300 CM.

Space between Kiasma Museum and Parliament Building.
Helsinki, Finland. September 2001.

In Helsinki some 10'000 homeless people are being counted, an unexpectedly high number for a country with such a high standard of living. The country does not ignore them though, the homeless get economic aid and shelter – which they reject. Most of them are alcoholics driven out of work and turned out of home. For this work contact was made with an association for the homeless. A homeless person was to stay for two weeks, for four hours a day, inside a deep ditch, dug in the rocky ground between the Parliament and the Museum. During the first two days nobody showed up. From the third day on there was always someone ready to go inside the ditch and sit there. The person was paid 50 FM, some 7 dollars per hour.





3 CUBOS DE 100 cm. DE LADO CADA UNO MOVIDOS 700 cm.

Kunsthalle Saint Gallen. Suiza. Abril de 2002.

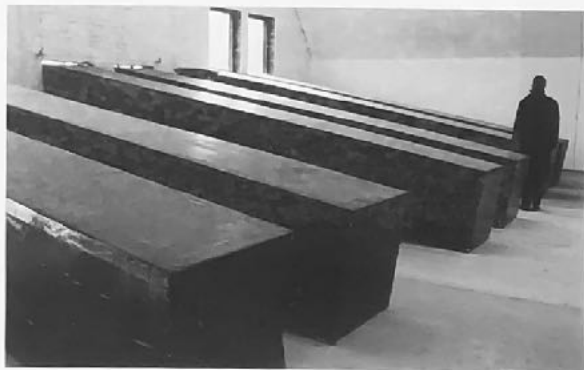
Seis refugiados albaneses sin derecho a trabajar fueron contratados para mover a mano tres cubos de cemento de un muro a su opuesto en una sala de arte.

3 CUBES OF 100 cm. ONE EACH SIDE MOVED 700 cm.

Kunsthalle St. Gallen. Switzerland. April 2002.

Six Albanian refugees, without the right to work, were hired to move by hand three cement cubes from one wall to its opposite in an art space.





**CONSTRUCCIÓN E INSTALACIÓN DE 12 FORMAS
DE 75 x 75 x 800 cm. ORDENADAS EN 2 ESPACIOS.**

Galería Cartier-Gebauer. Berlín. Marzo de 2002.

Para la apertura del nuevo espacio de esta galería construida en el área de Jannowitzbrücke, una zona del antiguo Berlín-Este sometida a un fuerte proceso de reurbanización, se construyeron estas formas en madera yeso y asfalto. Se instalaron sobresaliendo de las ventanas (protruyendo a meter and a half) for which they had to be dismantled. In one of the rooms there wasn't the same number of windows as in the other. Thus, two holes had to be made in the wall at the same height where windows would have been. A further room was too small to be used for these forms and holes had to be made in the wall. In general, the method decided upon these forms implied an intrusive installation for each of the rooms.

**CONSTRUCTION AND INSTALLATION OF 12 FORMS
OF 75 x 75 x 800 cm. ORGANIZED IN TWO SPACES.**

Cartier-Gebauer Gallery. Berlin. March 2002.

For the opening of this gallery's new space, built in the area of Jannowitzbrücke, a zone of the Old East Berlin that has undergone a strong process of re-urbanization, these forms were constructed out of wood, plaster and asphalt. They were installed through the windows (protruding a meter and a half) for which they had to be dismantled. In one of the rooms there wasn't the same number of windows as in the other. Thus, two holes had to be made in the wall at the same height where windows would have been. A further room was too small to be used for these forms and holes had to be made in the wall. In general, the method decided upon these forms implied an intrusive installation for each of the rooms.





LONA SUSPENDIDA DE LA FACHADA DE UN EDIFICIO.

Museo La Tertulia. Cali, Colombia. Junio de 2002.

Una lona de 20 x 15 metros con la bandera de EEUU fue colocada en la fachada de un museo caleño con la intención de permanecer ahí durante los 6 días que duraría un festival de performances. Al quinto día y a pesar de las fuertes lluvias alguien intentó quemar la tela consiguiéndolo en parte. Posteriormente se debió retirar para no hacer peligrar el edificio.

TARPAULIN SUSPENDED FROM THE FAÇADE OF A BUILDING.

Museo La Tertulia. Cali, Colombia. June 2002.

A tarpaulin of 20 x 15 meters with the United State's flag was suspended from a museum's wall with the intention of remaining there for the 6 days of duration of the Festival of Performance. During the fifth day and in spite of the heavy rainfall someone tried to burn it, causing some damages. It had to be removed in order to protect the building.





PERSONA DICIENDO UNA FRASE.

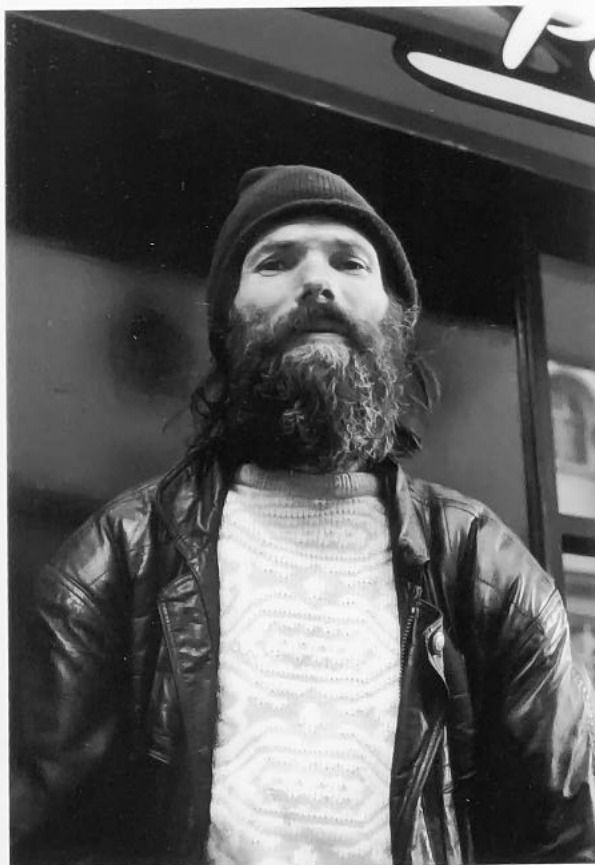
New Street. Birmingham, R.U. Febrero de 2002.

