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The Rooster and the Lemon

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The Rooster & the Lemon

And you go on talking... "lemons like roosters, roosters like lemons."



Remember the moment the lemon is all used up, squeezed of its juice, expired, left as an architecture in the absence of its own substance? Upon its expiration, the lemon becomes a home in the making: a forest path for ants, a factory for extracting the last beads of nectar. The lemon turns through bereavement and becomes.

Remember now, that afternoon you and I visited that beach, the one outside Havana where we stumbled upon that large rooster, sacrificed. The weight of its body wet with sand. The head in absence of the body, a palette of purples and reds, evoking Nietzsche's fearlessness: that ripe pull of beauty on the precipice of death. It's crested head wandering in search of a body with the push and pull of the inward coming tide.

These are spent pairings, *this* rooster and *this* lemon.

The single image is a lie.
The sour taste on the tongue.
The morning wakeup call.
Ants as communities.
Ants as competitors.
The male prowess defined
by her submission.
The shop boy inhaling lemons,
scent upon scent.
The weight of death.
Architectural demise
as evidence of the living.
Pale feet wet with the waves.
The worn feather on the back of the neck.
Taxonomy denied.
Image split open.
The single image is a lie.



Photographs by Luis Mario Guerra; text by Connie Michele Morey

CONNIE MICHELE MOREY's practice explores the permeable genres of installation, sculpture, contemporary craft, and critical-creative writing. She received her BFA (Visual Arts) from the University of Lethbridge in 1995, a M.Ed. (Art Education) in 2007 and is currently a PhD Candidate at the University of Victoria, on the west coast of Canada, where she teaches studio courses. Connie's focus is on issues related to ecology, gender and human-animal relations and this has led her to collaborate with artists and writers from different corners of the globe through artist projects, presentations and exhibitions.

LUIS MARIO GUERRA is an artist working in the genres of photography, assemblage and installation. He was born in Holguin, Cuba in 1968, has a BA in Art History and is currently pursuing a M.Ed. (Art Education) at the University of Victoria, in Canada where he exhibits and maintains a studio as an active member of the artists' collective at Gallery 1580. His past work has included curatorial work in Canada and Cuba, writing for publications, exhibition and performance.