

Alejandra's Art Work

ARTIST'S STATEMENT

by Alejandra Bolles

A Note About My Life

I was born in 1938 from a Mayan Indian mother and a Korean father in a place called Ticul which is a Mayan Indian town situated in the Yucatan peninsula.

My parents were very poor which was not strange to me because everybody I knew was the same. As a matter of fact I thought that we were well off because we had a taco stand at the railroad station nearby. There were two trains coming in everyday, one at seven in the morning and the other at four in the afternoon. The taco stand business was very hard because everything had to be ready for the arrival of the trains, and because the train only stayed at the station for twenty minutes, therefore you had to try to sell everything in this period of time. Most of the time there was a lot of food left over which I thought was great because then we could eat as much as we wanted.

The preparation of the food for the taco stand took all day. Most of the work had to be done by me and my older brother because we were the oldest. My mother was not strong enough to help because she was always pregnant. She had a new baby every other year until we got to be eleven children not counting the miscarriages.

There was a person in my life that helped in the shaping of my personality and beliefs. This was my Mayan Indian grandmother. Grandmother was a very down-to-earth woman. She helped me against my mother's rage when I burnt the beans or when the chores were not done when my mother wanted them to be done.

There are two languages spoken in Yucatan, Spanish and Mayan. Grandmother spoke only Mayan whereas my mother would speak to us in Spanish. Therefore I grew up speaking both languages.

Grandmother taught me how to cook in a very primitive way with almost no utensils. We improvised for things that we didn't have. For example we used banana leaves for plates, flat limestone rocks to grind spices or sticks for stirring the food.

Grandmother never let the fire die off. She would bury the fattest ember in the ashes and miraculously the next morning uncovered it and start the fire all over again.

Because there was so much to do and so many babies to take care I only got to second grade which I failed because of so many absences. Then a Gringo from California married me and brought me to New Hampshire. I thought that I was going to loose my mind. There was nothing to do. All I had to do was to touch a button and the chores were done. Well, David the Gringo is very smart. He did not want an hysterical wife so he sent me to college and now I hold a Bachelor of Fine Arts degree.

Presently because the machines are still here to do my chores I continue taking art classes and go sailing with David on the weekends.

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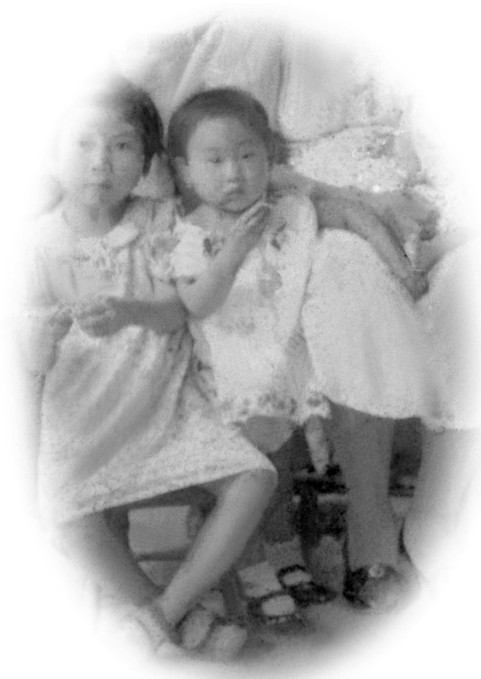
Alejandra Kim Bolles

Artist, Writer, Head Chef

February 26, 1938 – September 22, 2011

Alejandra was born in the Mayan city of Ticul, Yucatan and died in the Yale-New Haven Hospital. She was the second child of 10 children and the oldest girl. Because of this all of the household chores fell upon her once she was old enough to lift the babies, which were produced every other year, onto her hip and carry them about. She was a good and sensitive girl and a keen observer. Her upbringing was divided between three worlds: the Mayan of her maternal Grandmother, the Spanish speaking Mexican tradesmen of the downtown area with whom her parents frequently conversed, and the Korean which was her father's heritage and to some degree that of her mother's as well. Her full maiden name is Alejandra Kim Yu, but around the house she was called Ana Maria or Alejandra. Her Korean name is Su Choyin, meaning Aurora. The only photograph of Alejandra when she was young was taken as a group photo with her mother, four of her mother's children and some

children of her mother's sister Tia Lola. Alejandra was about 6 or 7 years old when the photo was taken, because her mother is holding Wilber, a small infant at the time the photo was taken. Wilber is the third child after Alejandra. Perhaps significantly, only Alejandra is dressed in the native Mayan huipil whereas the rest of the children are dressed in the Spanish Mexican clothing style of the time. Alejandra, because of her closeness to her Mayan grandmother, grew up bilingual and was equally at home speaking Mayan or Spanish. It was not until she went to school that she realized that there were two languages and that she had to be careful to speak only Spanish while at school. At the time, just as in the U.S., the Mexican government was trying to eradicate native languages. There was also a smattering of Korean words mixed into her vocabulary for those items such as Korean foods for which there were not adequate Mayan or Spanish names.



The earliest photo of Alejandra

In 1964 she met David Bolles and was married to him in 1968. After her marriage she moved to Massachusetts and then a couple of years later to New Hampshire. When her three children reached school age she began to attend the University of New Hampshire and graduated in 1993 with a Bachelor of Fine Arts degree. While taking her classes she also taught Mayan cooking classes at the University and began to write her cookbook. She also worked on writing down Mayan folktales and helping her husband write a Grammar of the Yucatecan Mayan language.

Alejandra's original motive for attending UNH was to take classes in child psychology, but once she finished taking that class she realized that there was a wealth of other classes to be taken and thus began taking classes such as biology and zoology before finally starting to take classes in the Art Department.

After several years of taking a variety of art courses the teachers began to encourage her to work towards a diploma. However, they soon discovered that she did not have the requisites including not having a high school diploma. They got her in contact with the General Education Development program so for a couple of years she was simultaneously taking classes at UNH while also working towards the GED diploma.