Una persona que pedía limosna en la calle más comercial de la ciudad fue contratada para decir una frase ante una cámara de video. La frase era: «Mi participación en este proyecto puede generar unos beneficios de 72.000 dólares. Yo estoy cobrando 5 libras.»

PERSON SAYING A PHRASE.

New Street. Birmingham, U.K. February, 2002.

A person begging for money in the most commercial street of the city was hired to say a phrase before a video camera. The phrase was: «My participation in this project could generate a 72.000 dollars profit. I am paid 5 pounds.»





HABITACION DE 9 METROS CUADRADOS

CAC Brétigny, Brétigny-sur-Orge, Francia, marzo 2004

Esta habitación fue ocupada por aquellos que voluntariamente así lo decidieron. No obstante la permanencia en su interior fue coaccionada por un guardia desarmado y sin conocimiento del interior. Este debía dejar todas sus pertenencias bajo custodia y aceptar las regulaciones de la plaza firmando un contrato. La duración del encierro podía variar desde media hora hasta cuatro horas.

A ROOM OF 9 SQUARE METRES

CAC Brétigny, 160, Brétigny-sur-Orge, France, March 2004

This room was occupied by those who voluntarily decided to remain inside. The duration of their stay, however, was randomly dictated by the guard and without the knowledge of the museum intern. The volunteer had to leave all of his or her belongings with the operating guard and accept the regulations of the piece by signing a written agreement. The duration of the volunteers' imprisonment varied from half an hour to four hours.





LA COMPRA DE UN PREMIO

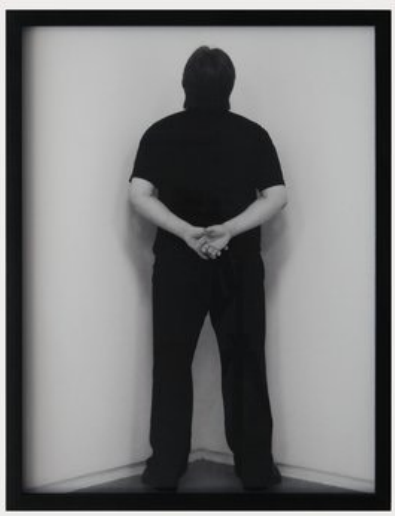
Prometogallery di Ida Pisani, Milan, Italia. Enero de 2007

Con el fin de poder revenderlo a un precio mayor, adquirí el León de Oro otorgado a Regina Galindo en la Bienal de Venecia de 2005.

THE PURCHASE OF A PRIZE

Prometogallery di Ida Pisani, Milan, Italy. January 2007

In order to resell it for a higher price, I acquired the Gold Lion awarded to Regina Galindo at the Venice Biennale in 2005.





