



Rosmarinus Officialis (Rosemary) / Labiatae / Shrubs (weeds)
Latitude: 43° 21' 13,44" N / Longitude: 5° 16' 38,52" E / Altitude 36,7 m

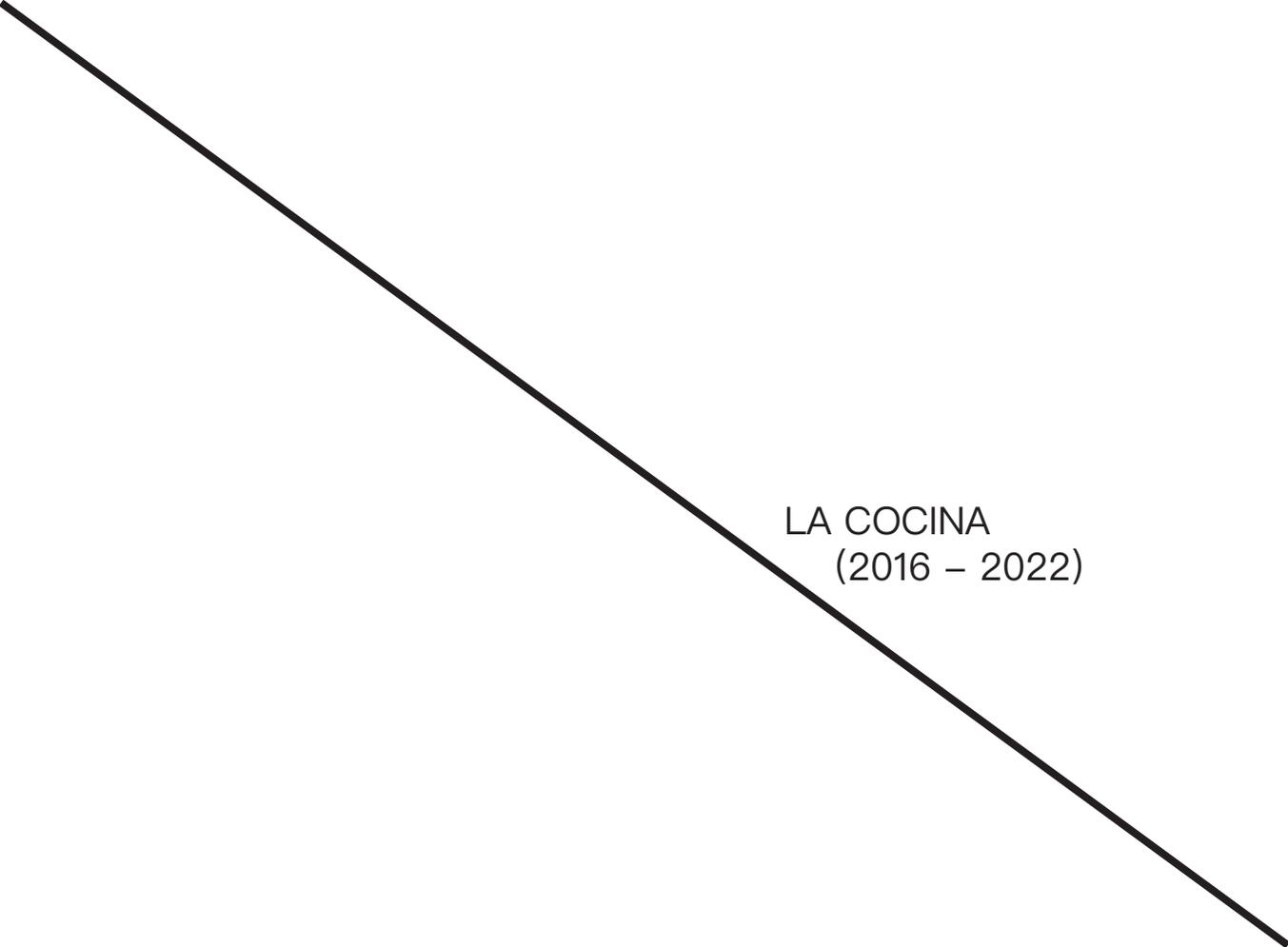
PHOTOGRAPHY
DISCURSIVE
DRAWING
FILM
PHOTOGRAPHY
SPECULATIVE
DRAWING
FILM
PHOTOGRAPHY
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PHOTOGRAPHY
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DISCURSIVE
DRAWING
FILM
PHOTOGRAPHY
SPECULATIVE
DRAWING

www.alejandroramirez.info
info@alejandroramirez.info

Alejandro Ramírez (b. Bogotá) Trained as a filmmaker and self-taught as a cook. I work as an investigator with a pronounced taste for dead-ends and wormholes. Through my artistic and curatorial practice, I venture through stories and history, incorporating my interests in architecture, science, and cuisine, in an attempt to forge critical narratives.

In my recent work, I am exploring multi-species relations and decolonial narratives. Over the years, my oeuvre has developed into films, film/photography installations, and programming. My work has been shown internationally, notably in Italy, Taiwan, Colombia and The Netherlands.





LA COCINA
(2016 – 2022)

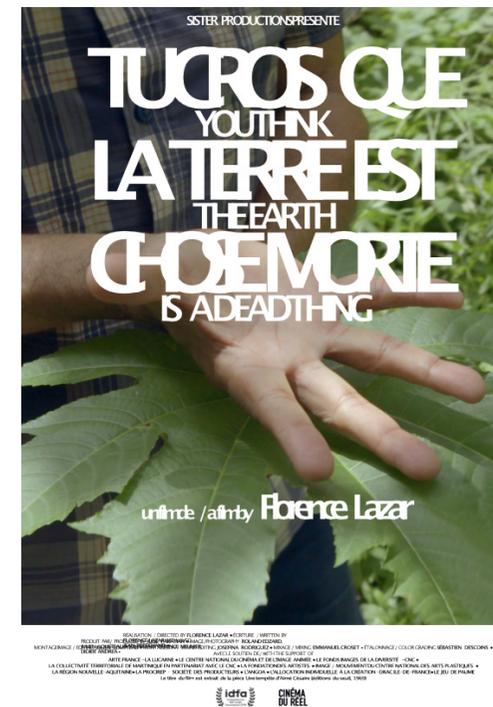
LA COCINA (2016–2017)
 CURATORIAL PROJECT
www.lacocinaarchive.info

La Cocina started in 2016, driven by a desire to build and prompt a space — both physical and conceptual — where dissonant, provocative, poetic, and sometimes incongruous viewpoints can be shared, negotiated, and nurtured. The plan was simple: to transform the project space of an independent artist-run place into a kitchen that would both become the stage of artistic encounters and experimentations, and would also work as a functional facility.

