

English
Student honourable mention – Rachel Echeto

The *Guernica* in Banksy's Paper Shredder

Even if the avant-garde believed otherwise, science progresses but art does not. The best proof of this is that we continue to confuse value with price. In fact, we have recently played witness to two artistic episodes featuring the driving force of contemporary aesthetics: money. First, because of what Picasso charged the Republic for painting *Guernica*. Then, when Banksy doubled the price of his *Girl with Balloon* by shredding it at an auction and proving that, like jeans, some paintings cost more in tatters than intact.

Two decades ago, the influential Rosalind Krauss published a book titled *The Picasso Papers*. Although her essay is an analysis of the Málaga native's collages, Krauss starts with a premise: at the same time the monetary system was abandoning the gold standard, becoming an abstract convention itself, art—from one abstraction to the next—was breaking the connection between representation and its real-life referent. The last time that the Reina Sofía Museum republished Antonio Saura's libel *Contra el Guernica* (Against Guernica), they requested a foreword from Félix de Azúa, who dedicated three pages to summarizing the conflicting interpretations among the mural's experts. Thus, the bull could symbolize both Spain and fascism, brute force or Picasso himself, the protection of the weak or "raw sexual energy."

Art's rupture with reality and its connection to the economy has produced great profits for auction houses and great books for libraries. One such book was published by Lawrence Weschler, the editor of the *New Yorker* in 1999, one year after Krauss published hers. It is titled *bolize bh Balloon*

Fourteenth St. Jerome Translation Contest
Sponsored by the Conference Management Service