

[ inverösíml ]

ESCÚCHANOS EN SPOTIFY



# SANTIAGO

## DIABLO

*Of agave and distilled dreams*

### MEZCAL FUELED DREAMS:

A RECURRENT DREAM FROM EACH PARTICIPANT WILL BE RECORDED INTO AN AUDIO WHILE THEY ARE DRINKING ALCOHOL, THIS DREAM WILL THEN BE MADE INTO A DRAWING, PAINTING, COLLAGE, OR SIMILAR COMPOSITION BY THE CONTRIBUTING ARTISTS.

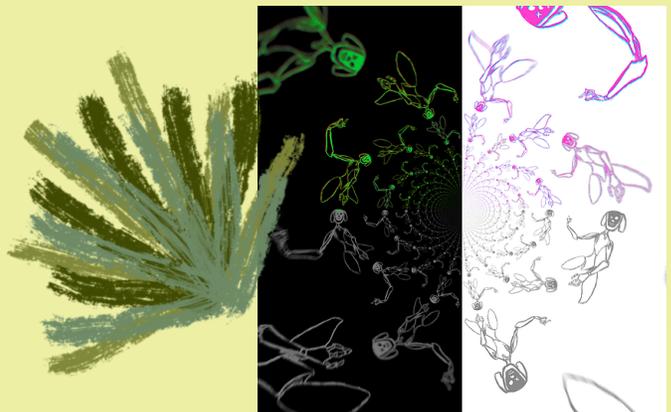
The bottom of a shot glass is usually full of regrets, that's the reason I always close my eyes while the liquid runs through my throat. Your unconscious mind is chock full of long chains and stale cages that endlessly imprison such a forbidden domain. Rarely can you glimpse at it in dreams, rarely can you come close to that dreamlike reality that is also dreadfully self-evident. Those nights when I drink, no imps or sprites ever visit, there are only the rough likenesses of people that no longer exist in my life. What twisted sorts of creatures ever guest in your dreams? This is an experiment about those tiny worlds of ours whose portals open only under the influence of certain spirits.

Each of these artworks is based on a dream driven by mezcal and has been unraveled by otherness through blessed partial anonymity. These are dreams touched by our humanity, by strong liquor and by the bitter taste of smoke. There is no shared theory or technique, they share more by way of their process, not the resulting visuals. They speak of uncertain intimacy that comes from an unknown person, but it is still such vulnerable intimacy, nonetheless. Intoxication offers unmistakable vulnerability, maybe it's time we stop understanding that as something exclusively bad.



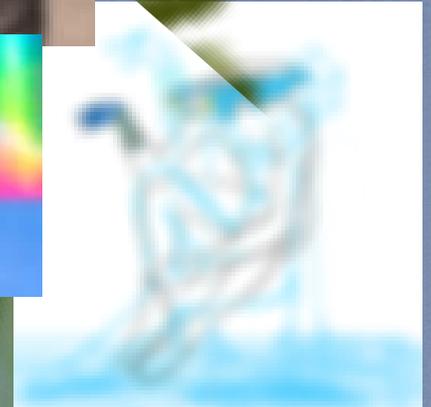
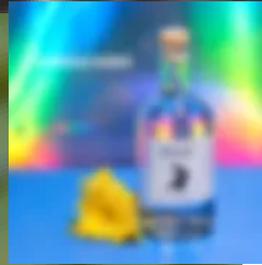
Maybe vulnerability seems only revolting because the world is so cruel on occasions, or because we feel so afraid of recognizing the cruelty that lives deep within ourselves. Dreams soften our souls before our deepest fears, forgotten regrets and hidden desires. The most interesting part of this process of giving physicality to such things as dreams is what we deem most important to convey. Dreams are often uncontainable chimeras, immense smidgeons from the thinking of God and it is folly to think we can fully convey or explain them. We can nevertheless emphasize that which we find most important about our dreams, the main plot of some fervent unreality, a specific element whispered to us by primal ego. It could be a special person; it may be a place or maybe a very particular demon shaped by all your concerns and worries.

What you end up discussing about your dreams is probably the reason you were drinking in the first place the night before, it will be either your Eros or Thanatos. The dreams I enjoy most are those where I hold no sway, where that primal ego that surrounds both myself and my mind, solely designs a stunning reality for me; unique, excessive, and all the same awfully fleeting. The dreams I enjoy the most are woven with threads of agave and gently infused with mezcal. Please observe these images with tenderness, be mindful of the distant intimacy that hides within the commotion and mayhem. The neighboring core of someone else that breathes the exact way that you do is present inside these effigies, take a glimpse, but please don't be morbid about it. Pay



respect to those homuncular oneiros that make their divinity known within these depictions.

This is an exercise about a few different things, the cultural tradition of mezcal, experimental community-based art, the psychology of dreaming, and our vulnerability in face of otherness. The same way agave is fermented and distilled in order to produce a spirit gifted with a very particular identity, dreams are also distilled through image, word, and cognition in order to find an alternate identity that conveys the landscapes of our subconscious. They are indeed works of art, but they are first and foremost works of pure overt humanity and concealed but unwavering emotion.



ROGELIO ZÁRATE IS A ZAPOTEC VISUAL ARTIST (BEN DIIDX-ZAH) ORIGINALLY FROM OAXACA, CREATOR OF SANTIAGO DIABLO MEZCAL AND HE CONTRIBUTES ALONG WITH IT IN THIS COLLABORATIVE PROJECT WITH INVERÖSIMIL.



BY: ERNESTO  
OCAÑA

TRANSLATION:  
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DANIEL  
BERMAN

ENGLISH  
VERSION



ARTE Y  
COTIDIANIDAD

ENGLISH  
VERSION



SANTIAGO  
DIABLO

ENGLISH  
VERSION



MATAMOROS  
404

ENGLISH  
VERSION



GUADALUPE  
SALGADO

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JOEL  
MERINO

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