There is something fascinating about building a kitchen, which goes beyond wood and nodes, sketches and stoves. Building a kitchen is not only a physical endeavour but an exercise in thinking: it is an invitation to unpack history through a place in which tastes, trades, and trends converge.

In Autumn 2018, we launched an online publishing platform and a new research theme, ‘A Matter of (In)digestions’: a call to pay attention to what we tend to take for granted, that is, what we consume, unfolding some of the socio-political, historical and cultural intersections that consumption implies. With this research program, we continue our exploration of the kitchen as a trope, as an alchemical laboratory, and catalyser of a broad variety of ingredients—whether edible, cultural, or ideological.

After 2018 La Cocina became a nomadic platform. In 2020 & 2021 we collaborated with several cultural and HORECA venues for the production of “A Matter of (In)digestions.”



LA COCINA_ (2020)
 For screening at Film-Huis Cavia

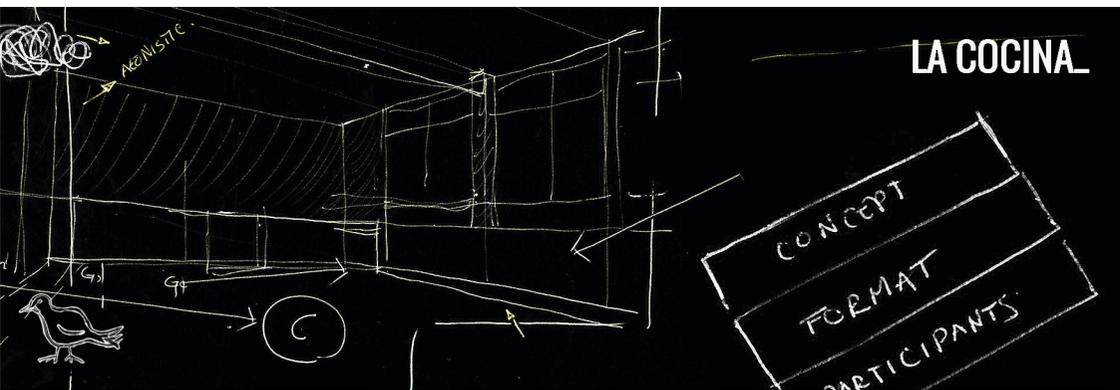


LA COCINA_ (2017) Promotional material – Artist presentation by Rainer Oldendorf



LA COCINA_ (2016) Documentation
Architectural Intervention

LA COCINA_ (2016–2017) Promotional material – Book page marker



LA COCINA

CONCEPT
FORMAT
PARTICIPANTS

IN COLLABORATION WITH GOLEB
BURGEMEESTER DE VLUGTLAAN 125
1063 BJ - AMSTERDAM

WWW.GOLEB.NL

WWW.LACOCINAARCHIVE.INFO



LA COCINA_ (2020) @OCCI
Documentation. Still from video: "Virginities"

A Matter of (In)digestions

With Nadia Barrientos, Ivan Cheng, Emanuele Coccia, Magali Danaud & Cédric Pigot,
Vita Evangelista, Toon Fibbe & Laura Wiedijk, Tina Harris, Thalia Hoffman,
Suzan Kalle & Suat Öğüt, Alexandra Laudo with Sam Kingue Ebelle, Florence Lazar,
Jumana Manna, Céline Mathieu, Maxim Tyminko

The festival is organised by La Cocina. (Lore Gablier & Alejandro Ramírez).
It is hosted by our partners PuntWG, Filmhuis Cavia, OCCi, Salvatorica, Dijktheater,
Mediamatic, and Bradwolf Project, to whom we extend our warmest thanks.

Program
9 May–8 July 2020
Amsterdam

A Matter of (In)digestions
a Festival by La Cocina.

LA COCINA_ (2020–2022)
Printed program

L'ÉCHIQUETÉ as a Chess Tournament with Patrick Bernier & Olive Martin – Documentation 13–11–16



TALES OF INCOMPLETENESS – Documentation from Exhibition and public program June – July 2017