While at UNH she took just about every type of art course available. Her favorites though were watercolors, oil paintings and etchings.

In 1999 she and her husband moved from New Hampshire to Connecticut. She wanted to continue to be part of the art scene and looked about for places to continue to take art courses. She finally found that Southern Connecticut State University had a good art department and began to take courses there. It was there that she expanded the mediums which she worked in to include ceramics, photography and computer graphics.

This book includes representative examples of the various mediums in which she worked.



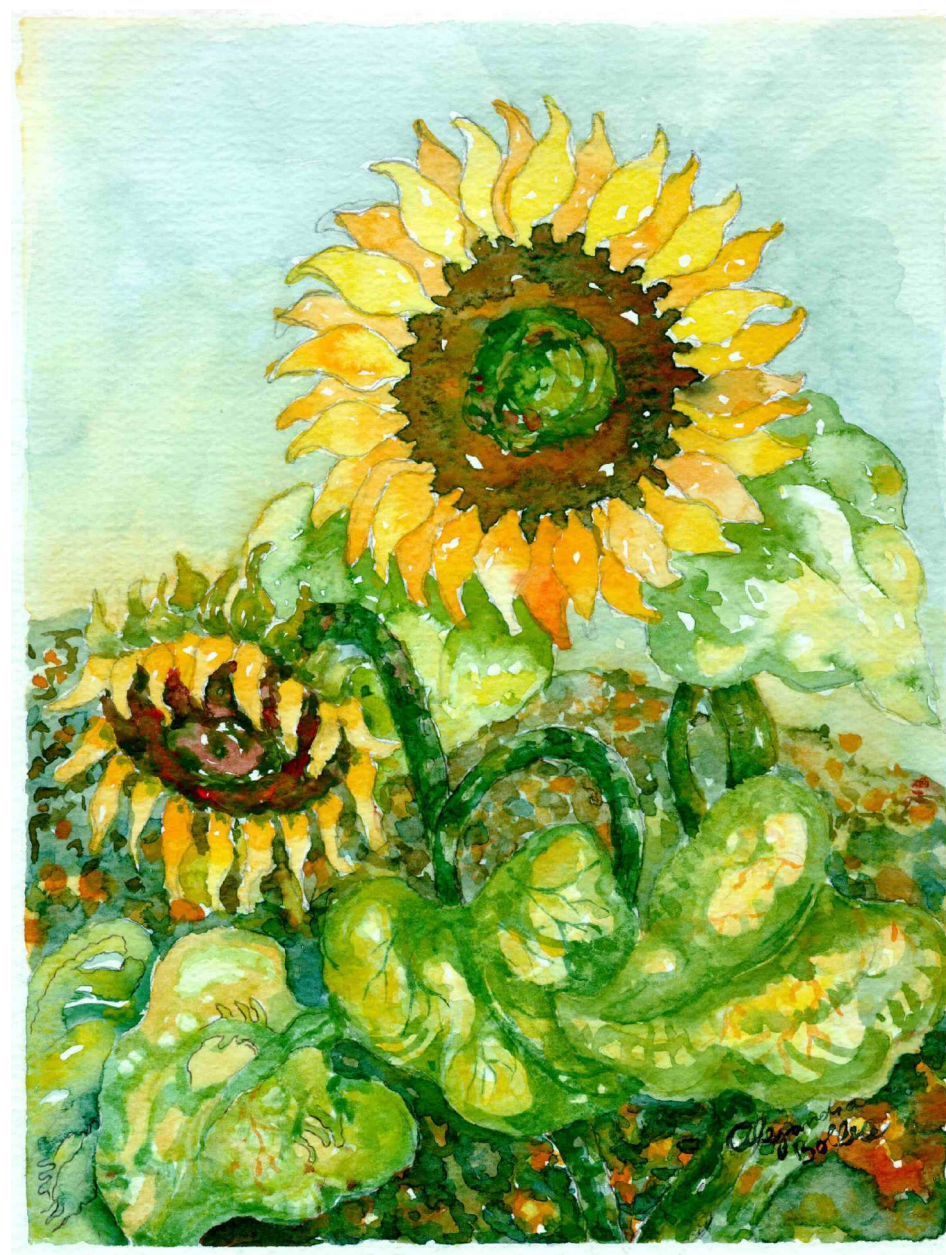
Alejandra's Business Card



Alejandra in Tlaltenco in the Fall of 1994

Watercolors







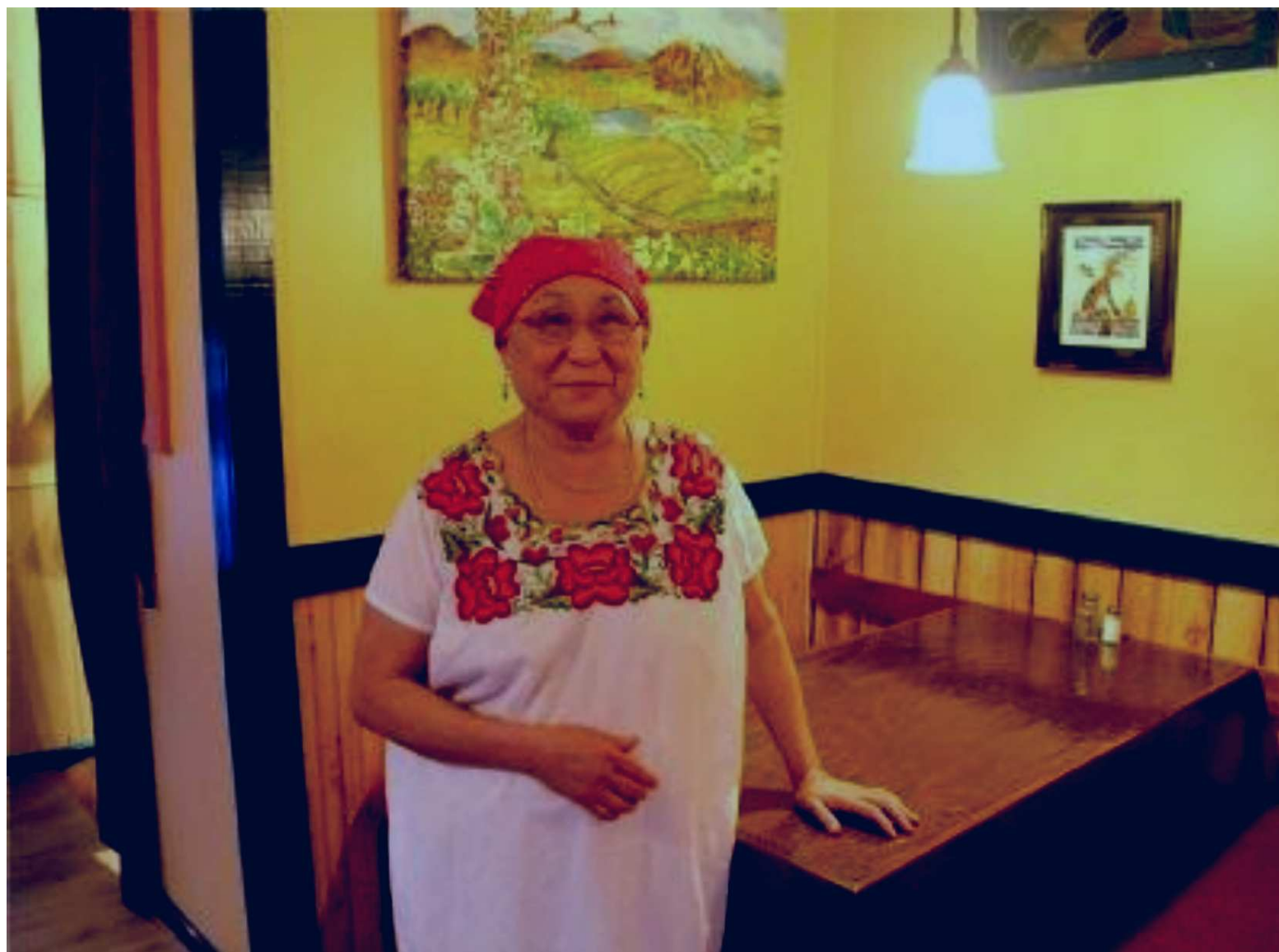




Mother and Child Squirrel
Created for the “Grammar and Anthology of the Yucatecan Mayan Language”



Rabbit and Hunter
Created for the “Grammar and Anthology of the Yucatecan Mayan Language”



