

THE RED CLOUD: A REPORT OF A DIALECTICAL PROCESS*

Interview by Brianna Eviggan** with Alejandra Mejía Romero about her exhibition in the MUTE.

BRIANNA EVIGGAN: Hello Alejandra. I would like to center the question about your piece, specifically, in the MUTE. Could you say something about it?

ALEJANDRA MEJÍA: Hello Brianna. The red cloud is a report about what Central America is now.

BE: Being from Honduras, how do you approach to these kind of processes, as well as coming from a medium with so much historical and technical background such as Painting?

AM: I would actually like to detach myself from painting, in a way to decentralize the academy and disfigure it, I consider that the most I do the closer I will be to doing more interesting things.

BE: Why "Red Cloud"?

AM: Because I felt that the metaphor fits the content of the exhibitions pretty well; the speech, the direction of the things I am interested in emerging.

BE: How do you see that Central America is related to the Red Cloud phenomenon?

AM: The relationship is reciprocal; from my point of view it is also directly proportional to a Central American citizen. The Red Cloud as I see it, more than a phenomenon, is an essence, like a natural condition, so natural that perhaps a colorful garden will be unequivocal and will be able to provoke the disturbance that in the beginning I was looking for through the Red Cloud.

BE: How does the media participate in this phenomenon?

AM: I see the media as a kind of make up before the show.

BE: Who is affected and in which way by this phenomenon?

AM: I understand that it is something that goes far away from Central America- who is affected and how. That is something I expect this project will be able to insinuate.

BE: When we talk about the Red Cloud, are we talking about violence only?

AM: Yes and no, when you talk about violence you always talk about something else.

BE: As an artist, how does your work affect the viewer? (*a child, a woman from the market, an adult, a journalist, etc.*)

AM: Sometimes the viewers decide by themselves. The most I can do for the moment is to put elements and situations that go beyond aesthetic pleasure into the piece.

BE: Your project talks a lot about territories; I see a lot of the Morazán or Bolívar thought in your approaches. What do you think about Central America? (*Honduras, El Salvador, etc.*)

AM: Well, from the territorial and the situational there is a shot for unification, it's true, but I'm not going to a battle or going to build something that could be. This is something that already is, something that has been; these are the coordinates to take a careful look at yourself. What I am looking for in this project is to think about the context, but I would need another one to rebuild it.

BE: You begin the Project with a poem of Clementina Suárez, it says (literally) "*blood is death*"? What does blood mean to you?

AM: The blood for me is the oil for the motor of life; blood is useful. You can use it to make a toast (I am imagining two congressman having a toast), to save another life or to irrigate plants, or to make statements that reinvent what we are.

BE: When we talk about social imaginaries and statistics and poetry, what are we referring exactly?

AM: I would say, to everything that surround us. The interesting thing about poetry from my perspective is that it happens everywhere. All can be in danger of extinction or could be disposable and deformed but ironically these are characteristics that generate poetry.

BE: Do you consider that Central America and Latin America produces or have been producing phenomena of 'Red Cloud'?

AM: Yes I do. This project is not a fiction.

BE: Beyond politics and history. What do you think that defines a territory or the sense of belonging to a territory?

AM: Well, a common imaginary, similarities in how we see our surroundings, one way of making and dis-ordering the context, I believe that the sense of belonging has to do with the capacity of seeing the outside and being able to find a return, I am talking about the ability to see ourselves in any urban corner.

BE: From whom is the blood you used to make the piece?

AM: From Central American people.

BE: About this action of painting with blood: Did you put somebody's life in danger? How did people react? What processes did

you go through to come up with these texts on the walls of the exhibitions' rooms?

AM: In Central America 40 persons die each day, the answer will then be: yes, the life of many people have been in danger, now where did I get the blood from, that is in the exhibition rooms, in this case is not important.

This is the best way that I found to write a report of what Central America is now, in this moment, I just organized, selected... but the Red Cloud has been always there, since decades ago.

*Please name the source. This interview was made for web media and printed press.

More Information

<http://issuu.com/alejandranejiaaromero/docs/lanuberoja>

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