THE INCOMPLETE READING GROUP – Documentation February–April 2017



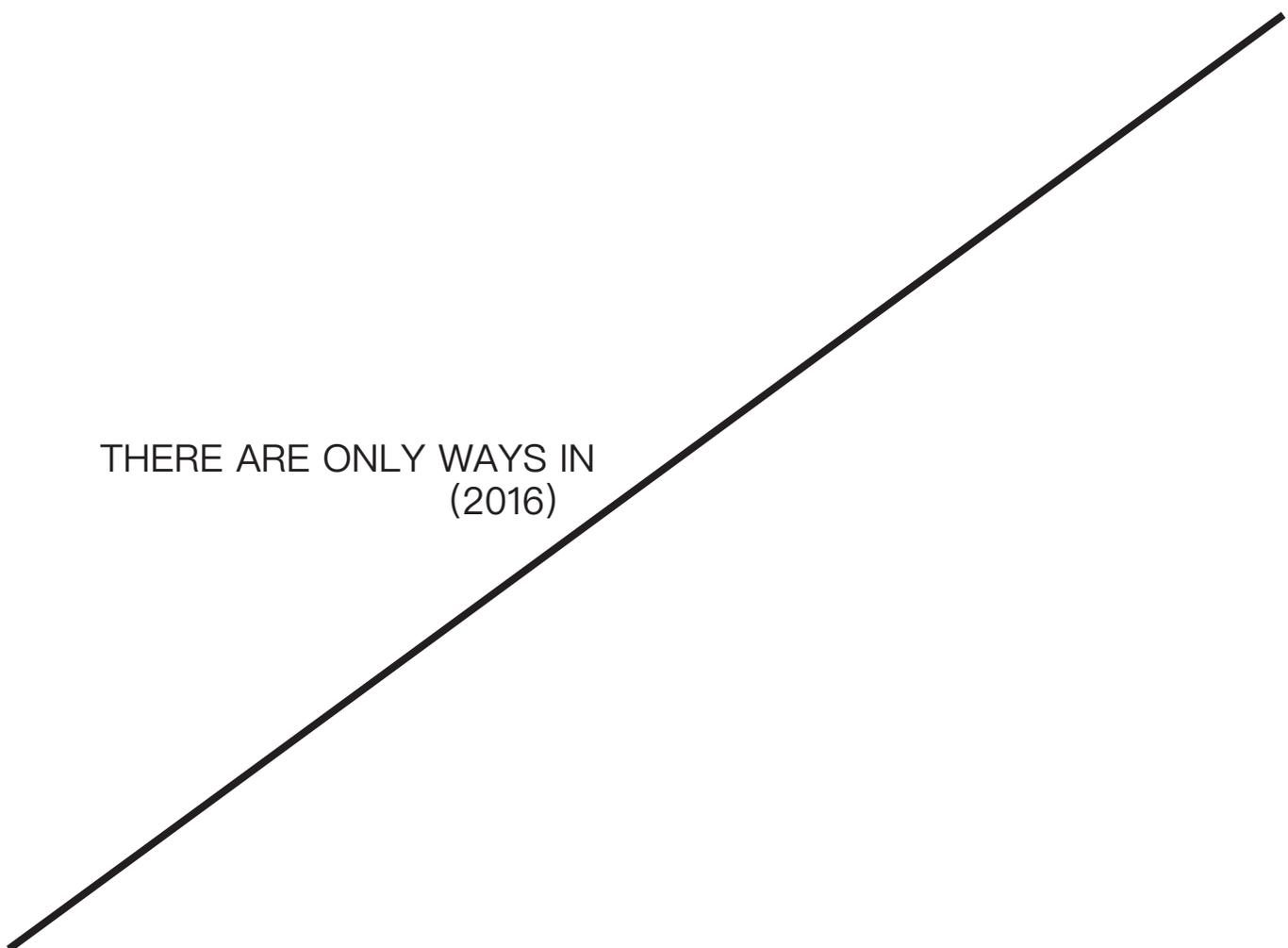
Selected events organised by LA COCINA_



The Future of the Me-nemen – YuYudia. – Documentation from on-line contribution November – December 2020



TALES OF INCOMPLETENESS – Documentation from Exhibition and public program June – July 2017



THERE ARE ONLY WAYS IN
(2016)

THERE ARE ONLY WAYS IN (2016)

HD VIDEO – 19:45 MIN

The film is loosely inspired by Anne-Louis Girodet's portrait of Jean-Baptiste Belley from 1797, and a blend of Belley's and Atone Niane's biographies.

Jean-Baptiste Belley was born in Senegal circa 1746. At a young age he was sold as a slave, and taken by sailboat to the island of Saint-Domingue. Following the emancipation from the French colonial power, Saint-Domingue was renamed Haiti. After buying his own freedom, Belley became captain of the French army and the first black deputy of the French convention in 1793. He fought for the abolition of slavery and ultimately was betrayed by Napoleon in 1802. He died while still incarcerated in 1805.

Atone Niane was born in Senegal in 1953. After graduating from school he traveled to Paris in order to study anthropology. After being disenchanted with his correlation in regard to his French identity he flew from Paris around 1980. In subsequent years he continuously moved around Europe and is currently based in Amsterdam. Niane is now affiliated with a contemporary art gallery with a strong focus on non-Western art.

The film begins at a stormy shore in a nordic bucolic area where Belley seems to have just landed. As the plot evolves we are taken on a journey through time and space that leads to an unexpected conclusion. A historical film collapses into a "certain live-performance". The historical character and its contemporary counterpart mingle, both share a disillusionment that remains as a productive force when confronted with issues of equality and discrimination. It is perhaps in this area of turbulence that some ironies of history and its shortcomings can be made transparent and could even be somehow redeemed.

Albeit scripted, the film was realized in an impromptu tenure. Following the path of words that, like music, make us move every time in a slightly different way, as the song is played once and again: like history, repeating itself?

The film was part of the installation "Universality: Decorum of Thought and Desire", presented in Guangzhou Biennial 2015, and developed in collaboration with Tiong Ang, Atone Niane and others.

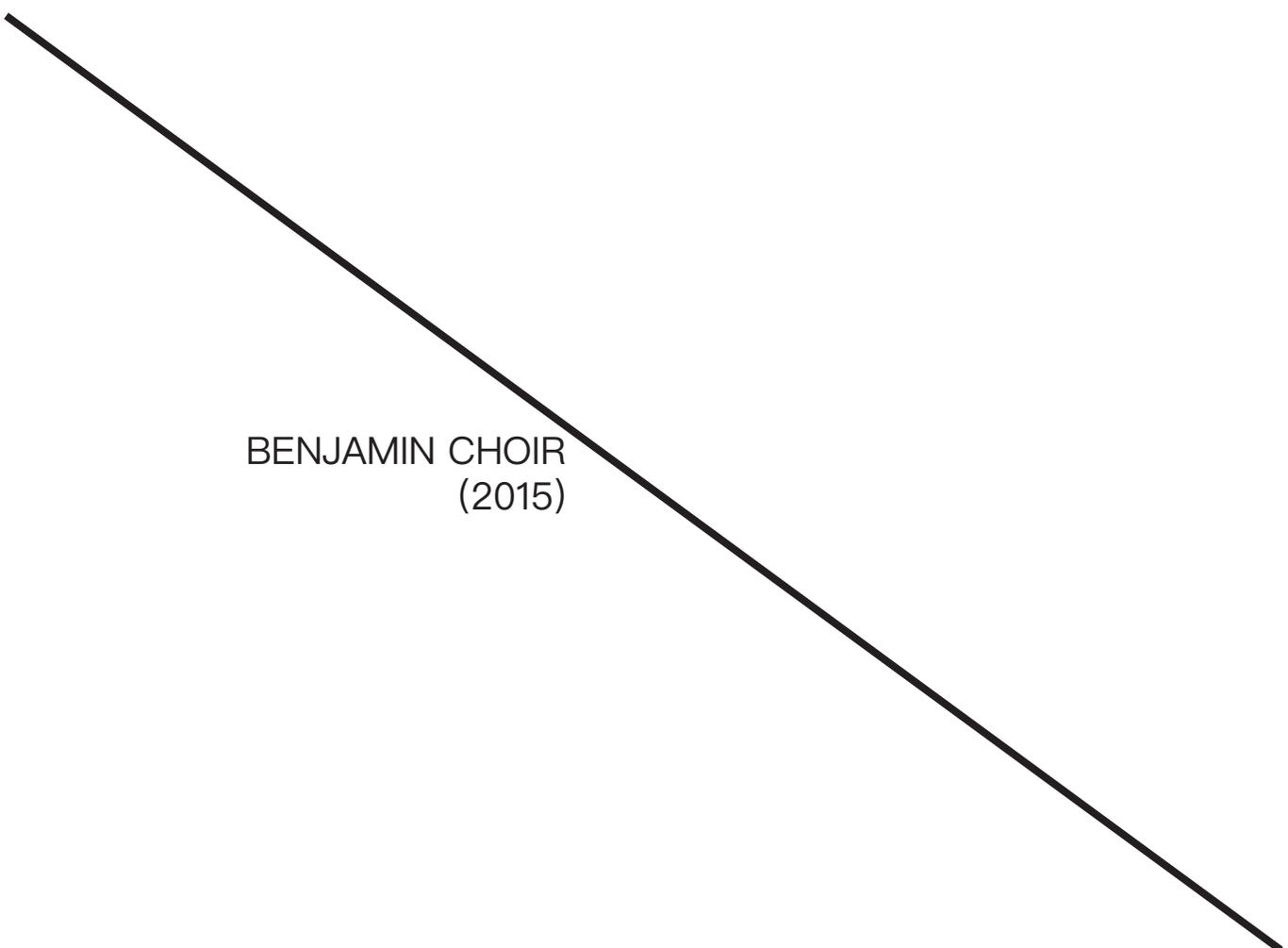
[watch the film](#)