Alejandra at Three Stones Restaurant



Poster art work for Three Stones Restaurant



Alejandra sketching wild sunflowers on the hills above Tlaltenco





Alexandra Bolles







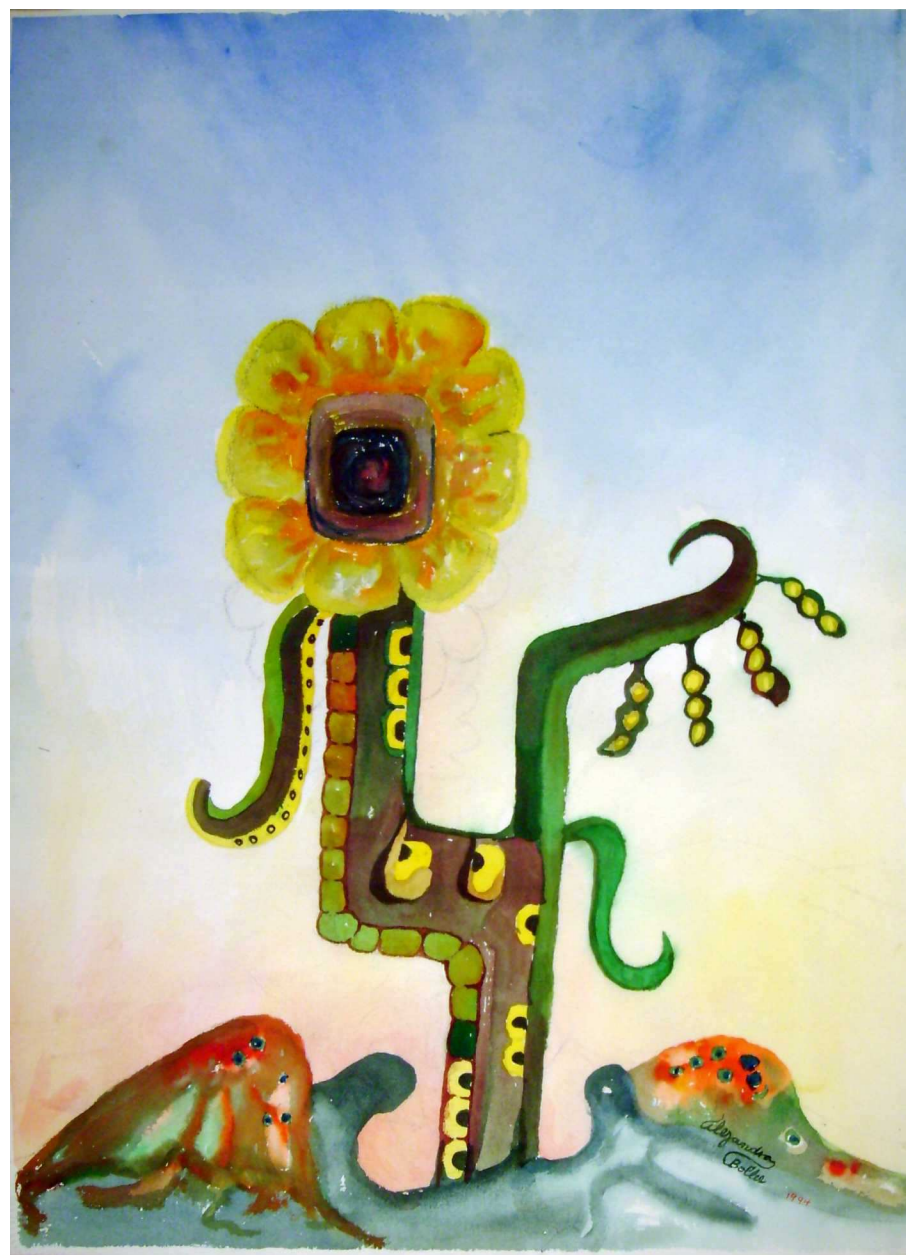