*VETERANS OF THE WARS OF AFGHANISTAN, IRAQ
AND NORTHERN IRELAND FACING THE CORNER,
2011*



*VETERAN OF IRAQ AND AFGHANISTAN WARS FACING THE WALL,
2001*



*VETERAN OF THE WAR OF AFGHANISTAN FACING
THE CORNER, 2011*



*VETERANS OF WARS OF AFGHANISTAN, IRAQ AND
NORTHERN IRELAND FACING THE CORNER, 2011*

NO

NO, Global Tour, 2009-2011

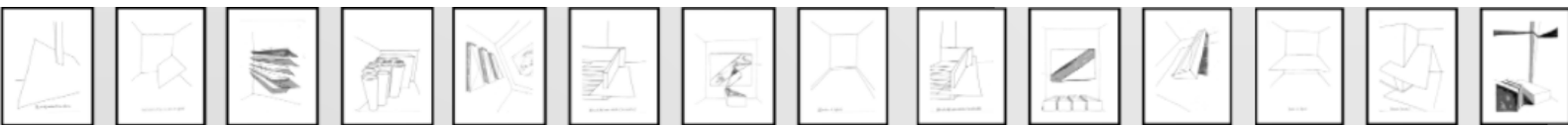


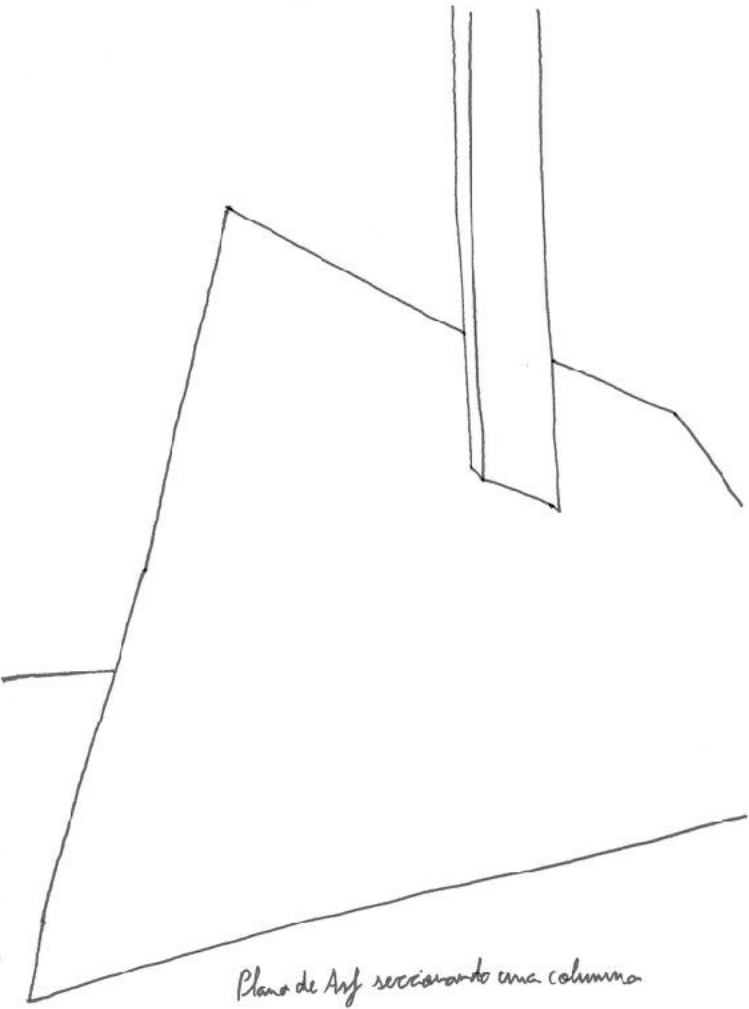
AUTORRETRATO EN CUARENTENA, 2020

AUTORRETRATO EN CUARENTENA

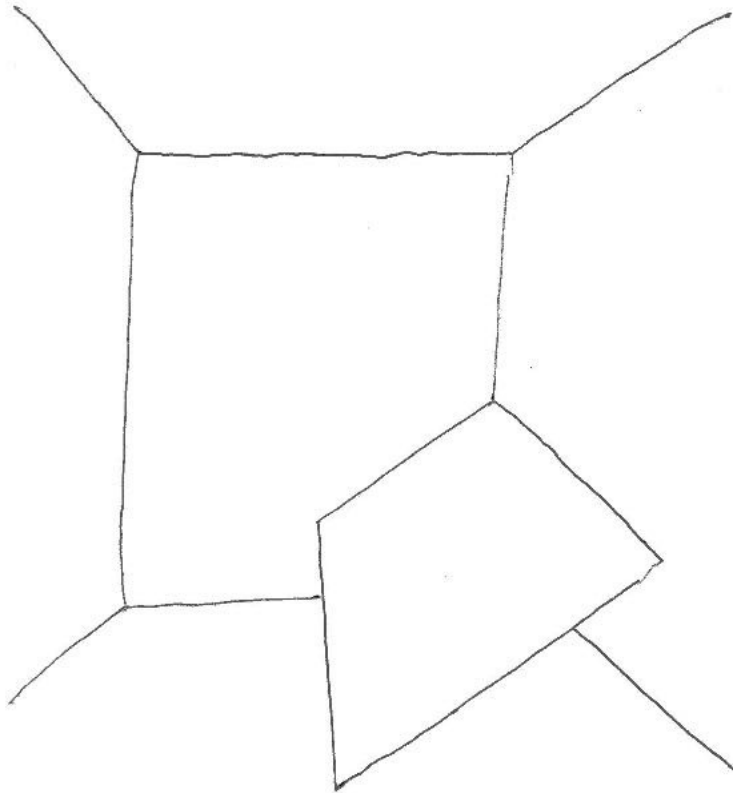
Madrid, España. marzo de 2020

