

**Fourteenth St. Jerome Translation Contest**

Sponsored by the Conference Management Service of the United Nations Office at Vienna

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**English**

*Honourable mention – Nuria Diez del Corral Dominguez*

**Guernica in Banksy's shredder**

No matter what the vanguards thought, science progresses but art does not. The perfect

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The true power of a modern creator- be they God or an artist- does not rest in giving life to their creation, but in taking it away. Creating a painting is a fairly easy task; museums are overflowing with them. But not just anyone can destroy them. Not even halfway in order to later recreate them, which is precisely what Banksy (whose name sounds like that of a children's My First Bank) chose to do, in the ultimate speculative gamble. Iconoclasm is a form of fetishism: the prestige surrounding icons has always been shaped by the attacks they have suffered. Ever since they removed the bulletproof glass that shielded it, Guernica has not been the same. On that day, for better or worse, its price increased but it lost part of its value. On that day, it became 'a Picasso'.