Dear Mother Bolles
Have a Water Lily
and a Merry Christmas
and a whole happy
year!

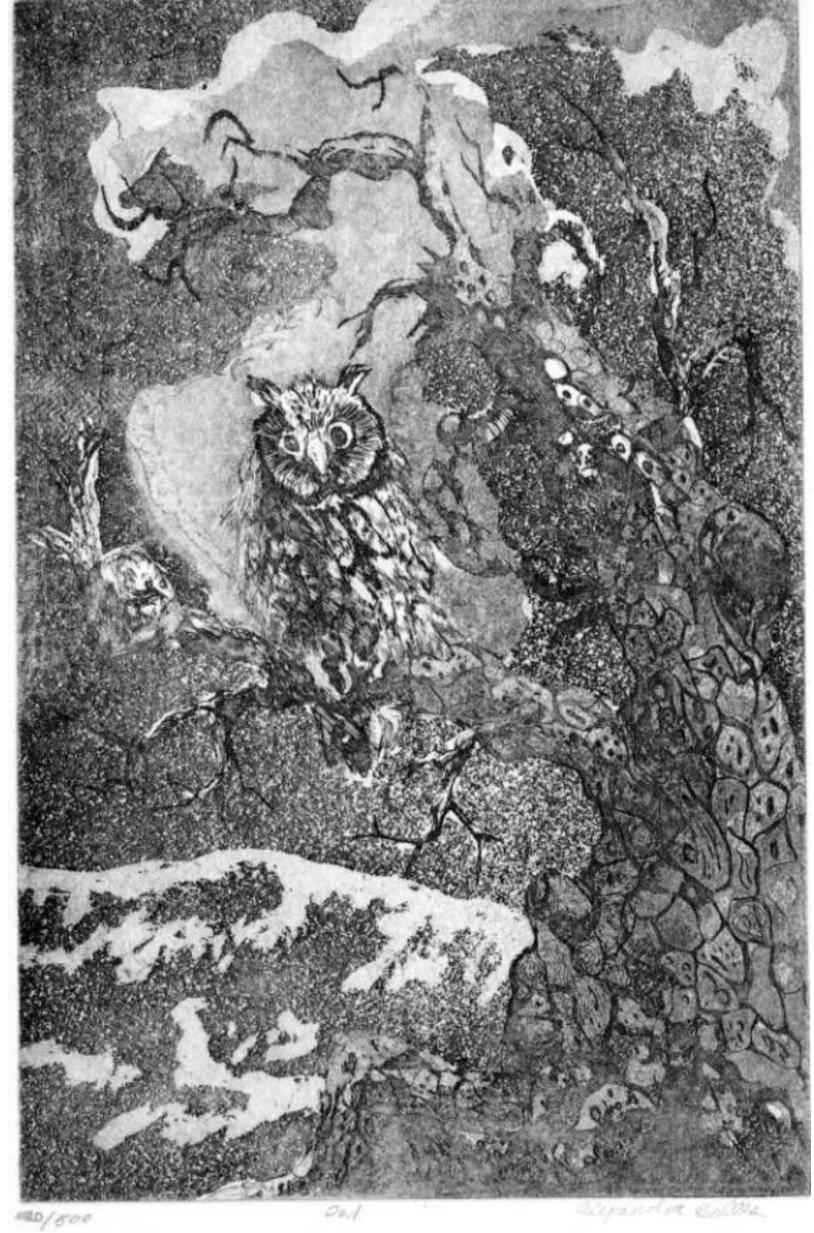
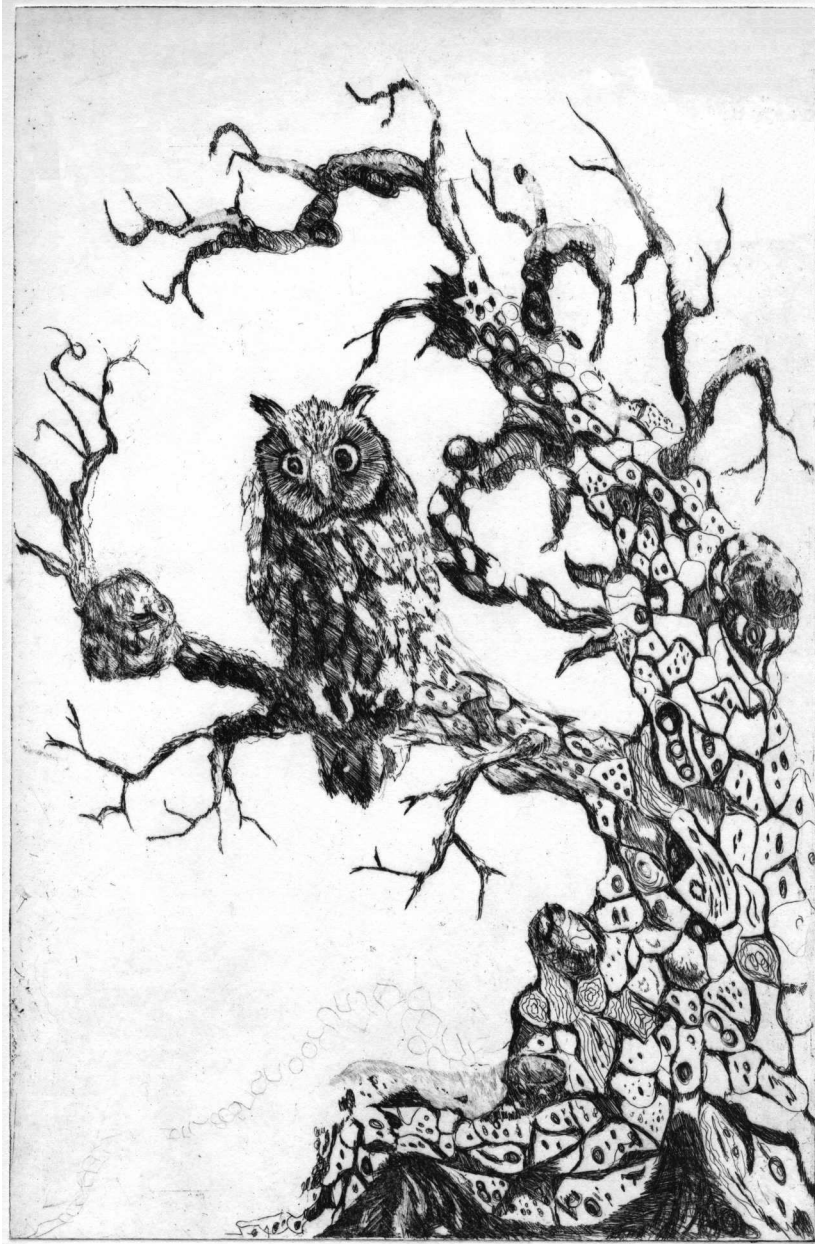
Cara Maria Alejandra Bolles







