

THE STATE OF THINGS

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The materials selected by the artist for this installation are significant components of his family history. They are vestiges of an important company founded by his grandfather, Daniel Carrera Hinojosa, in the state of Zacatecas, dedicated to the agro-industry, wine and packaging, which in the decade of the 70`s of the 20th century, had its economic boom.

With the six-year term of President López Portillo, whose economy was fictitiously buoyant and the signing of the Free Trade Agreement between Mexico, USA and Canada, many companies were irremediably affected; this was the case of Daniel Carrera e Hijos; who in the mid-nineties went into crisis and then closed down.

In Estado de las Cosas you can distinguish remains of fruit trees, such as guavas, peaches, apple trees, quinces and olive trees that were processed and canned as preserves. As well as the vines from the vineyards that provided, in addition to grapes for wine production, endless routes of play and exploration, which constitute the memory of the artist's childhood. We can also appreciate stave boards, which are the remains of one of the bowling tables that existed inside the family home, built by his grandfather as a gift for one of his daughters and which represented the playful space for the third generation Carrera, which never managed to integrate into the family business process.

This installation metonymically presents a space for aesthetic contemplation, as well as for reflection on the current state of agribusiness in Mexico. The cardboards, used in their moment for the packing and stowage of the finished product, today in their rottenness, are allegorically the color palette of the artist. The tones and their forms are the condition of transformation given by the passage of more than 30 years, during its storage in a trailer. The vehicle doors that maintain the vibrant yellow of the thermal insulation system, unwise for the conservation of the product during transport, are paradoxically also the symbolic container of the piece today.

The work not only presents a side of a family history, but also shows much of the history of our society and our time. As well as revealing and anchoring itself in the natural cycle of matter, it reveals the Detritus as a concept/consciousness from the tree-wood-cardboard sequence, in which the process of waste gives rise to another moment, and is then reused and used for other processes. Thus the piece manifests its deepest intention: to make evident the unity that is Humanity equal to Nature.