THERE ARE ONLY WAYS IN (2016) Still from video



THERE ARE ONLY WAYS IN (2016) Still from video



BENJAMIN CHOIR
(2015)



BENJAMIN CHOIR (2015) HD VIDEO, 9:18 min

A group of senior citizens of Gdansk (Poland) were invited to perform in a choir. They sang edited fragments of the canonical essay by Walter Benjamin “Theses on the Philosophy of History”. Both the participants of the choir and the area as a whole have suffered drastic historical changes, ranging from the first battle of WWII that took place in Westerplatte, to the foundation of the “Solidarity” movement. By singing Benjamin’s text, the work intended to grasp what the philosopher describes as “an irretrievable picture of the past, which threatens to disappear with every present, which does not recognise itself as meant in it.” “Benjamin Choir” was accompanied by a professional cello player who performed an adapted version of the notorious baroque song “La Folia” [folly, empty-headedness, dementia]. The film was screened on the facade of one of the buildings in the neighborhood.

This piece was done in collaboration with Olga Jitlina (artist, Russia), Anna Jankowska (professional cello player, Poland), Iwona Chudowicz, Grazing Gabryszewska, Andrzej Liss, Jacek Tomczak (amateur choir, Poland) and IKM in Gdansk, Poland.

[watch the video](#)



BENJAMIN CHOIR (2015) Film Stills

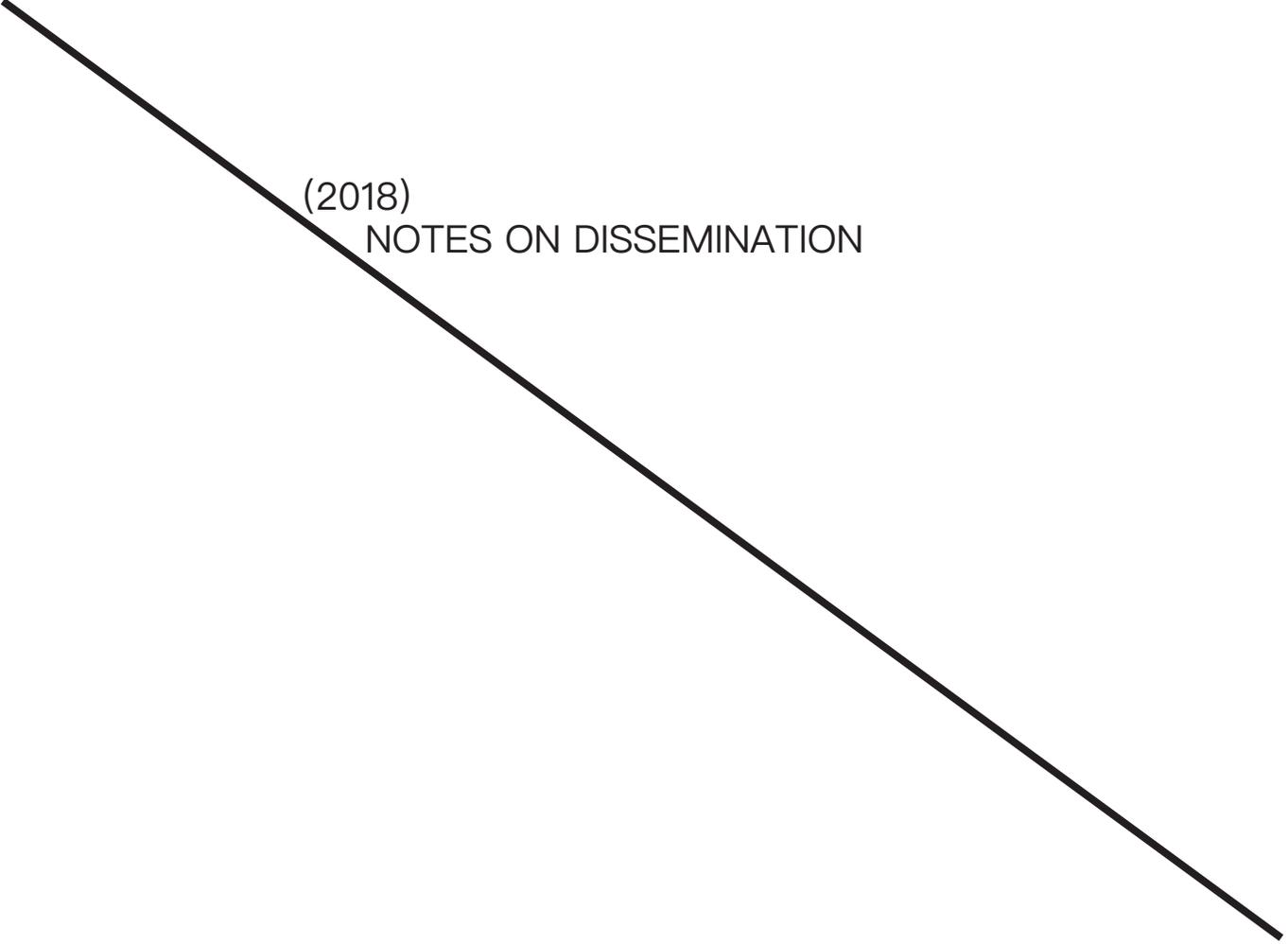




BENJAMIN CHOIR (2015) Film stills



BENJAMIN CHOIR (2015) Film still

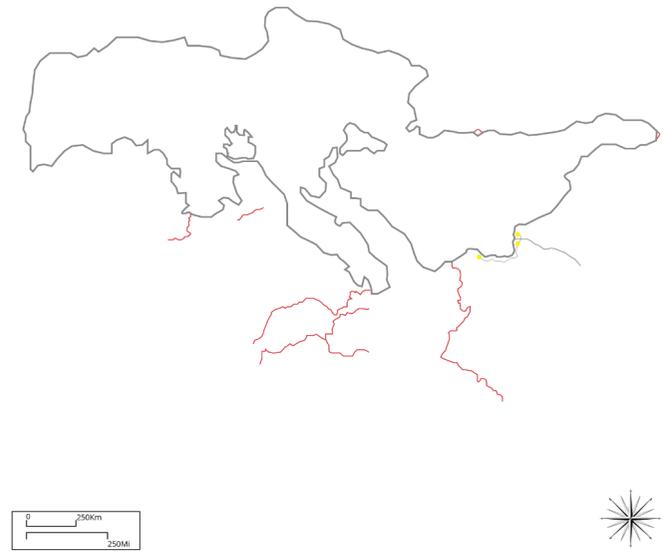


(2018)

NOTES ON DISSEMINATION



There's
██████████,
that's for
re m e m -
brance. ██████████
you, love,
remember.