Santiago Sierra

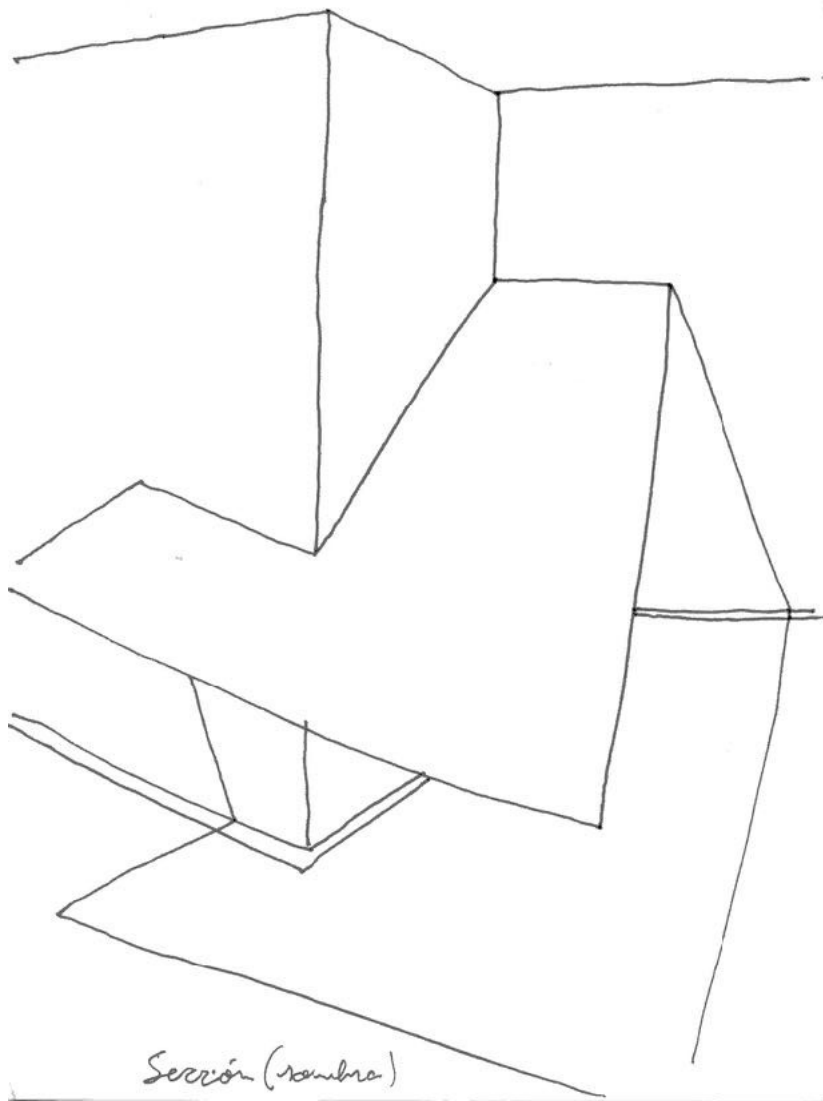




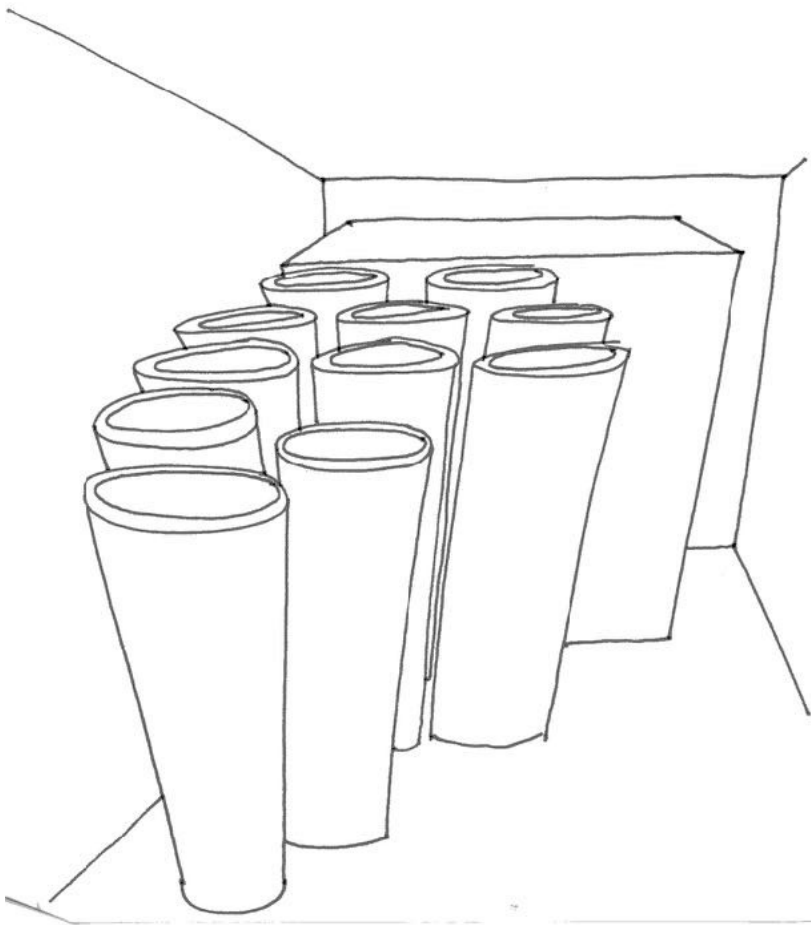
Plano de Anj seccionando uma columna

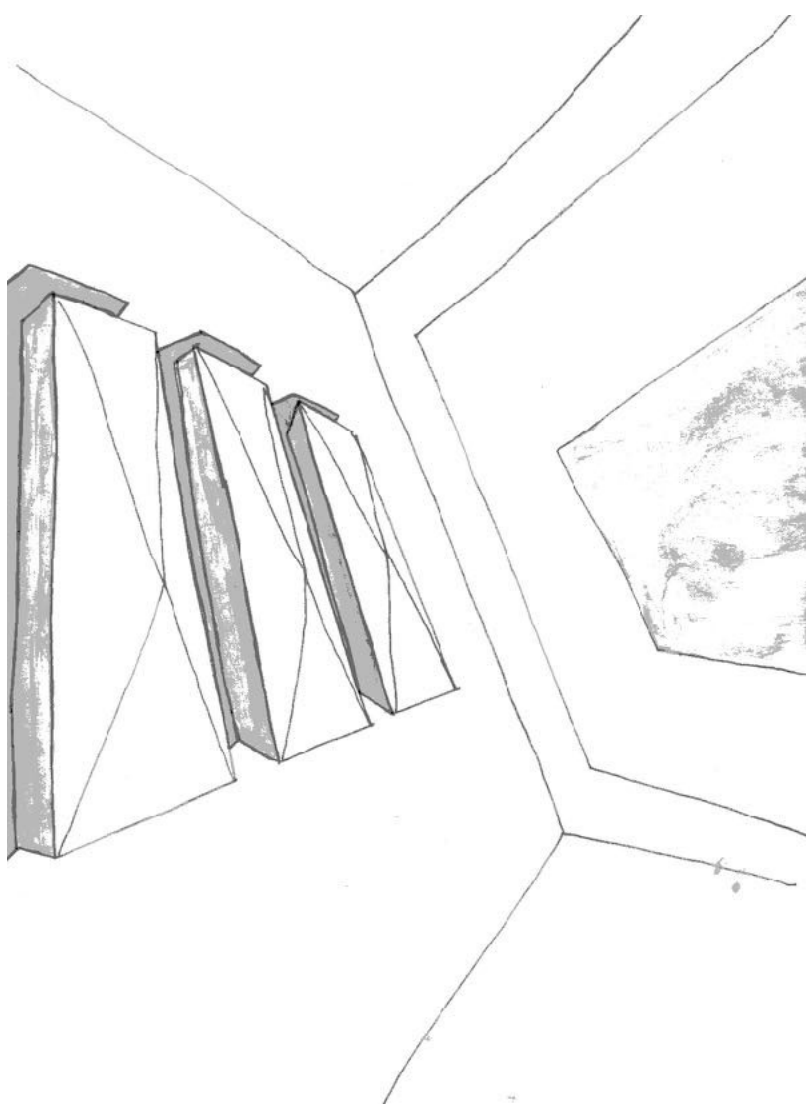


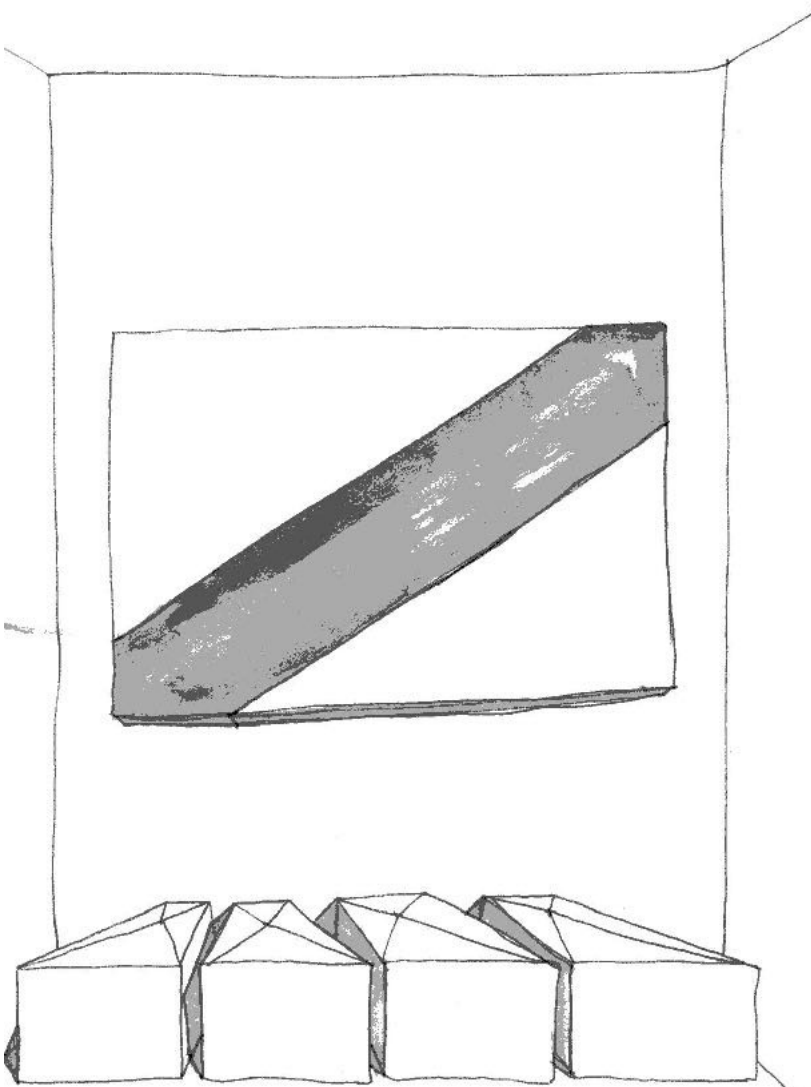
Cuanto seccionado por un plano de asfalto