Etchings







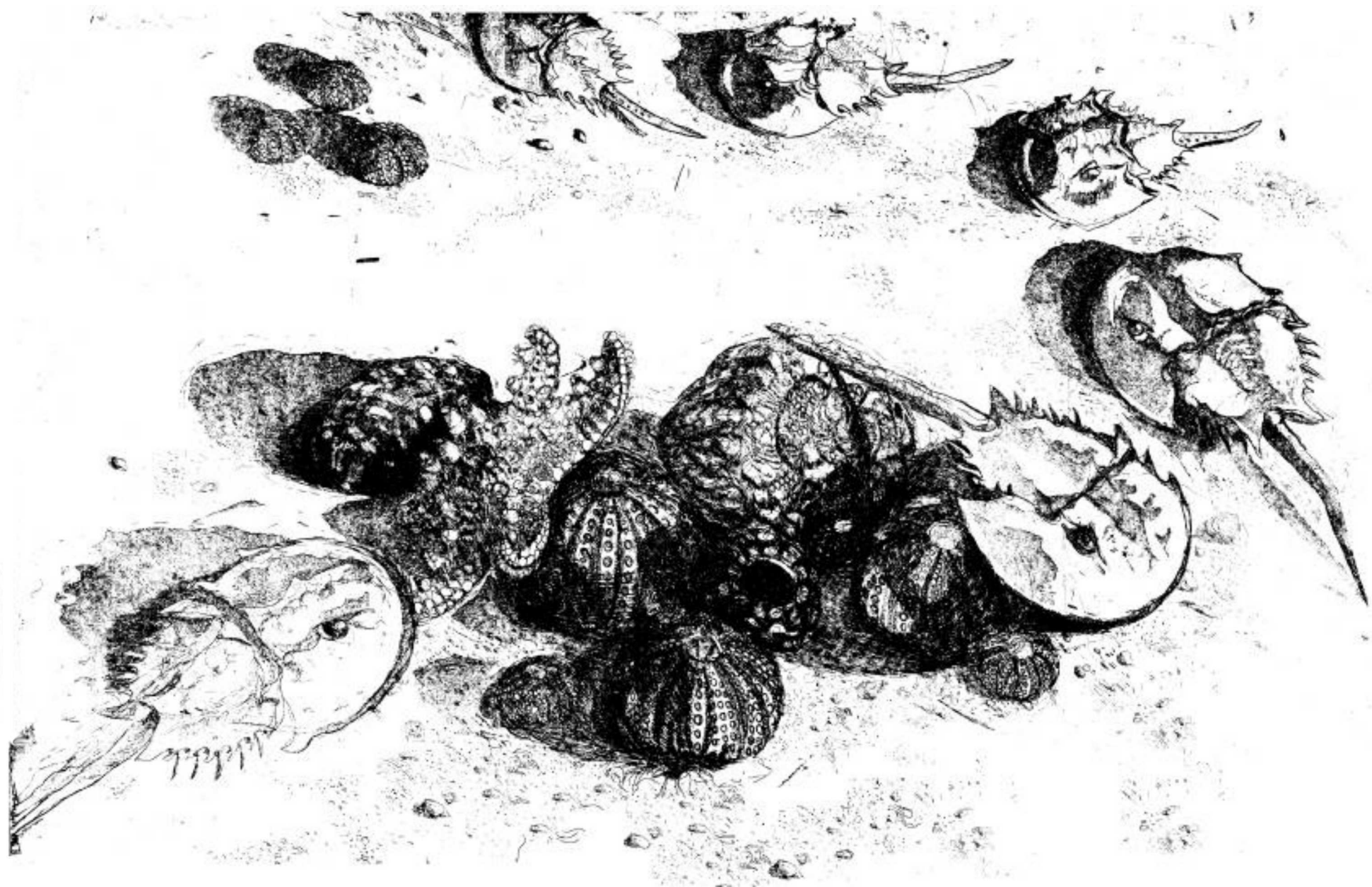
Allegretta Colles



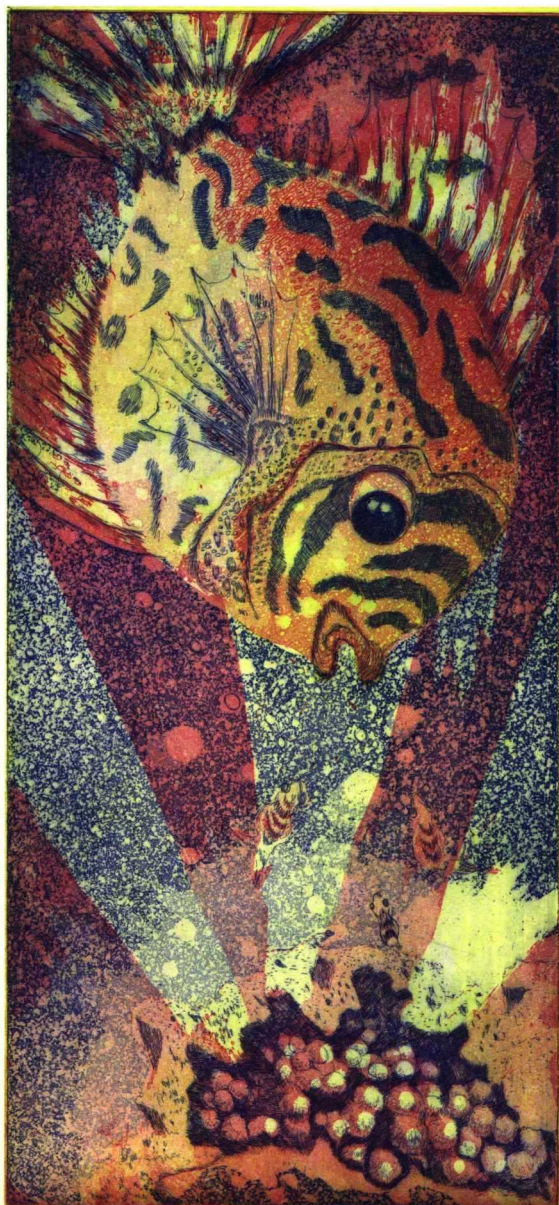
A P

Horseshoe Crabs

Alexandra Bolles





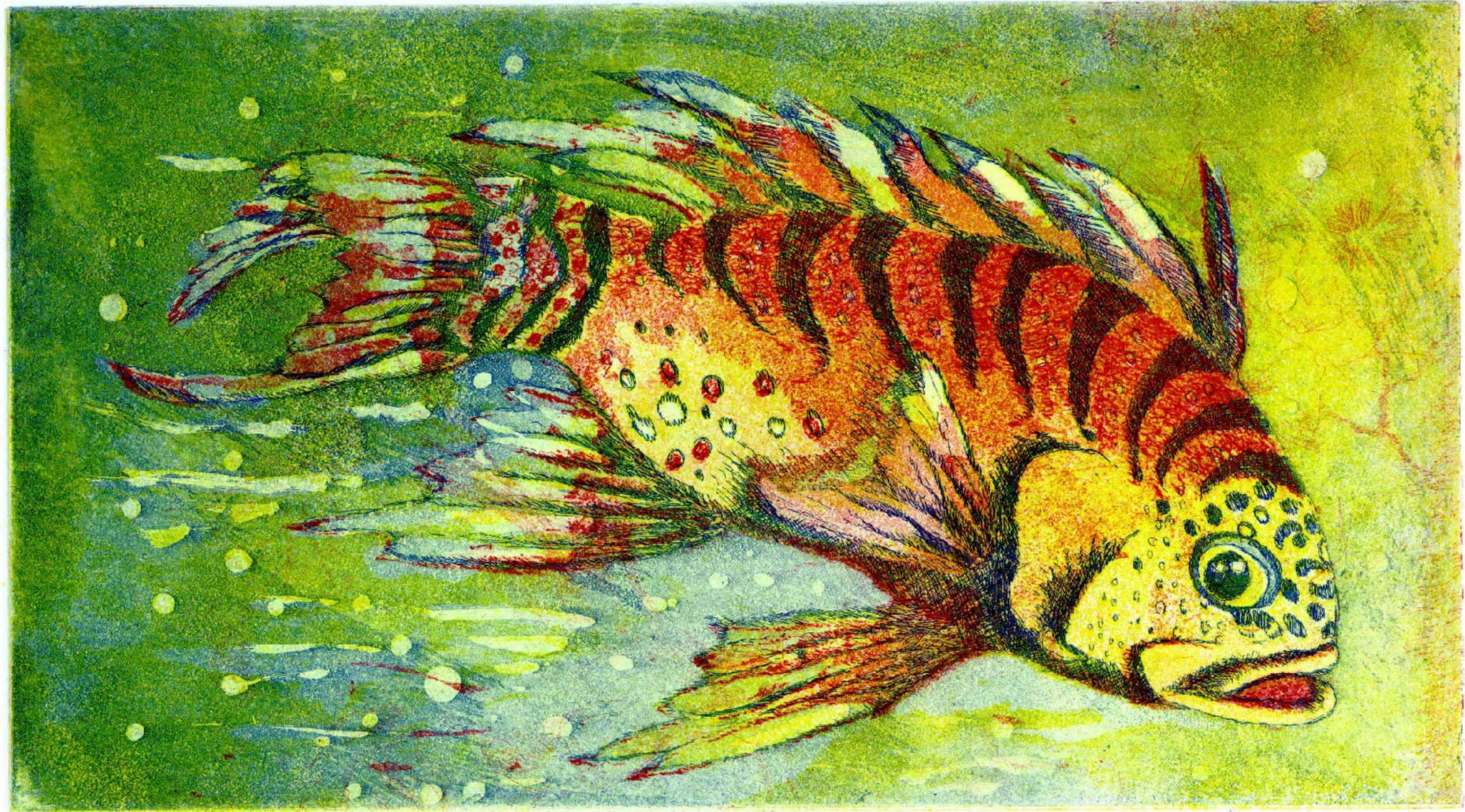


AP '93

Alexandra Colles