NOTES ON DISSEMINATION (2018)

PHOTOGRAPHY INSTALLATION

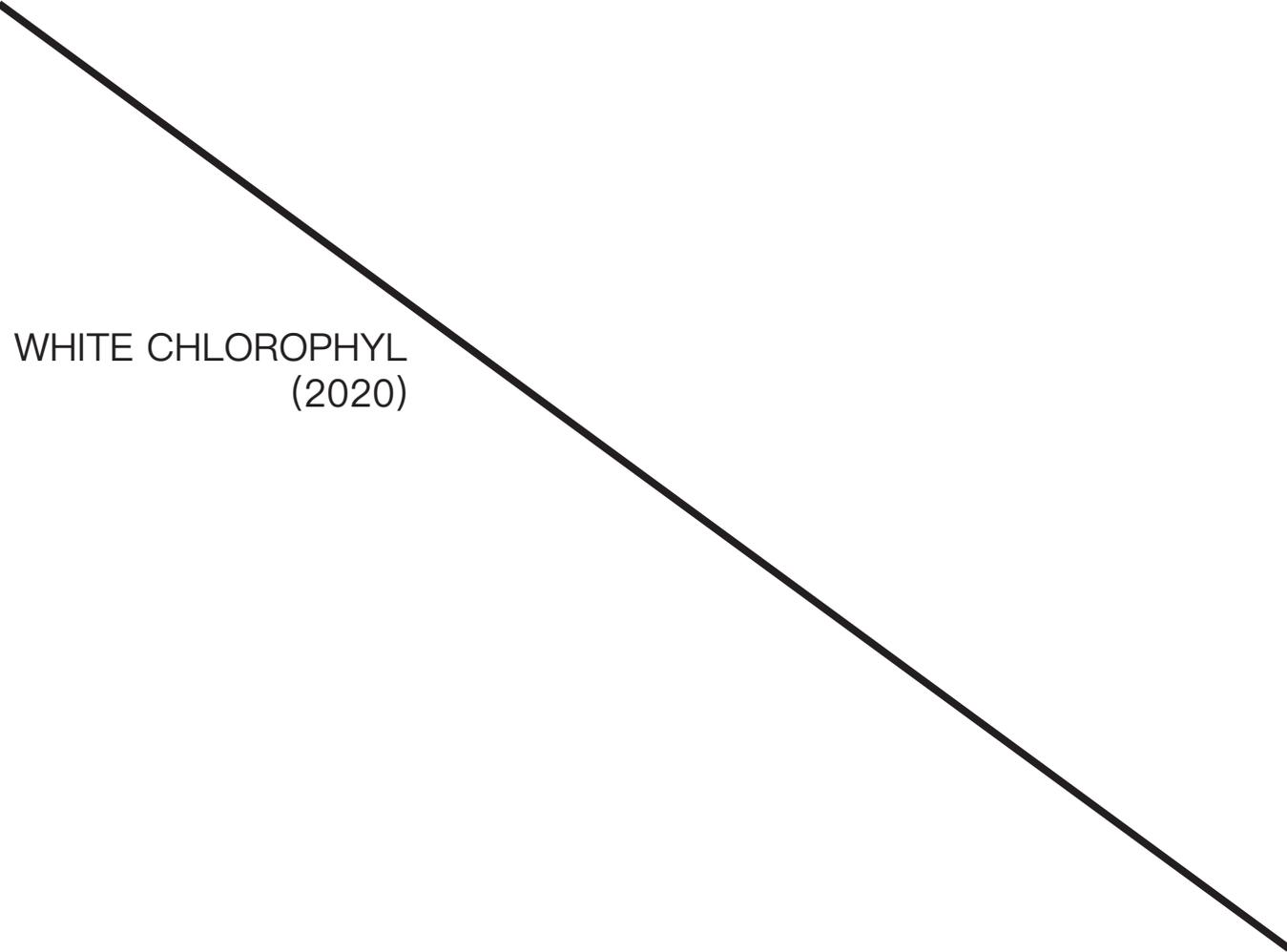
3 B&W Medium format photography + 6 colour posters / Dimensions variable

The work (notes on dissemination) comprises three images: a photograph of a plant, a poster of a partially strikethrough text, and a second poster depicting an upside down map. These pertain to a larger series initiated in December 2017, during a journey from Marseille to Portbou, on the road that German literary critic and philosopher Walter Benjamin took in September 1940, in an ultimate attempt to escape fascism and put an end to seven years of exile. The series explores the idiosyncrasy of weeds and plants as resilient organisms that become a metaphor for the development and dissemination of ideas. Like ideas, weeds and plants resist and challenge mechanisms of control and regulation: they pollinate, spread, replicate, contaminate — unstoppable.

Along the road from Marseille to Portbou, weeds and plants were collected, then photographed and combined with a variety of images in order to form assemblages that conflate past and present, confronting a linear perspective on history. This first triptych is articulated around the rosemary, an aromatic herb that is believed to have properties to improve memory. It invites us into an exercise of remembering that implies digging into the buried, excavating the unnoticed and the silenced, and therefore reinvigorating or redeeming the past.



NOTES ON DISSEMINATION (2018) – Black & White Photography – Visual Research



WHITE CHLOROPHYL
(2020)



WHITE CHLOROPHYLL (2020) – Infra-Red Digital Photography



WHITE CHLOROPHYLL (2020)
Color - chart Flattened





White Chlorophyll (2020) – Infra-Red Digital Photography



BRASSICACEAE
Sisymbrium loeselii
Small Tumbleweed Mustard / Spiesraket

location: Duivendrecht, Noord Holland, A10 Ringweg Oost,
Molenskade
52°20'17.6"N 4°56'51.6"E

habitat: Anthropogenic: roadsides, fields, valleys, disturbed ground,
wasteland, badland; from sea level to 1200 meters.

specimen: 1 repl. @IDM: specimen displays root / stem / leaf / inflo-
rescence young flower. Hermaphrodite, opportunistic weed.
Foreign invasive plant disseminated throughout transport
networks. Now widely naturalised in Northern Europe.
The plant likes to form phytocenoses (plant communities)
around roadsides, ports, railways, airports and abandoned
industrial complexes. This plant is allelopathic, it produc-
es chemicals that inhibit the germination of seeds of other
species, including arbuscular mycorrhizal fungus species.

collection: Alejandro Ramirez, belonging to "White Chlorophyll"

date: 2020 - April 26

¡VENCEREMOS!!!

