

1) How much did you pay the officer in Poli IV and what instructions did you give him? Were you surprised at the kind of self-groping he ended up doing?

I paid him 300 pesos (at the time 30 dollars).

My instructions were to give a demonstration of his skills with his baton to the camera.

Yes, I was a bit surprised by his performance and at the end I realized that the monetary compensation played a very small role in his motivation.

2) Did he have any sense of himself while he was doing it, i.e. was he looking in a mirror, did you play the video back to him or was it just him facing the camera?

No, he had no way of looking at himself, he was just facing the camera.

3) Did you plan in advance all of the 9 situations in Oríllese a la Orilla or did you find yourself developing new ones as you went along? In other words, were there discoveries for you along the way about the viewer/voyeur vs. performer, or perhaps authority figure as performer that came up as you developed the series?

The 9 situations developed organically. At first I only had one in mind and after that went well I decided to keep on going. In a way, every one I made triggered the next one, so yes, the experiences along the way kept inspiring new ideas. It is also important to mention that the premise of these series was to expect a high level of uncertainty (since I was working with real policeman) with regards to the end result of the situations. Therefore, I think I was especially receptive to surprises and my process was kept very open ended.

4) finally what are you currently working on?

Now I'm working on a piece for a show for which I was asked by the curator (Mariana David) to do an in situ piece in Ciudad Juarez, Chihuahua. I just did a first visit to the city and I'm still unclear as to what will I be doing.