Alexandra Colles



AP

Tropical Fish

Alexandra Bolles





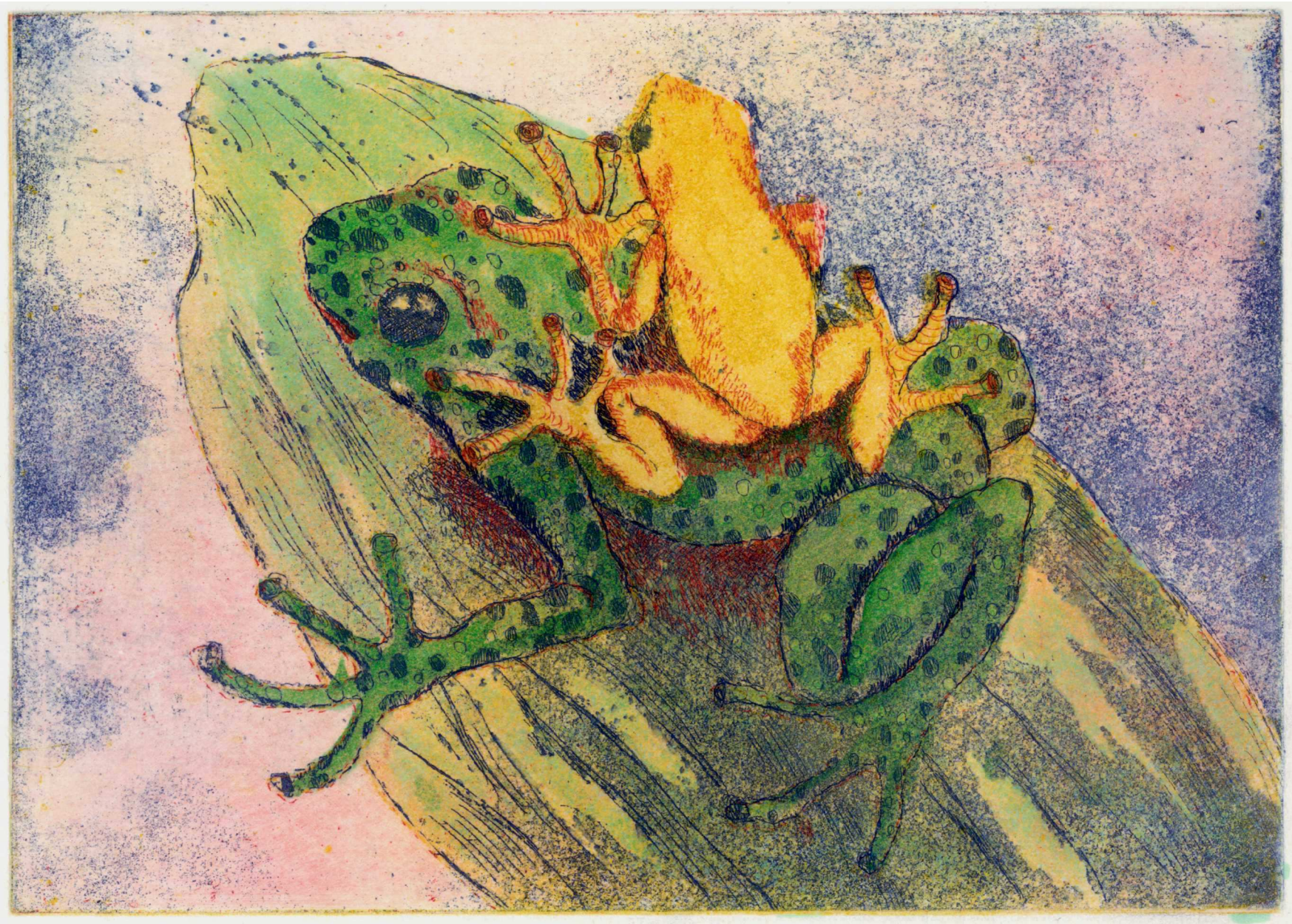
Alexandra Rolles



A.P. 93

Alexandra Collier









Alexandra Collier



Alejandra showing her etching of “Life Cycle of Sunflowers”



