

Aleph Escobedo

Coria

July 21 – August 27, 2022

Coria by Aleph Escobedo presents a new body of sculptural work built on several central elements that have defined his practice in recent years: the human-nature relationship and how it is linked to scientific research and literature. With this and his personal history, Escobedo develops speculative narratives.

Fragments of trees hang vertically on the walls of the gallery. The five wooden cylinders are cut at different heights following the ascending logic of the prime numbers. Attached to the trunks are beeswax-coated papier-mâché shapes that resemble larvae, cocoons, or epiphytes. An epiphyte is an organism that grows on other plants or objects using them as a support without parasitizing its host. Epiphytes do not root in the soil, but in holes in trees with the help of roots that penetrate the bark textures. On the surface of each trunk there are marked incisions that describe radial forms, like the chambers of beetles that at birth ate, from the pupa to the exterior, their own path out.

Protruding from the floor is a group of copper rods that were originally used in electrical installations to create a path for electricity to escape to the center of the earth, in the event of a short circuit. Each of them has a figure welded in the shape of a fungal spore. The ancient Mayans thought that lightning was related to the growth of fungi on the earth's surface. Although the rods have different heights, following the same ascending series of prime numbers as the trunks, it is possible to see that an oxide patina covers the copper surface up to a certain height, leaving the upper part of those that exceed said height, intact and shiny.

Aleph Escobedo (Tepic, 1988) Lives and works in Mexico City. Exhibitions include *Contramundos*, Lodos, Mexico City (2021); *Angelespuma*, Nave Proyectos, Ecuador (2020); *El más triste recuerdo de Acapulco*, Maleza Proyectos, Bogotá (2018); *Le Gran Luxe*, Centro Cultural Futurama (2017); *La Caza 1*, Bikini Wax, (2014); *Gamex*, Hiroshima Art Center, Japan (2013). He was the recipient of Jóvenes Creadores del FONCA 2016-2017.

Works

Walls:

Xilófaga 3, 2022

Pinewood, papier-mâché, beeswax, ink and watercolor.
55 x 22.5 x 27 cm (21.6 x 8.8 x 10.6 in)

Xilófaga 5, 2022

Pinewood, papier-mâché, beeswax, ink and watercolor.
67.5 x 25 x 54 cm (26.5 x 9.8 x 21.2 in)

Xilófaga 7, 2022

Pinewood, papier-mâché, beeswax, ink and watercolor.
104 x 41 x 29 cm (40.9 x 16 x 11.4 in)

Xilófaga 11, 2022

Pinewood, papier-mâché, beeswax, ink and watercolor.
147 x 49 x 44 cm (57.8 x 19.2 x 17.3 in)

Xilófaga 13, 2022

Pinewood, papier-mâché, beeswax, ink and watercolor.
130 x 45 x 32 cm (51.1 x 17.7 x 12.5 in)

Floor:

Electroesporada, 2022

Copper

140 x 50 x 50 cm (59 x 19.6 x 19.6 in)