



monument to boredom

IRENE PÉREZ HERNÁNDEZ



Photography: Irene Pérez Hernández

Text: William Kherbek

Graphic Design: juliaperez.es

Print: La Imprenta Comunicación Gráfica, S.L, Valencia, Spain

ISBN: 978-84-18514-48-7

Legal Deposit: V-3692-2021

Edition: 200

©2021 Irene Pérez Hernández

St. Georgen im Schwarzwald

Many thanks to Francisco Javier Pérez, Olsen, Trinidad Hernández

This project was funded by a grant from the Ministry of Science,
Research and the Arts Baden-Württemberg

monument

to boredom

**'Life, friends, is boring.
We must not say so.'**

John Berryman, from
"Dream Song 14"

Humankind lives in a perpetual state of anxiety over boredom. This paradox animates the works that comprise Irene Pérez Hernández's "Monument to Boredom" series. What makes a work 'boring'? Can a boring work be interesting? One may think of the glacial pace of Warhol films like "Sleep", or the unnerving honesty revealed by his screen tests, as ripostes to this second question. Pérez Hernández shares with Warhol, and other artists, for example, Robert Musil and Mierle Laderman Ukeles, a

fascination with the enchanted everyday. The "Monument to Boredom" works feature stacked hay bales, logs, bricks, and other objects, in one case, a minivan. In urban and rural environments such objects are so ubiquitous as to be all but invisible; Pérez Hernández's works, with their alternating positionings, their small ruptures of placement and composition, 're-visibility' the all-too-visible.

As with the audible silence of John Cage's 4'33" Pérez Hernández's "Monuments" differentiate what casual experience blanches out of view. One may ironically read Cage's silent composition as a kind of play on words, as it consists of a rest - in musical terminology - and the rest of music's auditory surroundings. In hearing the silent rest, we hear the rest of the world. Pérez Hernández's "Monuments" also involve a kind of pas de deux of work and

rest. In the creation of the "Monuments", mundane tasks, stacking, piling, parking, all take on a choreographic character, the cycles and rhythms of different social environments appear as simultaneously familiar and unknowable. The traces of these actions inhere in the sculptural structures Pérez Hernández creates, but, unlike traditional sculptural works, the precarity and impermanence of Pérez Hernández's interventions bespeak the fleeting rather than the enduring. Despite their transitory qualities, not unlike Robert Smithson's obsolete "Monuments of Passaic", or, indeed, Cage's polyphonic silence, the constructions serve to re- and de-define their contexts. One may, for example, find bricks 'everywhere' in a city like London - where the artist's "Monument" project began - but to

say one finds bricks 'literally' everywhere would be as false as it is true. In a similar paradox/tautology, to think of the works as expressions of the mundane is correct and incorrect at once: they contain the mundane, but they are not reducible to it. To return to a musical point of reference, the works act as something like the drone note played on the tanpura in Indian music, or on the bagpipes: they locate a kind of tonal centre, the sounding of which reverberates out towards and through their audience.

William Kherbek

**'I have nothing to say
and I am saying it.'**

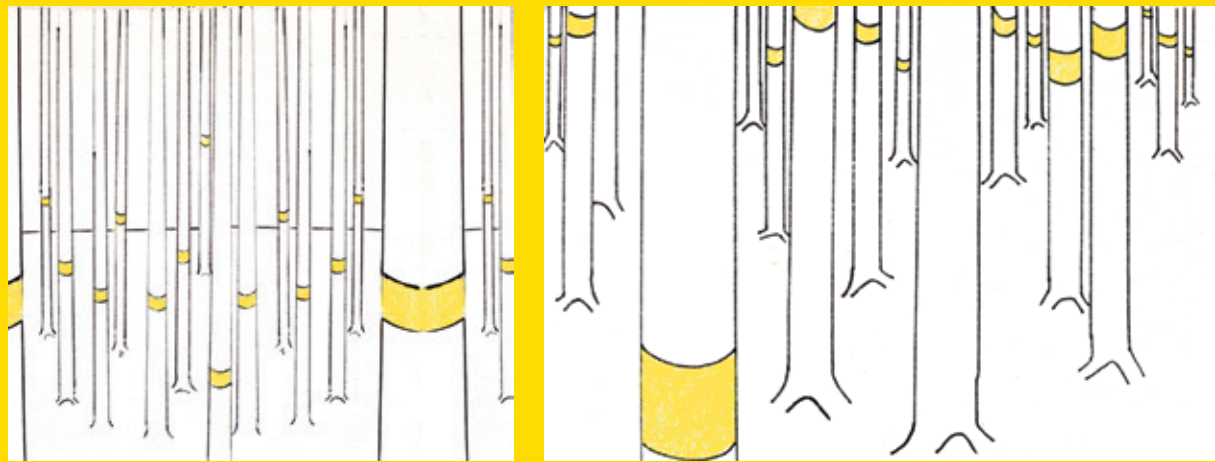
John Cage, from "Silence"

Monument to Boredom series
Temple, 2021, photograph





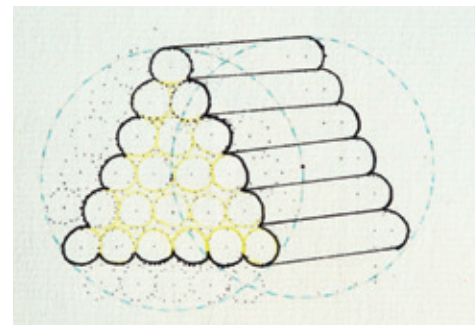
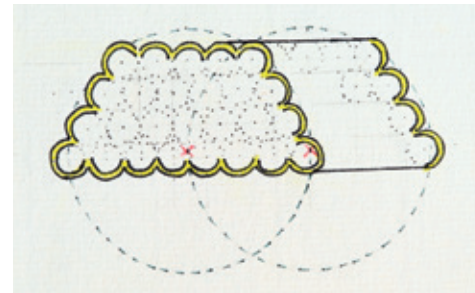
Monument to Boredom series
Chewing Gum, 2021, photograph



Monument to Boredom series
Symphony in Yellow Lines, drawing series, 2019, pencil, ink

Monument to Boredom series
Symphony in Yellow Lines, 2020, still from stop motion





Monument to Boredom series

Combination with Repetition in the Woods, 2020, photograph

Combination with Repetition in the Woods, drawing series, 2019, pencil, ink

Combination with Repetition in the Woods, Edition 5 of 58, 2019, photograph



Monument to Boredom series
Electricity Box, 2019, photograph

Monument to Boredom series
Parking, 2019, photograph





Monument to Boredom series
Combination with Repetition, 2014, photograph



Monument to Boredom series
Museum Garden, 2014, photograph

Monument to Boredom series
Roundabout, 2013, photograph





Monument to Boredom series
Approach Road, 2013, photograph



Monument to Boredom series
Door, Goldsmiths, University of London, 2007, photograph





Monument to Boredom series
Sticker, 2021, sticker

