P.S.1

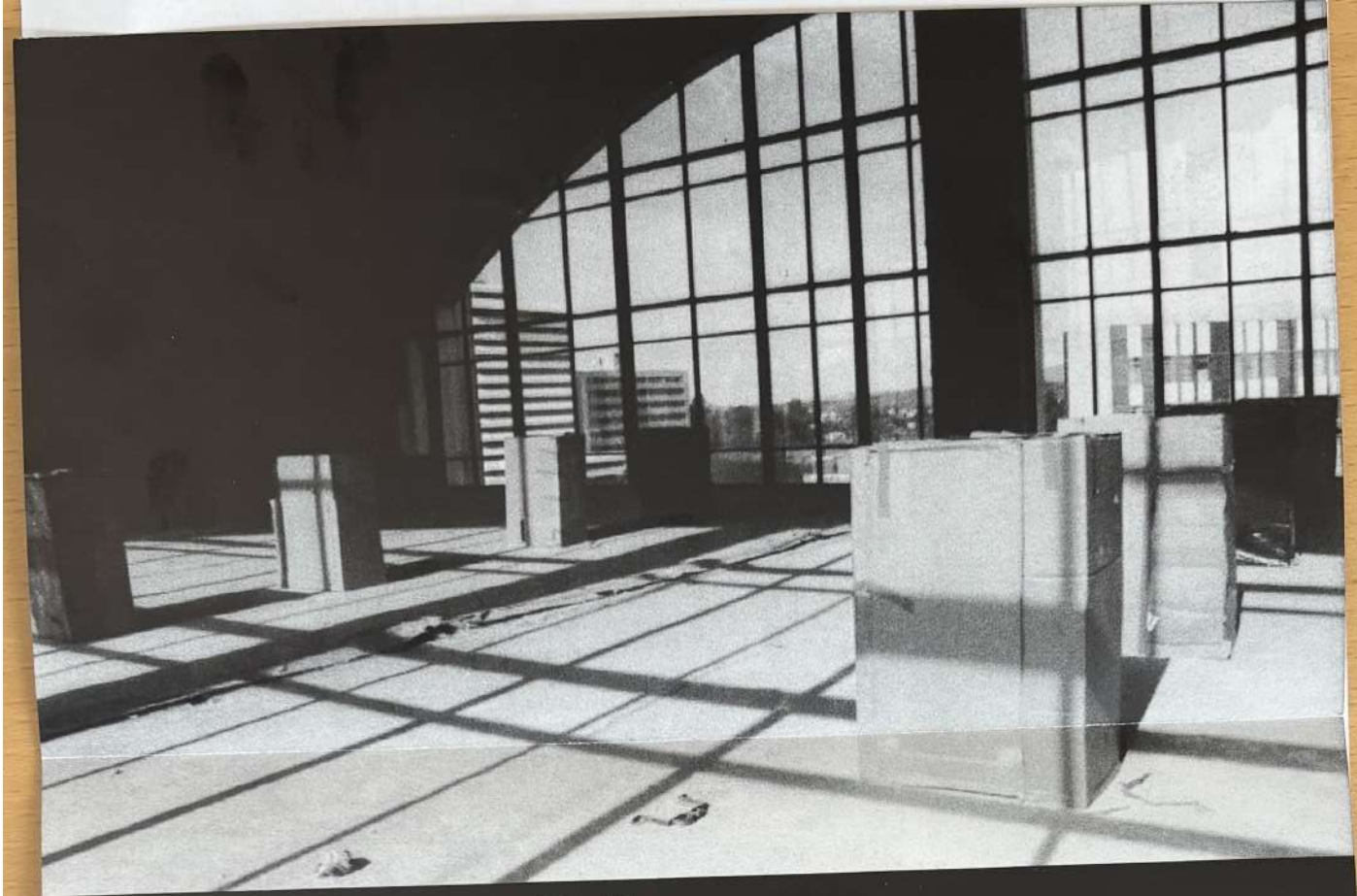
a MoMA affiliate

Curator
Carolyn Christov-Bakargiev
Project Manager
Larissa Harris
Exhibition Designer
Wendell Walker
Registrar
Christina Lee
Publication Editor
Anthony Huberman
Publication Design
New Collectivism, Ljubljana, Slovenia
Printing
Studio Print, Ljubljana, Slovenia

