

# Edgardo Aragón

## Selected Works



*Force publique*, video still

*Force publique*, 2013

Video, photographs.

4 min.

Ed. de 5 + 2AP

This piece consists on executing an action on video, performed by two people from African descent, in which both remove the snow from a road to allow the passage of cars in a house entry. This performance is carried out with one single hand, meaning that the use of the right hand is banned; they can just use their left hand to hold the shovel, alluding to the mutilations that the people of native Congo underwent when Belgium had them under domain and exploitation. The title of the project derives from the name used by the police in Congo who performed these punishments on those who didn't obey; and it is also, in a way, the *public force* for labor used in powerful nations which, considered 'first class citizens', are not willing to execute.

This reflection is a small cue to the development of a monument, or to reflect on both the idea of a monument and of memory, and such a thing does not exist on Belgium or in any nation with a colonial past. It is inserted in a context where the nations that are considered powerful deny and tighten their residency policies, ignoring the past of wealth given by the territories of new immigrants, being in this case the Africans.



*La encomienda* (*The assignment*), 2012

HD video

4:45 min.

E of 5 + 2 AP

This artwork consists in the making of a symbolic protest in an abandoned mine where a chorus executes a composition on a baroque tone; the composition is inspired by the slogans against mining companies in many countries of Latin America.



Montealban, 2012  
2 photographs y 50 stamps of 29 x 40 cm  
Ed. of 1

Action that consisted in the extraction of a stone from the archeological zone Monte Albán, in Oaxaca, Mexico, which was then pulverized and used to make 50 stamps -with pre-hispanic origin- on paper, which would represent, in a more synthetic way, one of the houses that was torn down in 2009 by the police, after 50 families (whose genetic characteristics go back to its Prehispanic origin, just like the original buildings of the Mesoamerican city) invaded the surroundings of the antique settlement.



*Quebrantahuesos*, 2012

2 photographs

36 x 25 in. each

Ed. of 3 + 2AP

*Quebrantahuesos* (“bonebreaker”) is an action with the objective of making a condition on a bird of prey, so that it overflies systemically and constantly a crop terrain that was inherited to the artist by his grandfather, who acquired it after the sale of his rifle with which he fought in the Mexican revolution.



*Luz (Light)*, 2012

Digital print

63.5 x 91.44 cm

Ed. 5 + 2AP

This photograph is about a young man that walks uphill with his head covered, guided only by the sunlight, which gives him direction and orientation. Moving forward guided only by light is a metaphor on the loss of the fear of death.



*Messages, Warning (Boat)*, 2007-2011

Digital print

63.5 x 91.44 cm.

Ed. 5 + 2AP

This project consists of a series of interventions in a space in constant conflict over the irregular sale of the land and superstition of the people, related to black magic and apparition of spirits.



*Messages/Warning (Well)*, 2007-2011

Digital print

63.5 x 91.44 cm.

Ed. of 5 + 2AP



*Efemérides*, 2012  
HD Video 4"36"

Action carried out by students from different schools, based on the tribute to the national flag, in which historical events that occurred in the dates that the act takes place are narrated. In this case, the date is substituted by the space that appears recursively and the events for a series of anonymous local politicians, recited at the same time by these adolescents.



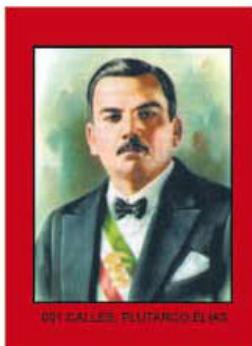
*Tinieblas*, 2012

270 x 180 cm

C-print

Ed. of 5 + 2AP

Photograph based on the video *Tinieblas* that consisted in an action carried out by 13 musicians at 13 spots that demarcate the territorial limits of a town in Southern Mexico, that is in constant conflict regarding its borders. The musicians play a funeral procession tune known as *Tinieblas* (*Darkness*).



PLUTARCO ELÍAS CALLES

Comida: Rellenos al vino blanco

Ingredientes:

- 125 gr de manzana
- 2 rodajas de tomate
- 200 cc de vino blanco seco
- 2 cebolla
- 200 cc de vino blanco seco
- 1 rebozo
- 1 pizca de sal

Se lavan los ingredientes en agua con sal. Se les saca el téja  
diente los cubos y la grasa, luego se cortan en trozos finos.  
Se ponen a remojar por media hora en vino seco. Se drena la  
mitad de la manzana con un poco de aceite, se deslizan los  
tomates y se arrollan la manzana. Se dejó cocinar  
despues de que esté cocinado se le agrega la cebolla picada  
con el resto trozos de manzana y el aceite, en forma  
de aderezo al que se le agregan la cebolla picada  
y los ajos molerlos. Se incorporen a esta preparación  
los rebozos y se sazonan todo con sal, pimienta, téja y  
perejil. Se deja hervir unos minutos y se sirve. Si tiene  
necesidad la salsa se espesa con un poco de harina.