WHITE CHLOROPHYLL (2020)
Stencil – Graffiti

WHITE CHLOROPHYLL (2020)
Poster of herbarium 400 copies.



WHITE CHLOROPHYLL (2020)

MIX-MEDIA & PHOTOGRAPHIC INSTALLATION
Prints, posters, mixed media collage and graffiti

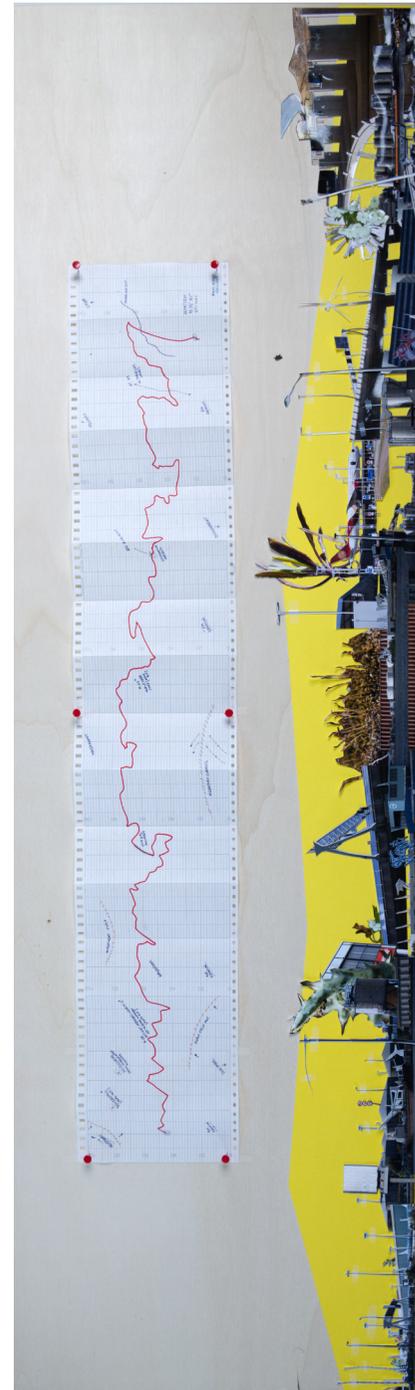
Collaboration between species takes many forms. The project entitled 'White Chlorophyll' speculates on the symbiotic relationship between weeds and architecture and comes to life in the act of mapping. In this case: exploring and mapping the barren spaces around the city of Amsterdam.

The wastelands are devoid of human presence, yet they abound with human traces. They are domesticated and wild, urban and rural, global and local. They are also a playground where the ancestral entanglement of weeds and humans is on full display. I chose to map *Sisymbrium loeselii*, a weed related to the mustard family with no particular utility or commercial value.

The domestication of cereals is directly related to our relationship with weeds. Weeds thrive in disturbed lands, such as those in and on the outskirts of cities or along roadsides. They are the red cross of the plant world, healing soil that would otherwise be lost to erosion. Weeds also have medicinal and nutritional properties that are usually overlooked, as well as symbolic value. The term "weed" is an arbitrary category determined by the changing taste of our "food webs".

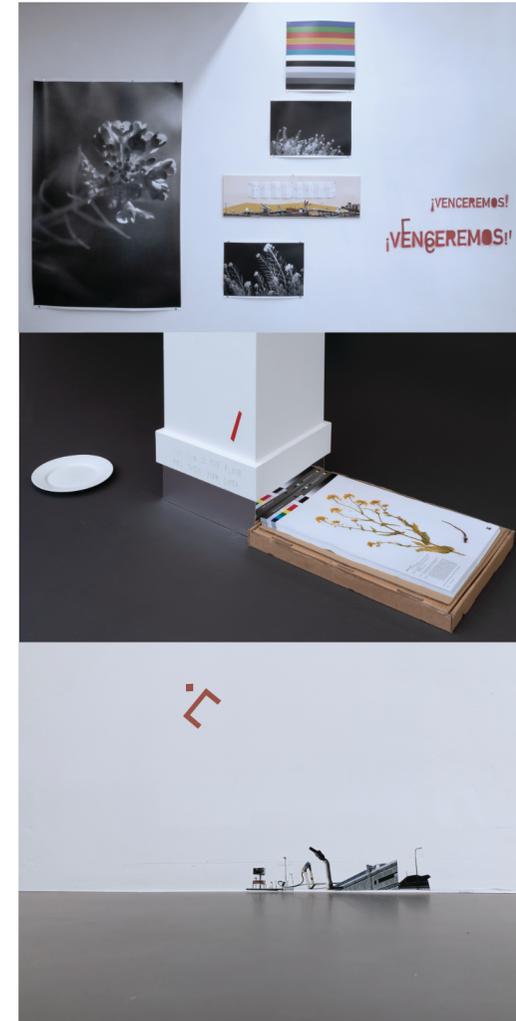
Chlorophyll turns white when photographed in the infrared range of the light spectrum. Infrared (IR) satellite imagery is used to map and study crops and forests over time.