All images courtesy ACE Gallery, Los Angeles, New York, Mexico City

P.S.1 Contemporary Art Center
22-25 Jackson Ave
Long Island City, NY 11101
T: 718.784.2084
F: 718.482.9454
E: mail@ps1.org
http: www.ps1.org
Wed-Sun: 12-6pm

This exhibition is supported in part by the Mexican Cultural Institute, New York as a part of September festivities for Mexican Independence.
Thanks to ACE Gallery, Mexico City, Los Angeles, New York, Hilario Galguera, Molly Harnisch, and Alice Christov.



Eight Remunerated People to Stay in the Interior of Cardboard Boxes, 1999
G & T Building, Guatemala City
Cibachrome print
60 ¼ x 87 ¼"
Edition of 5

For this action, eight boxes made of recycled cardboard were installed in a grid-like formation on the top floor of a partially occupied office building in an industrial section of Guatemala City. By selecting a site known for harboring transients and incorporating structures that are often used as shelters, Sierra's installation commented on poverty and homelessness. Eight workers were paid 100 quetzales (approximately $9) to sit on chairs inside the boxes, an act which referred to the common Mexican saying "taking care of the chair" used to describe government officials who are not fulfilling their responsibilities.

Documentation of a Gallery Burnt with Gasoline, 1997
Art Deposit Gallery, Mexico City
Cibachrome print
86 ¼ x 60 ¼"
Edition of 5

This work coincided with the opening of a new gallery space in Mexico City. The walls and ceilings were burned with torches, while other more resistant areas were charred with a blow torch. The sooty and scarred surfaces left by this event alluded both to the practice of charcoal wall drawing and to arson as an expression of protest and rage.

P.S.1

a MoMA affiliate

P.S.1 Contemporary Art Center
22-25 Jackson Ave
Long Island City, NY 11101
T: 718.784.2084
F: 718.482.9454
E: mail@ps1.org
http: www.ps1.org
Wed-Sun: 12-6pm

Curator
Carolyn Christov-Bakargiev
Project Manager
Larissa Harris
Exhibition Designer
Wendell Walker
Registrar
Christina Lee
Publication Editor
Anthony Huberman
Publication Design
New Collectivism, Ljubljana, Slovenia
Printing
Studio Print, Ljubljana, Slovenia

All images courtesy ACE Gallery, Los Angeles, New York, Mexico City

This exhibition is supported in part by the Mexican Cultural Institute, New York as a part of September festivities for Mexican Independence.
Thanks to ACE Gallery, Mexico City, Los Angeles, New York, Hilario Galguera, Molly Harnisch, and Alice Christov.

P.S.1 Contemporary Art Center Open September 17, 2000

Santiago Sierra

Born in Madrid in 1966, Mexico City artist Santiago Sierra creates site-specific "actions" and impermanent performance-based installations.

Sierra's harsh and poetic statements focus on the economic and power relations of today's post-colonial diasporic world. They reveal the pain and divisions that contemporary conditions engender and foster. Central to his work is a concern with the repetitive routines and the exchange value of labor. As a result, Sierra's work presents absurd and monotonous activities in the gallery setting. Functioning on both a literal and a symbolic level, Sierra's socially engaged work follows the tradition of Arte Povera and the process artists from the 1970s.

For P.S.1, the artist has designed a project that is a living metaphor for confinement, incarceration, and the negotiation that occurs around and across borders. A brick wall diagonally cuts across P.S.1's 2nd floor gallery. Behind the wall is a person who has been hired by the artist to live there for two full weeks, 24 hours a day (September 17th to October 1st, 2000) without having any further instructions or duties. P.S.1 staff slides food under a narrow opening at the base of the wall. The person is generally not viewable by the audience but may relate to the "other side" in any way he/she chooses through the small opening in the wall.

Once the action is over, videos documenting many of his previous performances in Mexico City, Havana, Los Angeles, and New York will be on view.

PERSONA REMUNERADA DURANTE UNA JORNADA DE 360 HORAS CONTINUAS.

