

Dossier Alejandra Avilés

Cajeme Mx.1989

alejandra.aviles@gmail.com
alejandraaviles.com

When the land was given, my grandparents moved to the Sonoran Desert in the northwest of Mexico to work as farmers. The mountains where they came from had been emptied of their gold and a strange “agricultural boom” was taking place in the middle of the twentieth century. Acres of desert vegetation were disassembled and transformed into monoculture farmland. Most of the labor was made by hand, removing the roots of the thorny specimens and resilient cactuses was fundamental to prevent them growing again. I find this process of replacing many varieties of plants with a single one, transforming the unordered vegetation into the uniformity of the field an apt metaphor for globalization.

The narratives of this generation are like raw material for me. When they tell stories of this period they describe me snakes, scorpions, spiders, indians, darkness, rivers, ghost, oil and sun. They don't speak of modernism, progress or revolution. I realized the experience they had with the desert was stronger than the socio-economic reality they were living.

I use clothing, drawings, interventions, materials and installations in order to develop concepts like poison, disassembling, uniformity and reproduction. The interaction between men and vermin is the spine of my work, there I find the essence of fear and a conflictive relationship with nature.

Peter Sloterdijk said “*that concept of civilization have as a premiss the one of antigravity*”. We must agree then, that the concept of **earth** is a big tension for us. We build aircraft, spacecraft, higher buildings, the higher the better. We build the beds where we sleep and the tables where we eat away from the floor, we even use cutlery to not touch our food. I'm intrigued by the meaning of earth in a deep way.

Farmers spend all their lives crouch on the land, thought time their bodies get damaged and transformed by the elements. I wonder how they see the world. Despite their vital functions they have been marginalized from the social hierarchies and centers. I keep wondering, if peasantry has something to say, what would it be.



Organs. Photography on wood of unknown author. Dimensions: 22 x 28 x 3cm. 2015.



Saint George.

Embroidered blanket with prey. Dimensions: 117 x 154 cm. 2015.

"San Jorge bendito, amarra a tus animalitos con un cordón bendito para que no me piquen a mi ni a mis hermanitos".

"Blessed Saint George with your holy cord tied your little animals so they do not bite me or any of my brothers".



Tomato branches on previous holes of the wall. Variable dimensions. 2015.



Off.

Dimensions: 120 x 140 cm. 2015.

When the summer arrives we used to put foil paper with Coca-Cola in every window of the bedrooms. The foil paper was necessary to isolate they light and keep the house dark and "fresh". The Coca-Cola was used like glue as well as the real refreshing thing.



Oscurana.

Dimensions: 140 x 50 x 195 cm. 2015.

In a dismantled empty room stands a wooden bed supported by 4 glass jars on the legs, each containing a single poisonous vermin: a snake, a scorpion, a centipede and a tarantula. The inverted jars are open, only the weight of the bed preventing the animals from escaping.

My grandmother used to put cans filled with oil under each of the legs of the beds to drown the vermin that sought to climb them. That's why I like the smell of oil.



Hacia la intemperie

Dimensions: 400 x 240 x 240cm. 2014.

I remember the summer nights in Sonora, the heat that accumulated in the rooms during the day was so intense that it was better to take the beds out of the house and spend the night outdoors. This platform was built to spend one night on top of it.



Offspring.

Down, polyester and cotton. 60 x 80 x 15 cm. 2016.

Inside of *Oscurana* installation the scorpio give offspring on the twentieth day of the exhibition. This coat have scorpio larvae as a volume in the interior of the back side, and I wear it as an item of clothing.



Fake Coralillo.

Dimensions: 210cm large. 2014.

For each poisonous coral snake there is a benign imitator. This is known as “adaptive mimesis”, each imitator uses their distinctive color pattern to send a false signal of danger.



Other moon.
Diameter: 250cm. 2014.

The insects use the moon for their orientation and displacement. This is a wire structure around the body with artificial lighting in order to attract the nocturnal insects on the field and confuse them about the real light of the moon.