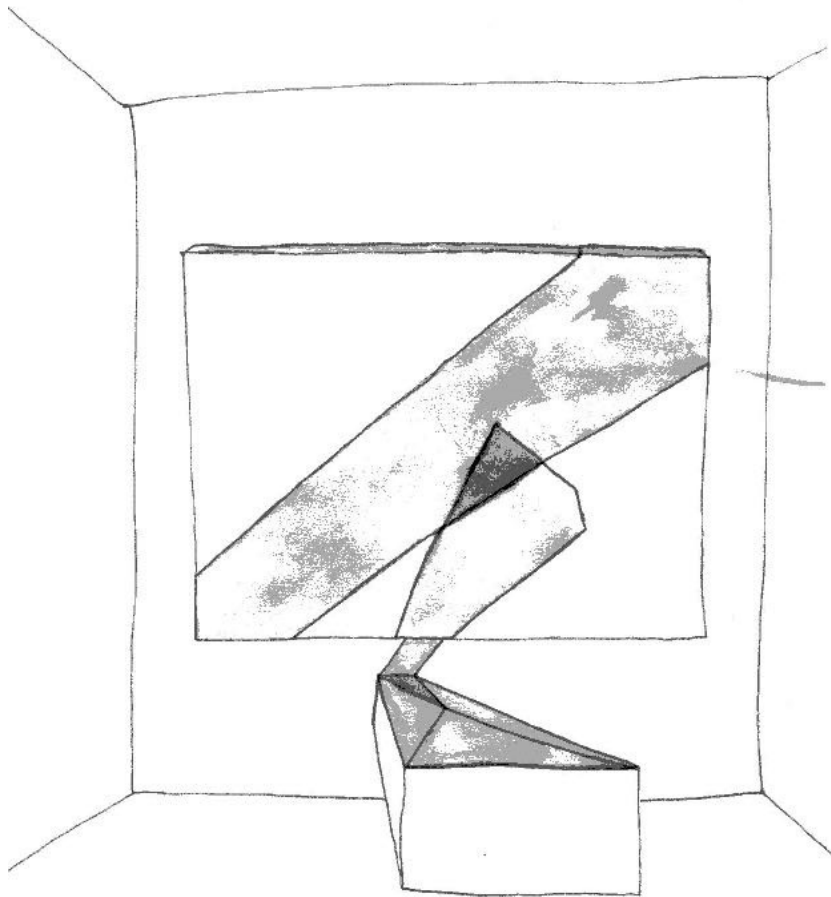


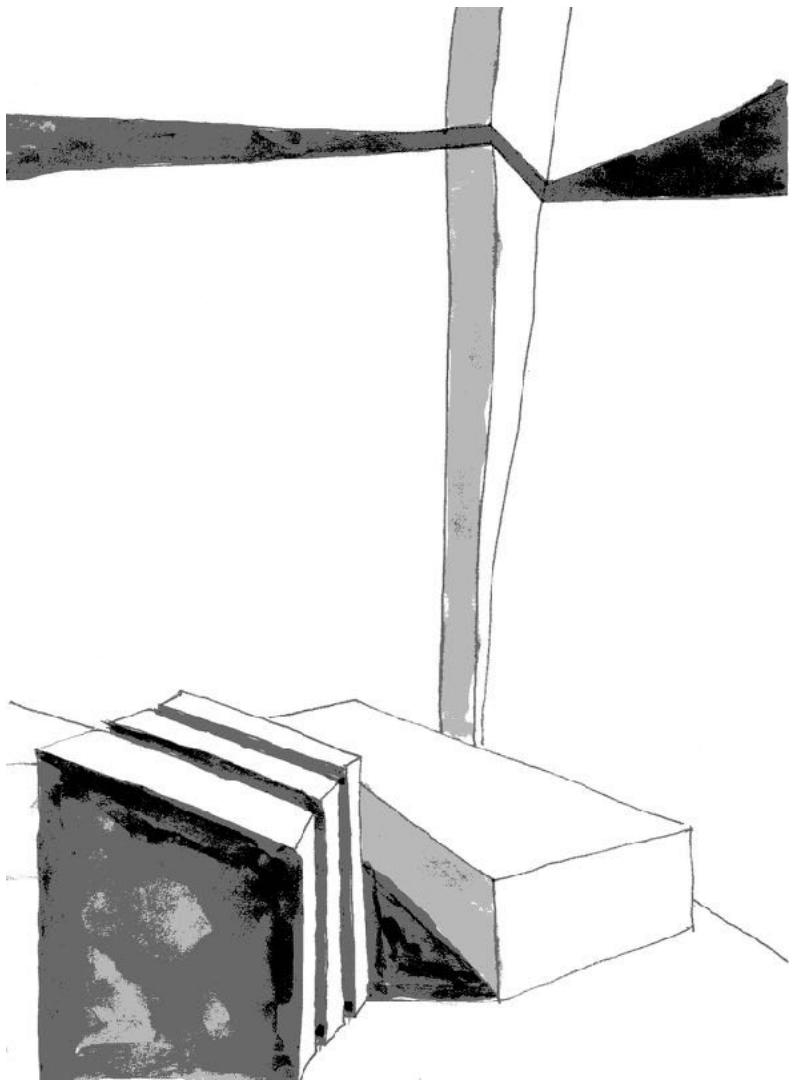
Sección (sombra)