"Los pimientos en agua los desfondamos, echamos dentro aceite en la olla,  
una cebolla fina, los ajos y los ajotes y los calentamos."

Carmen Mata Jaquez

Cocinera de la Hija del Gen. Calles.



GUSTAVO DÍAZ ORDAZ

Comida: Sopa de cebolla de res

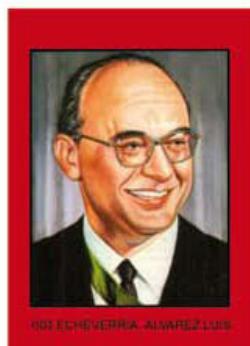
Ingredientes:

- 1 kg de cebolla de res, cortada en trozos de 4 cm
- 2 cebolladas de aceite
- 2 cebolladas picadas o rebanadas
- 1 ramo de cilantro
- 1 clavel de cebolla
- 1 manojo romero molida
- 1 cucharadita de salsa de soya ligera
- 1 cucharadita de salsa de soya oscura
- 4 papas medianas
- 1½ cucharaditas de sal
- 1 cucharadita de vinagre

Pon a cocer la cebolla de res en la olla espesada con nueve  
tazas de agua. Una vez cocida dejá enfriar y retira el  
exceso de grasa. Calienta el aceite y saltea la cebolla  
hasta que esté dorada. Agrega el cilantro, el clavel de  
cebolla y la manzana molida en el fuego hasta que sientan sus  
fragancias. Vierte el caldo y la carne y déja hervir.

Añade las caldas de soya y las papas  
se han cocido.

Agrega la sal y el vinagre.



LUIS ECHEVERRÍA ÁLVAREZ

Comida: Pollo asado

Cuando lo cocinemos, el pollo debe encontrarse  
a temperatura ambiente, de esta manera lograremos  
una cocción más pareja y más corta.

- Antes de cocinarlo debemos limpiarlo bien.  
Hoy que untarlo con aceite o manteca para mantener  
la humedad de la carne hasta que la coccción termine.

- El pollo, a diferencia de otros carnes,  
se debe salar antes de cocinarlo.

- Si se cocina el pollo fuerte, se le pone sobre  
una bandeja con rejilla.

- Si deseamos, podemos adorbarlos con diferentes especias,  
nos resultarán mucho más sabrosos al paladar.

- Primero debe cocinarse con la piel hacia arriba  
y luego se le da vuelta para que la carne quede bien  
dorada vuelta para dorar la piel.

- El fuego debe ser medido, para lograr que se cocine  
hasta el uno sin quemar la carne exterior.

- Para servir la carne se le pone una rejilla para que  
no pierda su punto hasta el hueso, si el jugo que  
sale tiene restos de sangre, así lo falta cocinar.

- Si por el contrario, el jugo que sale es transparente,  
la carne está lista. Si al pincharla no sale  
jugos, es porque la hemos cocinado de mas y está seca.



FELIPE CALDERÓN HINOJOSA

Comida: Carne Asada

Estos son algunos consejos para asar carne en cualquier  
plancha o asador. Se trata de consejos generales. La carne,  
a diferencia del pescado, no debe convertirse seca  
cuando se asa, por lo tanto, es importante que la carne  
se pueste macerar la carne cubriendola con cebolla  
cortada fina, aceite de oliva y pimienta durante 24 horas  
(no más tiempo). Otras formas de macerar pueden ser con  
cintas de cebolla o saltearla también ya preparadas.

El ideal es poner la carne muy bien seca, para que  
la carne se vaya haciendo muy poco y no se queme.

Algunas pautas útiles: Dos vueltas, lo ideal,  
asi se evitara que se quede seca.

Hacer la carne despacio: La carne lejos del fuego  
y cerca del calor, es lo mejor para que no se queme.  
el problema es que la grasa arrastra y se queme: La grasa debe  
derretirse, no quemarse, para darle sabor a la propia

carne, para eso lejos del fuego. La carne debe  
"saltearse", debes sacar la carne los jugos dentro,  
los cuales se pierden al plato caliente de nuevo. La carne  
mientras mejor su sabor si se come sola hielta.

