

SANTIAGO SIERRA

Latest work

09.05 – 20.07.2019

This exhibition is a journey through some of the latest work produced by Santiago Sierra since 2015 until today, and is the first time accompanying documentation is displayed. The works revolve around themes that are habitual in his work: war, borders, exclusion, denouncing the inequality and precariousness of our lives, while signaling economic interests as the underlying agents of all these ailments.

In this way, *“Los nombres de los caídos en el conflicto sirio entre el 15 de marzo de 2011 y el 31 de diciembre de 2016”* [*The Names of those Fallen in the Syrian Conflict between March 15th 2011 and December 31st 2016*] a large scale performance during which the names of 144,308 victims (compiled by a research group studying the conflict led by professor Pedro Brieger) were read non-stop during 8 consecutive days in Tel-Aviv, Vienna, London and Buenos Aires, dialogues with *“25,000,000 €”*, a piece enacted in Arsenale, Kiev during the celebration of the Strategic European Conference in Yalta, where money equivalent to one million dollars in local currency was being counted.

Similarly, *“Cubo de carroña de 100 cm. de lado”* [*100 cm Cube of Carrion Sideways*] was produced in the Coast of Oaxaca in Mexico on September 27th 2015, anniversary of the forced disappearance of 43 students from the Escuela Normalista de Ayotzinapa, a piece that incorporates a more universal sense when viewed alongside *“Contador de deshaucios”* [*Eviction Counter*], which registers new evictions in real time through a series of statistical projections which are added to the total number of evictions in Spain since the beginning of the crisis.

The exhibition is completed with the documentation of two recent large projects that deal with exclusion: *“10€”*, produced for *“Mea Culpa”*, solo show hosted at the PAC Padiglione d’Arte Contemporanea in Milan, and *“333 M”*, which opened last year at the Wiesbaden Biennial. For the first of these shows, hundreds of people were called upon through flyers and word of mouth to remain at the doors of the museum for a small remuneration. For the latter, a military grade deployable barricade was used to draw a defensive barrier that divided the city in two.