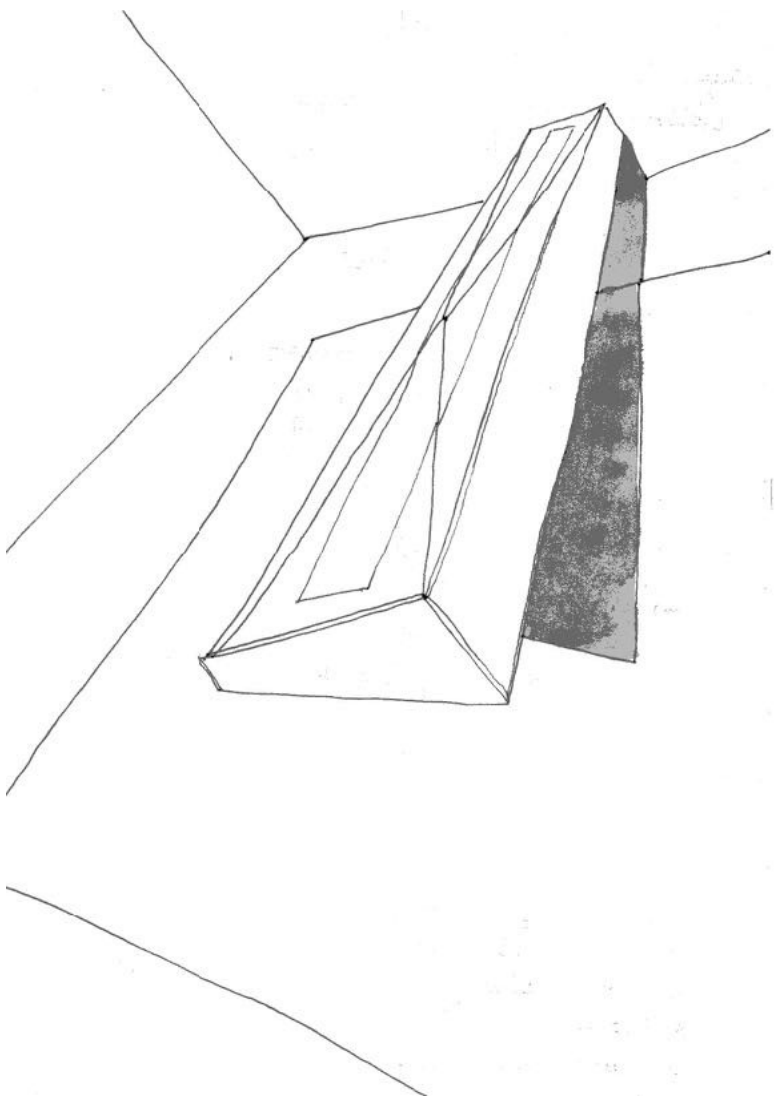


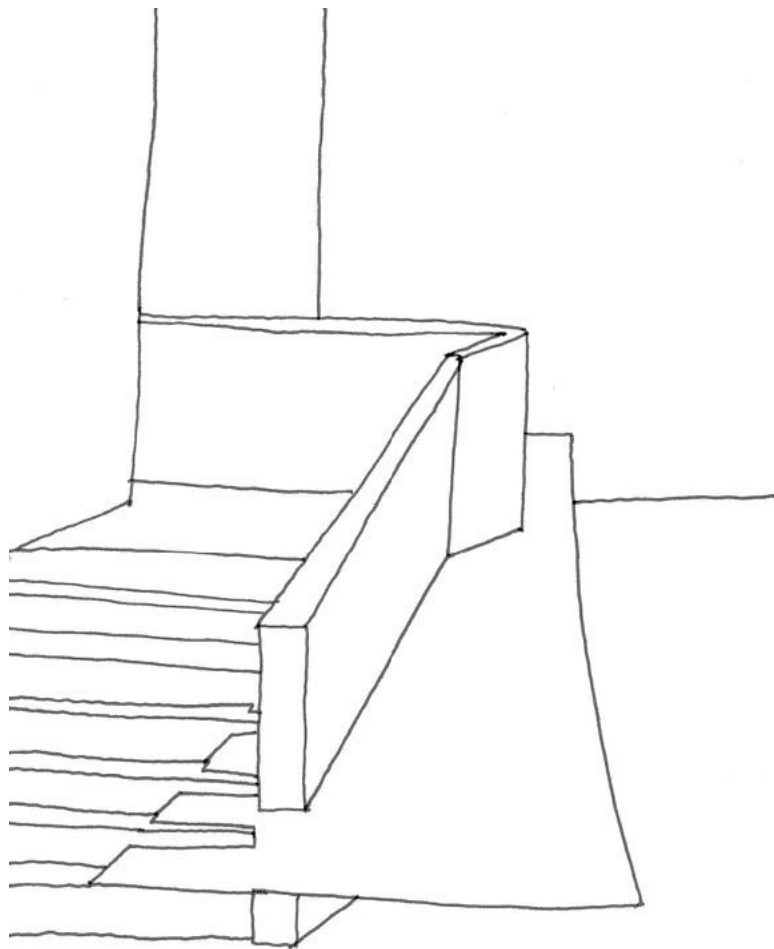




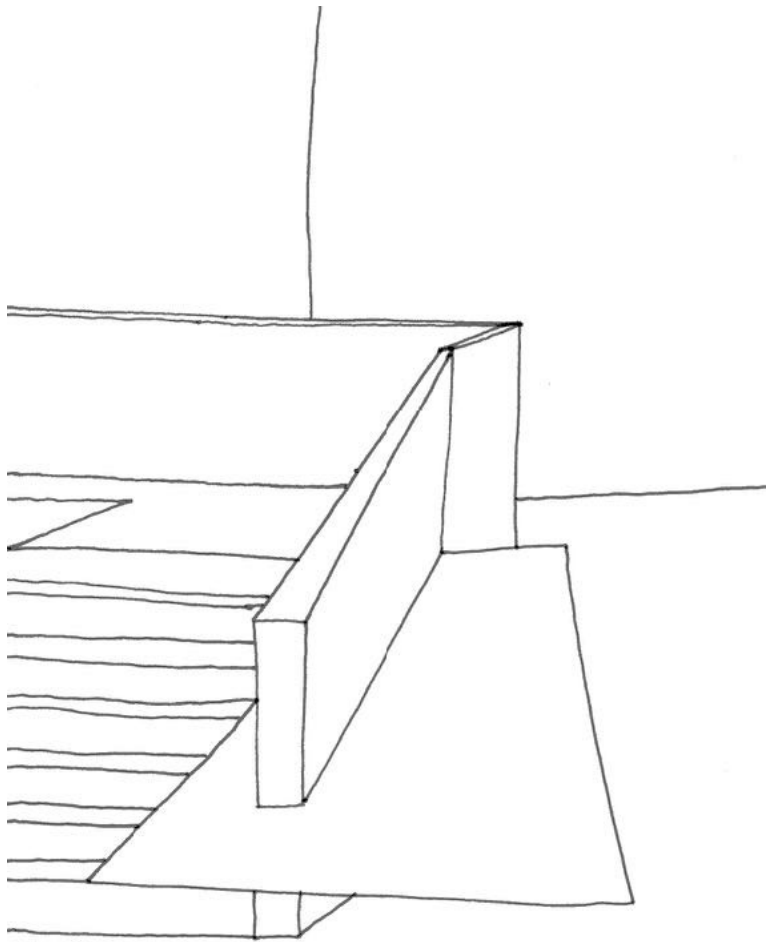




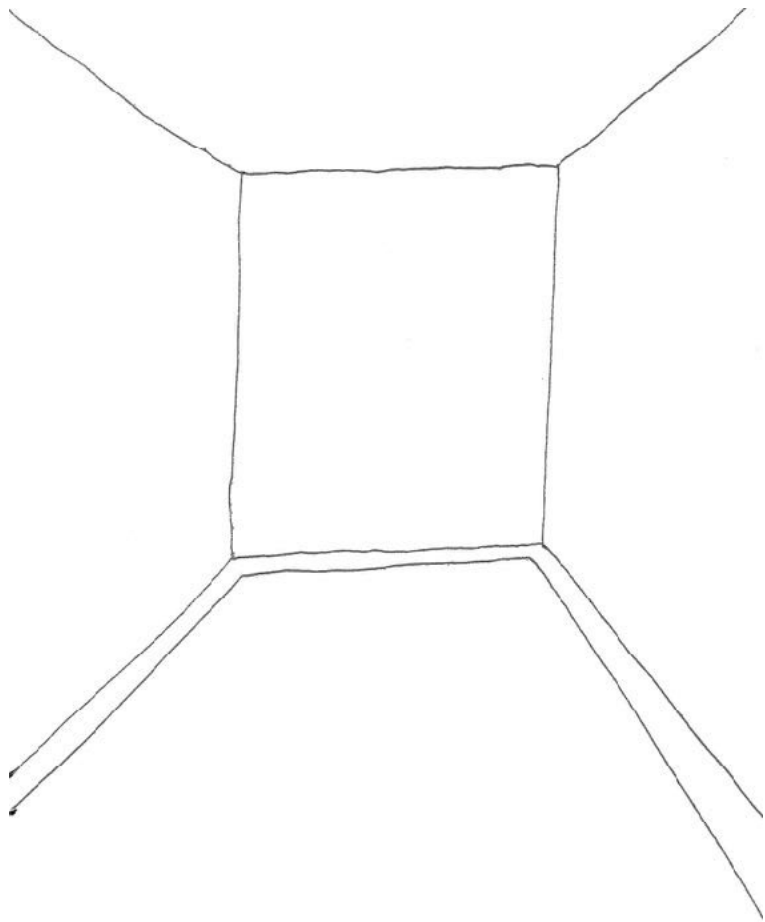




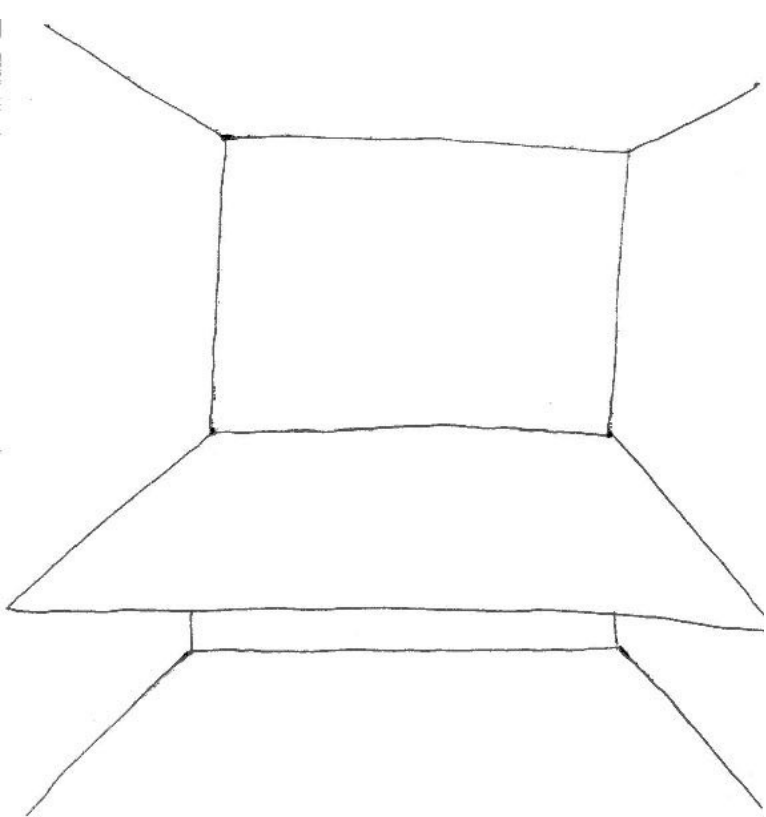
Plano de Asf, secc. exterior (penetrando)



