

# Alejandra Almuelle

## *Circular Body*

### Works List



### ***Body of Becoming, 2024***

Stoneware, gold leaf, charcoal, 84 x 30 x 8"

\$14,600 each

*Body of Becoming* is a meditation on identity. Identity as a political, cultural and economic construct. It questions entrenched beliefs that present themselves as natural and/or normal. The three-dimensional clay heads are gilded with gold leaf, their bodies sketched with charcoal on the wall. These composite human figures depict Being as a dynamic process of becoming. Each figure has the cosmos as halos serving as a frame of reference in this vast universe and our place within.



***Body of Record, 2024***

Paper, graphite watercolor, metal, 96" dia.

\$7,000

*Body of Record* is a 94" watercolor paper disk painted black on one side. It represents the cosmos, the starry sky, as in the halos in *Body of Becoming*. This disk is pierced with hundreds of holes, bringing the circle back into our awareness. In this case however, the circle is an opening, an empty space that penetrates both sides of the disk letting light shine through. The reverse of the circle is left white. It reveals a textured plane of high-relief orifices casting shadows on its surface, an element that is in close conversation with *Body of Time*. The halves of the disk are pieced together by a cranial, suture-like joint that bisects the circle. The whole structure is suspended vertically spinning clockwise at one revolution per minute.



***Body of Return, 2024***

Plexiglass, beeswax, filament, 96 x 96 x 12"

\$6,000

*Body of Return* consists of 122 beeswax coated plexiglas boomerangs. The translucent quality of the materials makes light an integral component within the work. These boomerangs are installed in a way that resembles the inner core of a boat and a skeletal bone-like structure. They are individually suspended and connected to each other by a horizontal filament. This allows them to move in waves, breathing life into the piece. The circle is implicit in the boomerang's trajectory as well as the bee's flight as a pollinator, facilitating the cycles of fertilization.



***Body of Aperture, 2024***

Earthenware, thread,  
Installation: 108 x 96" dia., Sculptures: 18 x 9 x 9"  
\$1,300 each

*Body of Aperture* is a series of non-specific mammal glands streaming milk onto the floor alluding to the industrialization and exploitation of animal resources. We are made to question the false sense of ownership and homocentric set of justifications that plunders nature without regard for life.



***Body of Labor, 2024***

Earthenware, porcelain, corn,  
Installation: 72" dia., Sculpture: 11 x 20 x 12"  
\$4,000

*Body of Labor* is an earthenware and porcelain rendition of the batán, a Peruvian domestic grinding tool traditionally made of stone. This piece honors the laborer and the effort and dedication that is required of all hand work. *Body of Labor* also speaks to the colonization of our bodies and time through economic necessity. It questions a mindset that values both the natural world and the human being as resources. This batán, Flor de Maíz, is placed on a field of corn. The history of corn has its own circularity. Corn was domesticated by the Indigenous peoples of the Americas. This process started in Mexico about 9,000 years ago and continued its evolution throughout South America, resulting in the development of 220 varieties of maíz. The corn in this installation is genetically modified. It constitutes 93% of the corn grown in the U.S. This subsidized corn was exported from the U.S. to Mexico by NAFTA contributing to the collapse of the small maíz farmers in Mexico and subsequent forced migration north.



***Body of Temporality, 2023***

Earthenware, graphite, 96 x 65"

\$5,500

*Body of Temporality* is composed of 1,200 graphite-coated ceramic imprints. They are shaped by the negative space of the closed hand. Each imprint registers the circularity and reciprocity of dual gestures, holding and releasing, receiving and giving.



***Body of Time, 2024***

Stoneware, copper, zinc, gold and silver leaf,

Installation: 84" dia., Bowls: 2 x 4"

\$30 each

*Body of Time* is a sundial. It is a physical and tangible way to relate to and connect with time. Each bowl marks a point of the moving shadow resulting in a curved line. Time is both objective and subjective; its use and internalization has economic, cultural and personal implications. Time is organized around our working schedule in a system that prioritizes productivity.



### ***Body of Uncertainty, 2024***

Earthenware, resin, salt,  
Installation: 72" dia., Sculptures: Dimensions variable  
\$2,500 each

The human body is both witness and event, as well as the field where these two aspects are at play. *Body of Uncertainty* points to this juncture. The body in its different iterations shifts attention beyond form to what is implicit: the event, the experience that has taken place. It not only carries genetic memory, but is the biological archive of experience. We are historically shaped and conditioned by the environment and by the socioeconomic structures we have participated in creating.

Salt is a subtext within this installation. It is the undercurrent narrative of human immigration, trade and value. Historically salt was a form of currency and power but it is also a fundamental component of the human body. Salt created the foundation of civilization and with it commerce; the paradox is that commerce commodifies life itself, a prevalent and entrenched aspect of society.





***Previous Body, 2020-2024***

Earthenware, 23k gold leaf, 9 x 16" dia.

\$4,500

*Previous Body* stands symbolically as the point; the center of the circle. This open vessel, gilded with 23k gold leaf, is held up by two pairs of pelvic bones placed back-to-back, facing outwards. It evokes ancestry and the life force that brought us into existence.