#Landscape #Weeds #Architecture #Symbiosis #Herbarium #Mapping #Taxonomy

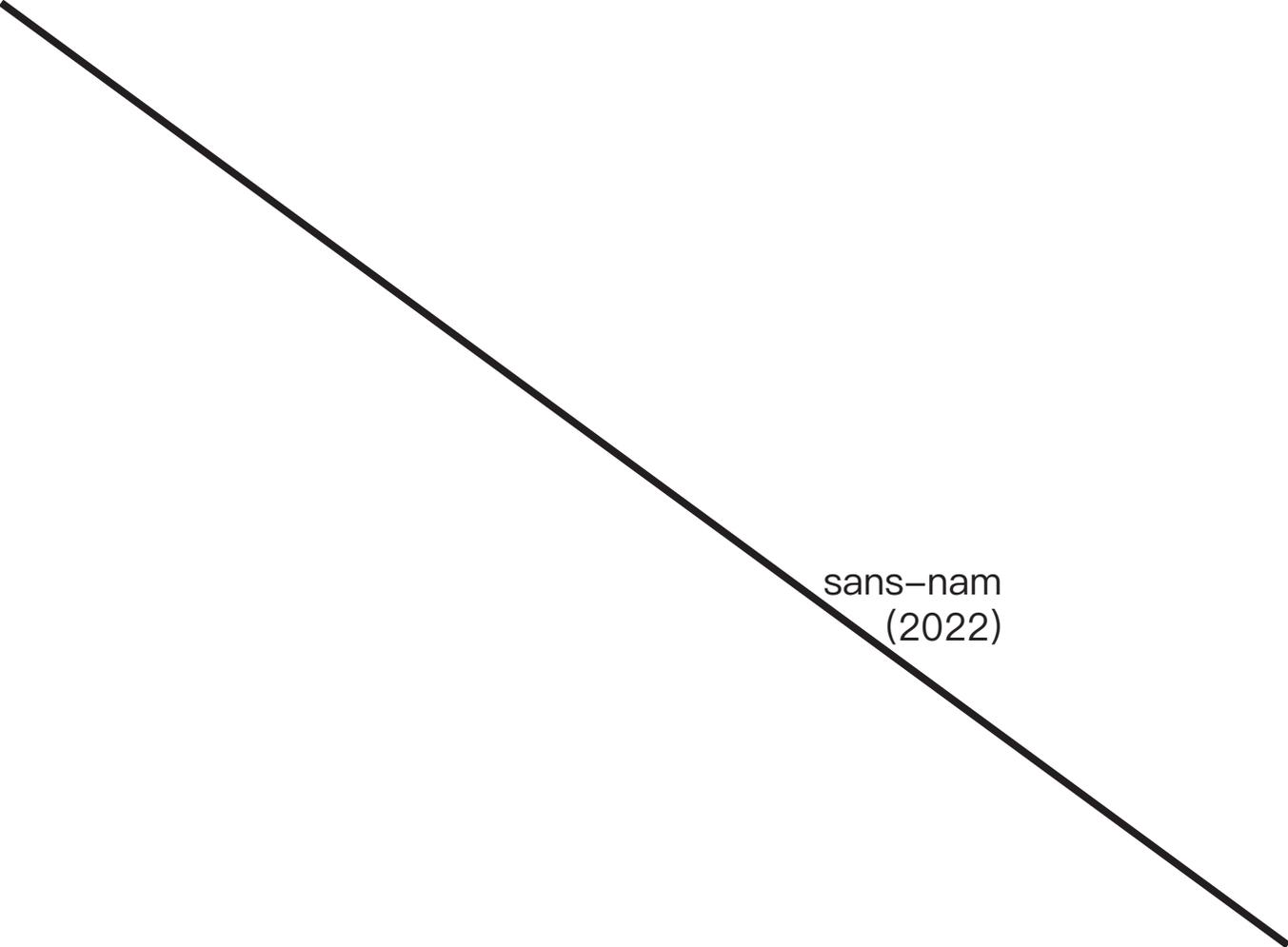


WHITE CHLOROPHYLL (2020)
Map installed on wood

Multi-species collaboration



WHITE CHLOROPHYLL (2020)
Installation vie at Rozenstraat: A rose is a rose.



sans-nam
(2022)



sans-nam (2022)

HD VIDEO, 40:00 min

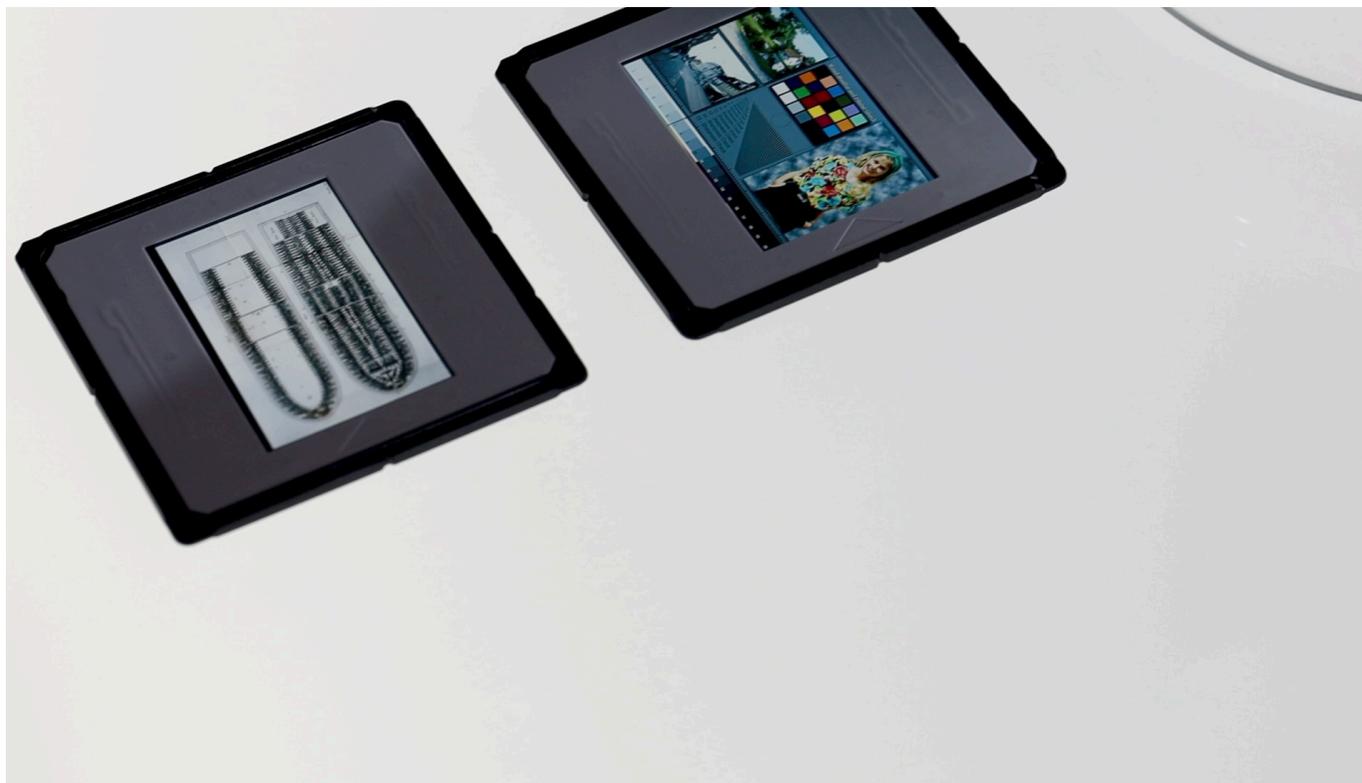
Built upon diverse sources –history & stories– sans-nam is a film essay around tin. An expert, seemingly obsessed with the metal, guides us through a series of implausible plots that are nonetheless based on facts.