Se ha subdividido el espacio de la sala con un muro diagonal a fin de hacer más notoria la separación, y se ha construido con ladrillo visto obteniendo una división sólida y sin posibilidad de ser alterada sin el concurso de varias personas. En un lugar del muro a la altura del suelo se ha dejado un hueco suficiente para el tránsito de alimentos o pequeños objetos que fueran precisos, pues del otro lado una persona habrá de permanecer aislada por 360 horas continuas. Esta persona recibirásus honorarios por el monto total de horas que pase aislada. No se jerarquizará su tiempo como tiempo de ocio y tiempo de trabajo, siendo aquellos indistinguibles e idénticos. El tiempo que pase durmiendo o haciendo lo que por otra parte no podremos ver, será computado de igual manera.Se ha diseñado una realación laboral extrema, despojando ésta de conceptos que como el de productividad o servicio son ajenos a los interes y afanes del trabajador. El trabajo aparece aquí como venta de tiempo y por tanto libertad bajo el único señuelo de la remuneración salarial.

Santiago Sierra. Ciudad de México. Agosto del año 2000.

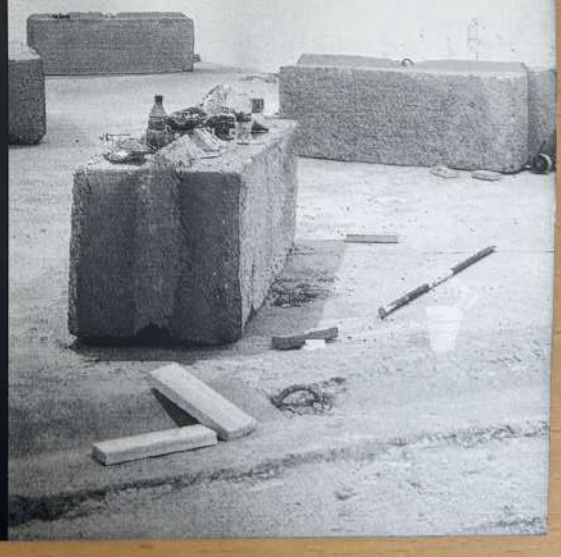
PERSON RENUMERATED FOR A PERIOD OF 360 CONSECUTIVE HOURS

In order to emphasize separation, the space of the room has been divided with a diagonal brick wall that is solid and cannot be altered without the cooperation of several people. In one part of the wall, a hole has been left just above floor level. It allows the passage of food or small necessities so that a person can remain isolated on the other side for 360 consecutive hours. This person will receive his/her earnings for the sum of hours spent in isolation. His/her time will not be organized into a hierarchy of work and leisure time. Those categories have become indistinguishable and identical. The time that is spent sleeping or doing what the audience is not be able to see from the other side is calculated equally in the person's salary. An extreme work relation has been designed and stripped of concepts that, like productivity or service, are foreign to the concerns and tasks of the worker. Work appears here as a sale of time and freedom under the sole enticement of paid compensation.

Santiago Sierra. Mexico City. August, 2000.

Documentation of 8 Foot Line Tattooed on Six Remunerated People, 1999
Espacio Aglutinador, Havana
Cibachrome Print
60 x 85 ½"
Edition of 5

For this work, Sierra hired six unemployed men from Havana who were willing to be permanently marked-each with a long horizontal tattoo, for the small sum of $30. These people, as a result of Cuba's failed economy, are among the thousands who take to the streets in search of the few dollars that tourists are ready to pay for illegal services: prostitution, providing stolen merchandise, etc. Sierra's intention was to create a single, uninterrupted line which would appear when the men's bodies faced a gallery wall. Their backs were used as a tabula rasa, a blank page upon which to write the evidence of their own abdication.

Remunerated Workers (from Los Angeles Action), 1999
Ace Gallery Los Angeles
Cibachrome print
76 x 60 ¼"
Edition of 5

Using heavy machinery, 24 cement blocks were installed in four rooms and a hallway at a gallery in Los Angeles. Typically used for dike construction, the blocks weighed 3500 pounds each and measured six feet long and two feet square. Once inside the gallery spaces, the blocks were pushed and dragged randomly by ten hired workers, all of whom were of Mexican or Central American origin. The workers were instructed to continuously move the blocks around for the entire day. The result of the action consisted of the damage caused to the gallery's walls and floors, the final placement of the blocks, and the debris and remnants of the workers' meals and drinks.