Y para "saltearse" lo mejor seria  
las dos vueltas indicadas.

### *La Tenebra, 2012.*

4 offset prints

7 x 5 cm. each

Ed. of 3 + 2AP

This work consists in recreating stationary biographies but replacing the actual biography for the favorite food recipe of each Mexican presidents that have used the people as enemies.



*La Trampa*, 2011.  
3 channel video installation  
9.19 minutes.  
Ed. of 5 + 2 AP

*La Trampa* is a 3 channel video work that documents the re-enactment of a drug-trafficking related airplane landing that happened in the eighties in a remote town of Oaxaca, South of México. Simultaneously, one of the videos documents two musicians playing a folk song that tells the story of the landing and of the inhabitants involved.

<https://vimeo.com/46828156>

Pass: ea-009



*Mensajes (Advertencia)*, 2007- on going.

Digital print

91.44 x 63.5 cm (36 x 25 in.)

Ed. of 5 + 2AP

This project consists on a series of interventions carried out in an area that is constantly in conflict given the irregular sales of the community and the superstitious beliefs of their inhabitants.

\**Advertencia* is the Spanish word for *Warning*. The words on the fence read: *Save yourself, whoever can*



*Mensajes (tu y las nubes)*, 2007-2011

Digital print

63.5 x 91.44 cm

Ed. of 5 + 2AP

This project consists of a series of interventions in a space in constant conflict over the irregular sale of the land and superstition of the people, related to black magic and apparition of spirits.



*Mensajes (Postraos)*, 2007-2011

Digital print

91.44 x 63.5 cm

Ed. of 5 + 2AP

This project consists of a series of interventions in a space in constant conflict over the irregular sale of the land and superstition of the people, related to black magic and apparition of spirits.



*Mensajes (No morirás)*, 2007-2011

Digital print

63.5 x 91.44 cm

Ed. of 5 + 2AP

This project consists of a series of interventions in a space in constant conflict over the irregular sale of the land and superstition of the people, related to black magic and apparition of spirits.



*Mensajes*, 2007-2011

Digital print

63.5 x 91.44 cm

Ed. of 5 + 2AP



*Mensajes (fire)*, 2007-2011

Digital print

63.5 x 91.44 cm

Ed. of 5 + 2AP



*Mensajes (Dios te lo pague)*, 2007-2011

Digital print

63.5 x 91.44 cm

Ed. of 5 + 2AP



*Ley Fuga*, 2010

One HD video channel

1'26

Ed. of 3 + 2AP

It is a recreation of a type of execution used during the Porfiriato, which consisted in giving the defendant the opportunity to escape if he managed to skip the bullets. The video shows the artist's father in an action where paradoxically executes and is executed at the same time.

