



invasion

artist: Sasinun Kladpetch
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By: Isabel de alba

" it's as if they were surpassing a border that seems impossible to overcome."



I've been living in the city for 3 and a half years, I move everywhere walking or by public transport, this has led me to consider that the only natural places -without the absolute interference of gravel and cement- there are in the cedemex are the public parks of each delegation, or much larger natural areas on the outskirts, in "province". If I make the comparison with my hometown, it is not very different: neglected public parks, gardens of people with enough money to maintain such a space, or areas on the outskirts that are rather populated with garbage.

when I stare at the work of Sasinun Kladpetch, I am struck by the fact that it can be an outline, a representation of the reality that I live and walk, where the infrastructure invades the natural spaces, similar to the concrete and clay materials over the grass and plants of her work Organic no.2. also, as it can be seen that square above and crushing the grass, it denotes the invasion of nature, weed and rust in urban buildings.





when I walk from the university to my house, there is a crossing over a bridge where it can be seen how wild plants grow between the concrete; it's as if they were surpassing a border that seems impossible to overcome, as if they were reclaiming what once belonged to them and that was suddenly taken away from them. I like to see it as a form of resistance to the barriers imposed by the constructions designed for "a more optimal displacement of the human being".

the other day I was driving my family past a piece of dirt road to get to an aunt's house. "what a drag, why haven't they paved that?" my sister said, complaining about the dust and wind coming through the window, messing up her hair.

I asked myself: why would they have to fill with concrete a place that looks so beautiful like this? I understand it is more comfortable in a lot of ways and that it is a way to facilitate communication from one place to another, but... it would look so different, it would only highlight differences between one place and another. I don't know, I think it's something that often doesn't get in the balance long enough for a decision to be made that not only benefits a few. however, a few days later, when trying to analyze Kladpetch's work, I was paralyzed by the idea that her aim was to show the coherence of beauty beyond what it was before and, rather, an updated beauty of the way it is conceived at that moment; natural materials and installation. I thought I had understood her with the different works I had seen of her, but her personal vision of the work made me question the following:

is it possible that we complain a lot about what the world looks like invaded by concrete and asphalt and we do not realize that there is a complementarity (or rather a conflict) with nature, which drifts from our human whims?

should we stop thinking of this as something that divides and rather see it as something that integrates and that tries to find beauty in the difference?

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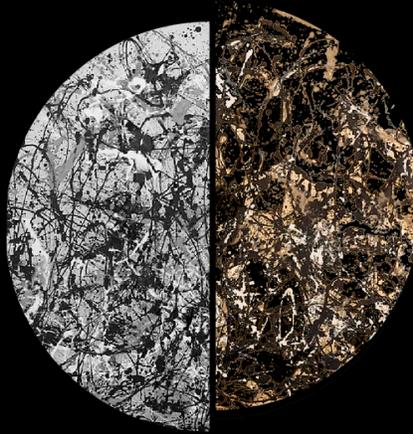
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