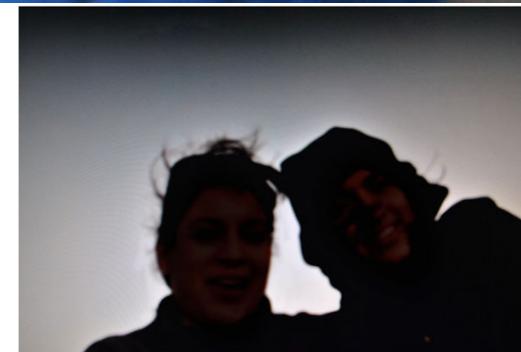
To the irritation, the blood.
Digital photography. 2011.



To the effort, the sweat.
Digital photography. 2011.



Oviachic.
Digital photography. Variable Dimensions. 2011.





Amplify cut.

Metal tape (duct-tape) stretched towards a vanishing point. Dimensions: 500 x 240 x 150 cm. 2011.

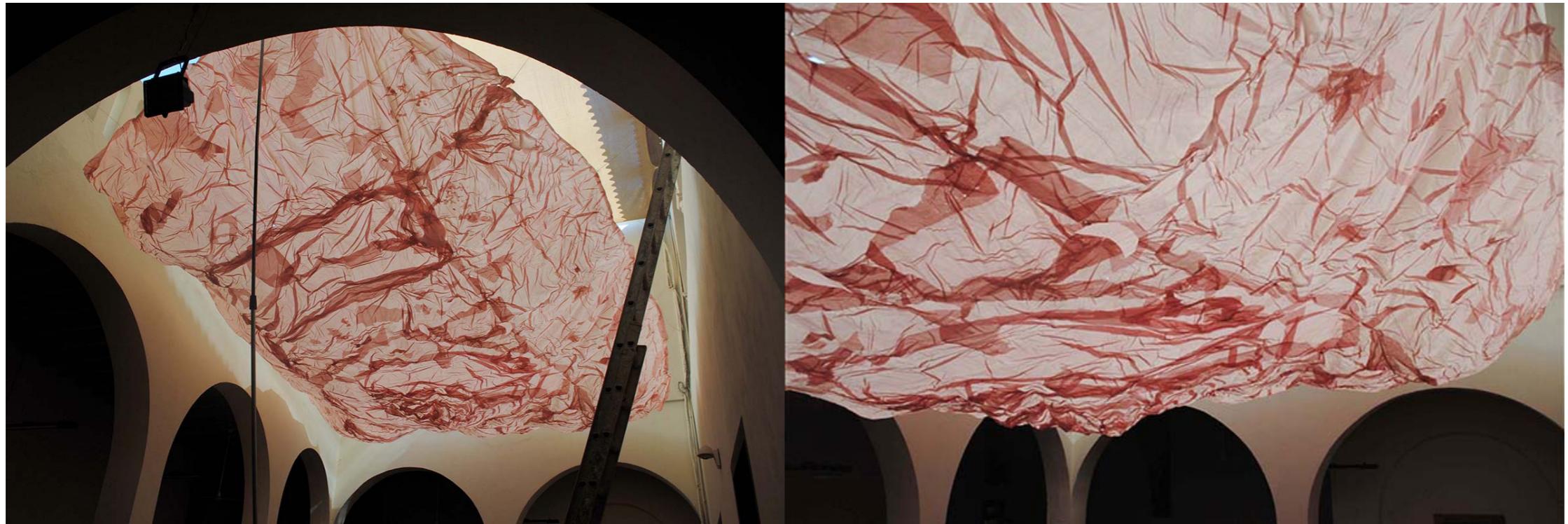


Inverted sense.

Wooden and canvas. Dimensions: 300 x 250 x 100 cm. 2011.



Paradise. Plastic ioned. Dimensions: 7 x 4 m. 2012.



The pink. Plastic ioned. Dimensions: 11 x 7 m. 2012.