<https://vimeo.com/46711583>

Pass: ea-003

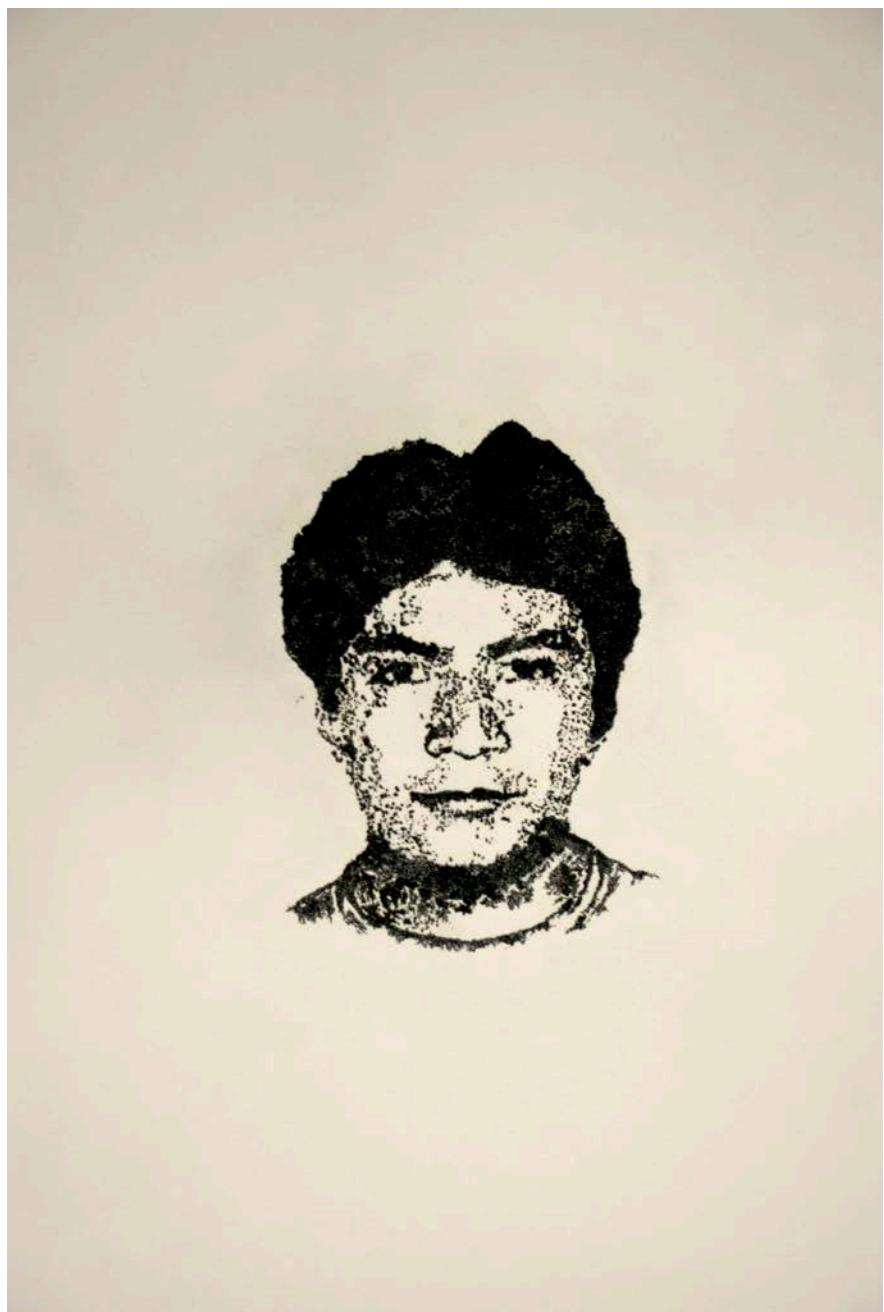


*Untitled*, 2010

C-Print

32.78 x 21.95 cm

Ed. of 5 + 2AP



1993, 2010

Bullet powder on paper; 19 empty bullet shells

78 x 56 cm

Ed. of 1

Portrait -made with bullet powder- of a relative of the artist that was executed in the nineties.



*Matamoros*, 2009

Single channel video

Color, sound

23 min

Ed. of 5 + 2AP

Remake based on the actual journey made by Pedro Vásquez Reyes from Oaxaca to Matamoros, Tamaulipas, when he was trafficking drugs to the United States during the eighties. This project, beyond issuing moral criticism, recreates a parallel anti-epic journey in which the surrounding Mexican landscapes assume the starring role. The magnificence of these landscapes and the personal dreams of its subject, contrasts with the resignation of a ruthless path in the face of a life with little hope.

<https://vimeo.com/46775425>

Pass: ea-010



*Matamoros*, 2009  
Single channel video  
Color, sound  
23 min



*Efectos de Familia*, 2007-2009

13 channel

Color video, sound

Ed. of 5 + 2AP

*Efectos de familia* is a series of self-referential performances documented on video in which Aragón directs his brothers and cousins (children) to reenact scenes from their own family history, related to organized crime.

<https://vimeo.com/51956696>

pass: ea-006



*Efectos de Familia*, 2007-2009

13 channel

Color video, sound

Ed. of 5 +1 AP



*Tinieblas*, 2009.  
13 channel video installation  
color, sound  
Ed. of 3 + 2AP.

Action carried out by 13 musicians at 13 spots that demarcate the territorial limits of a town in Southern Mexico in constant conflict regarding its borders. The musicians interpret a funeral procession tune known as *Tinieblas* (Darkness).

<https://vimeo.com/46847345>

Pss: ea-008





*Scarecrow* 2009

Video

1.18 min.

Ed. of 3 + 2AP

This project consists of a series of interventions in a space in constant conflict over the irregular sale of the land and the superstition of the people, related to black magic and apparition of spirits.

<https://vimeo.com/46845998>

Pass: ea-013



*Hermanos*, 2009

Digital print

91.44 x 63.5 cm

Ed. of 3 + 2AP



*Diez centavos (Ten Cents), 2008*

10 k gold

Ed. of 10 + 2AP

Ten cents of peso made of gold.



*Pesos*, 2008

Scale, bullet and soil

Unique