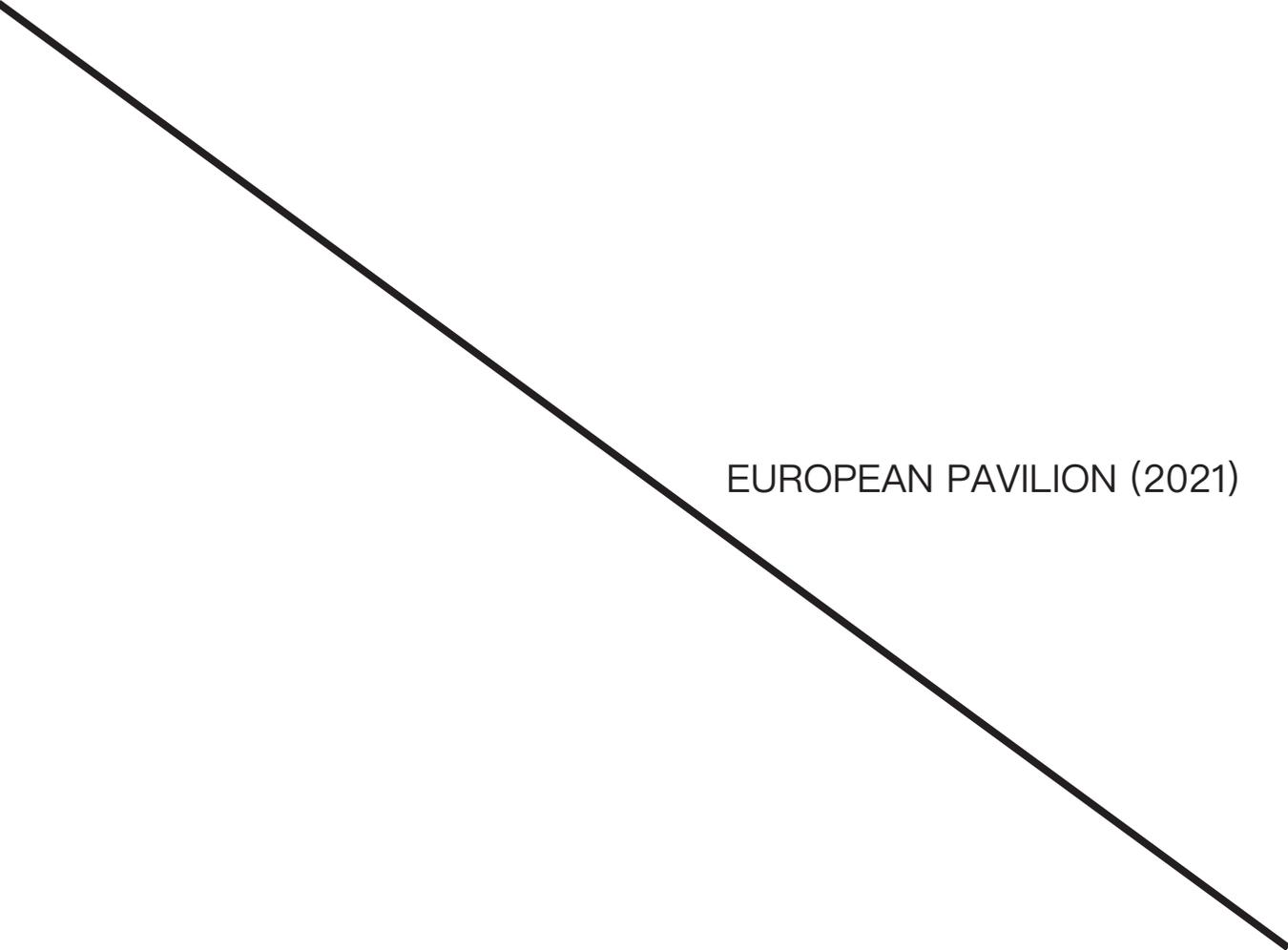
For instance, the development of agriculture coupled with the evolution of the steam engine enabled the production of tin cans filled with soup; one storyline. Or, did the rise of a Bolivian industrialist have influenced the construction of the Guggenheim in Abu Dhabi? All these scenarios question the idea of linear causality and invite us instead to weave narratives across time and geographies; another storyline.

The film uses a light table as its main stage. Images and objects, illuminated by a warm, subdued light are presented and manipulated by a narrator whose hands alone appear on the screen. As the narrative progresses, the various plots overlap. Arranged and re-arranged, they gradually reveal the symbiotic relationship between humans and minerals – while at the same time, accounts of colonial affairs connects across histories.

sans-nam is without a name, with no name, nameless. sans-nam is a film made by TIN, that relates to TIN and is surrounded by TIN, but ultimately it is not about TIN.

[Watch trailer](#)





EUROPEAN PAVILION (2021)



EUROPEAN PAVILION PODCAST (2021) AUDIO DOCUMENTARY. PODCAST.

Produced by: E.C.F. European Cultural Foundation
The Podcast is a member of Europod @bullemedia

Conceive by:

Lore Gablier in collaboration with Alejandro Ramírez
Sound design: Alejandro Ramírez
Original music: Gagi Petrovic

With:

Silvia Bencivelli, Rodrigo Bueno Lacy, Carolyn Christov-Bakar-giev, Rana Dasgupta, Lena Dobrowolska & Teo Ormond-Skeaping, Tim Flannery, Tristan Garcia, Lara García Díaz, Tobias Holle, Zamzam Ibrahim, Jóci Marton, Eglė Rindzevičiūtė, Timothy Snyder and Benedikt Stoll.

7 episodes, more than 120 minutes and 15 guests.

This audio documentary series is produced as part of [The European Pavilion](#): an initiative launched by the European Cultural Foundation in 2020 in order to confront the way people, institutions, and media feel about Europe. Personalities from the arts and culture as well as from the humanities and activism, are invited to discuss the future of Europe and the role that [The European Pavilion](#) can play in stimulating imaginaries beyond the national.

The series is set in different spaces: in an airport terminal to discuss post-national imaginaries and citizenship; in a park to address the tension between being present and being represented; in the European forest to explore the relationship between public space and nature; in the often invisible world of infrastructure to reflect on Europe's image. Throughout the series, montages of news snippets weave in the political tensions and phenomena shaping these topics. In the final episode of the podcast, media excerpts accompany a discussion on the history of the European project 71 years after the Schuman Declaration, which cemented the European Coal and Steel Community — the origin of today's European Union.

A border-less space, a place for plotting: to imagine the Europe of the future.

- Episode 1** – Post National Imaginaries. At the Airport (p1 & p2).
- Episode 2** – Presence & Representation. In the Park
- Episode 3** – Public Space & Ecology. At the Forest.
- Episode 4** – Building Europe. The world of Infra-Structure.
- Episode 5** – From Coal & Steel to a just transition.

LISTEN ON [APPLE](#), [SPOTIFY](#) or [SOUND-CLOUD](#).