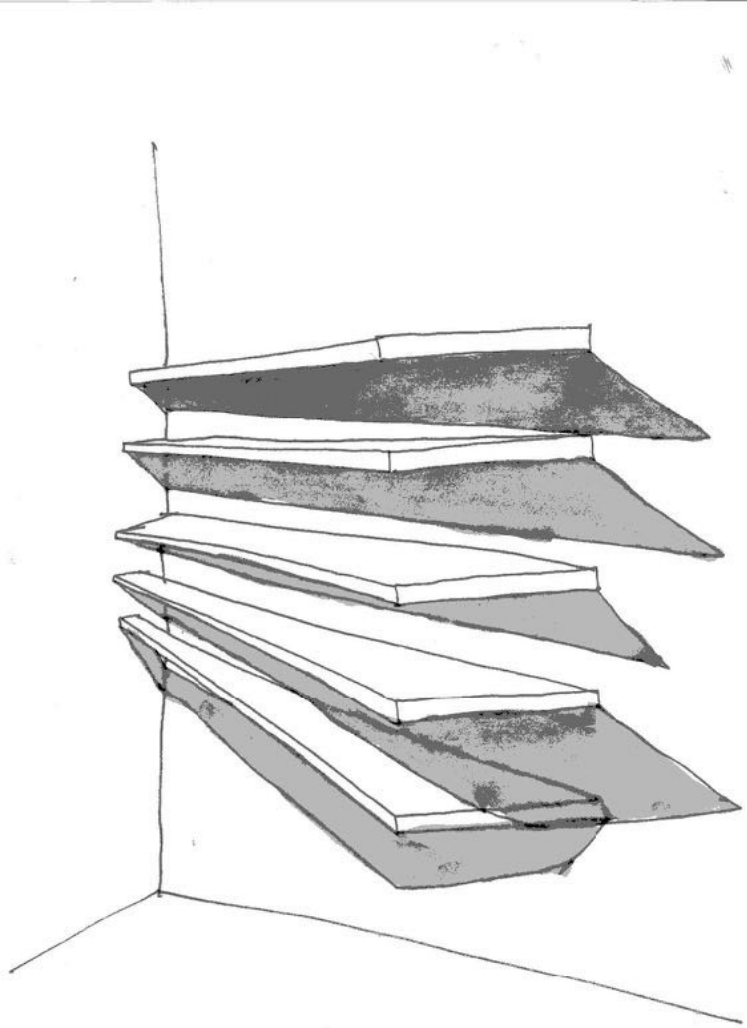
Plano de Asf sobre escalera (sin penetrar)



Alfombra de Asfalto



Escalón de Asfalto.



**P R O M
E T E O
G A L L
E R Y ■**

Ida Pisani

PER INFO:

www.prometeogallery.com

info@prometeogallery.com

+39 3290564192