AP

Life Cycle

Alexandra Bollea



Alexandra Bolles



Alexandra Bolles



Alexander Collier

Silk Screen & Block Prints



A P



Sunflower Triptych



Alexandra Boller



Alexandra Bolles



Sail boat

Alexandra Bolles



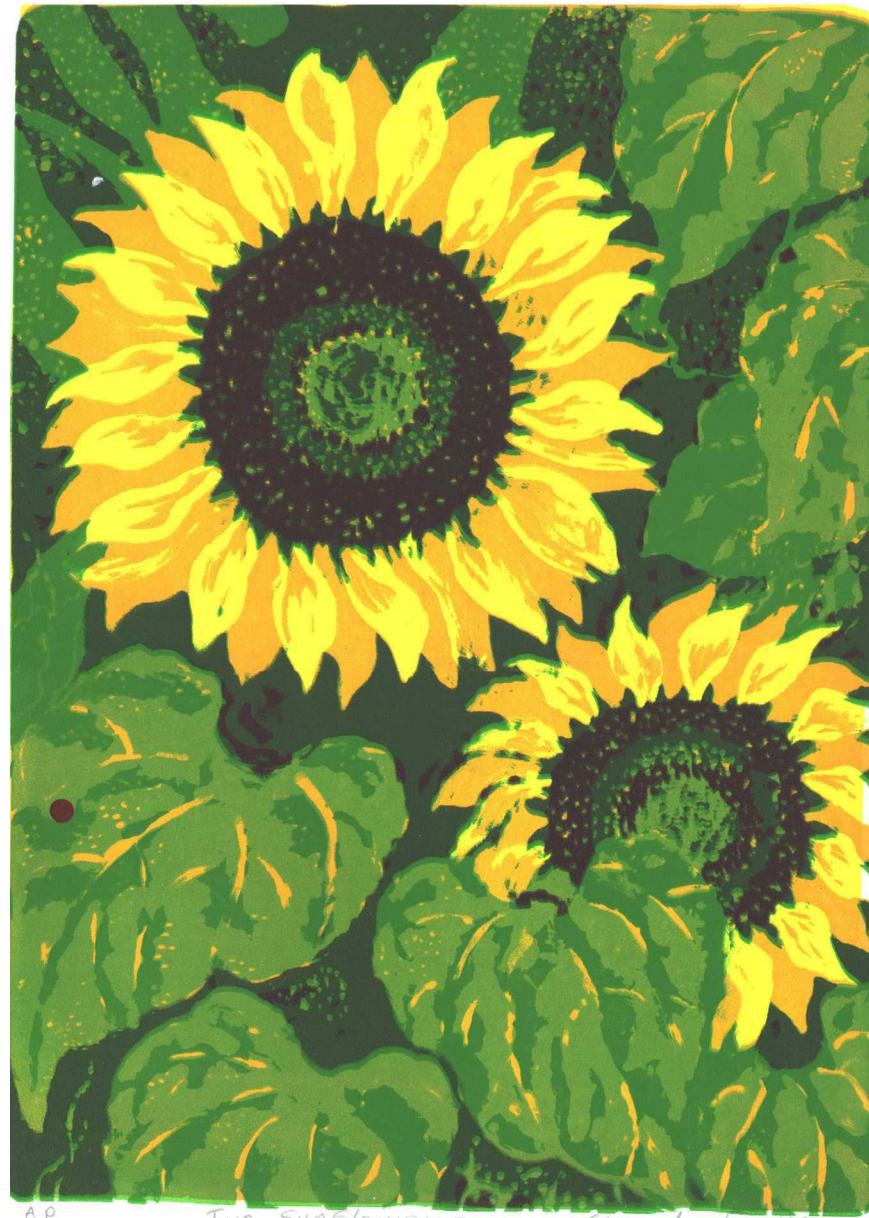
Alexandra Bolles



Orchids

1/12

Alexandra Bolles

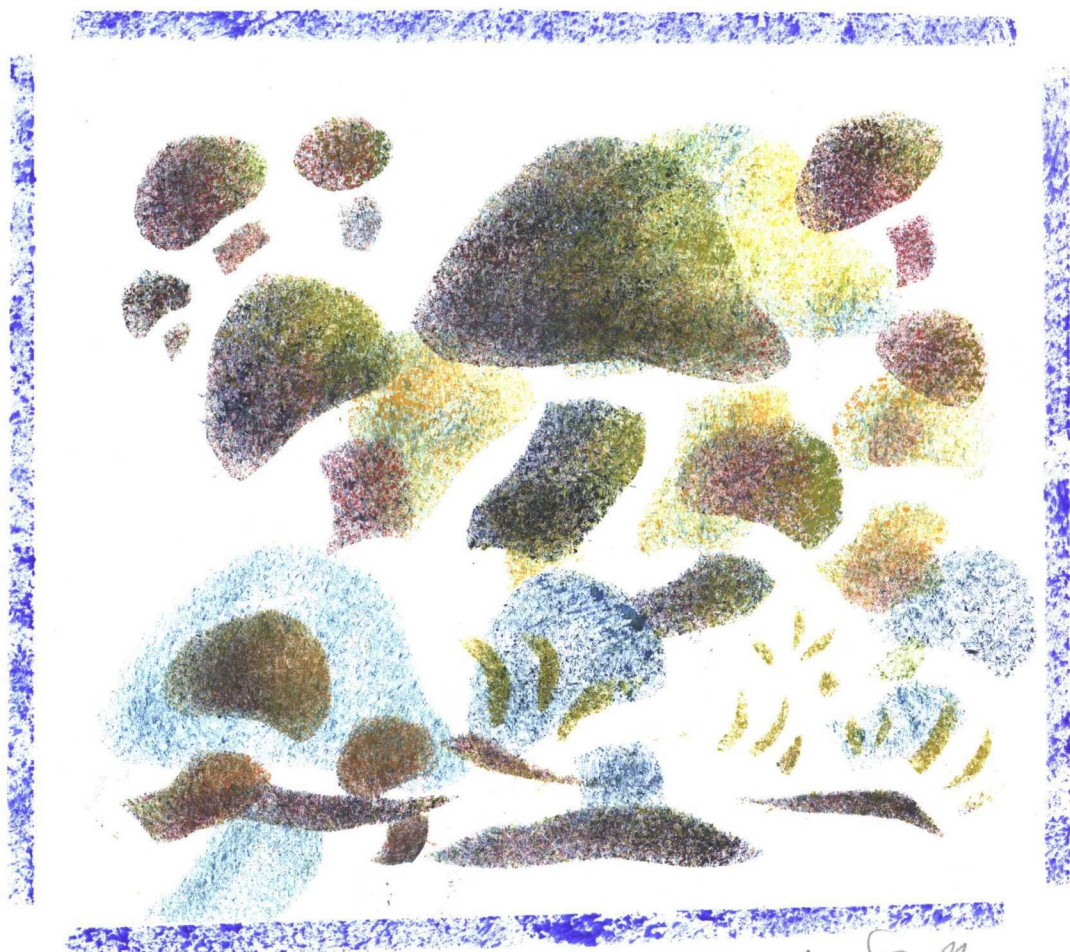


AP

Two sunflowers

Alexandra Bolles

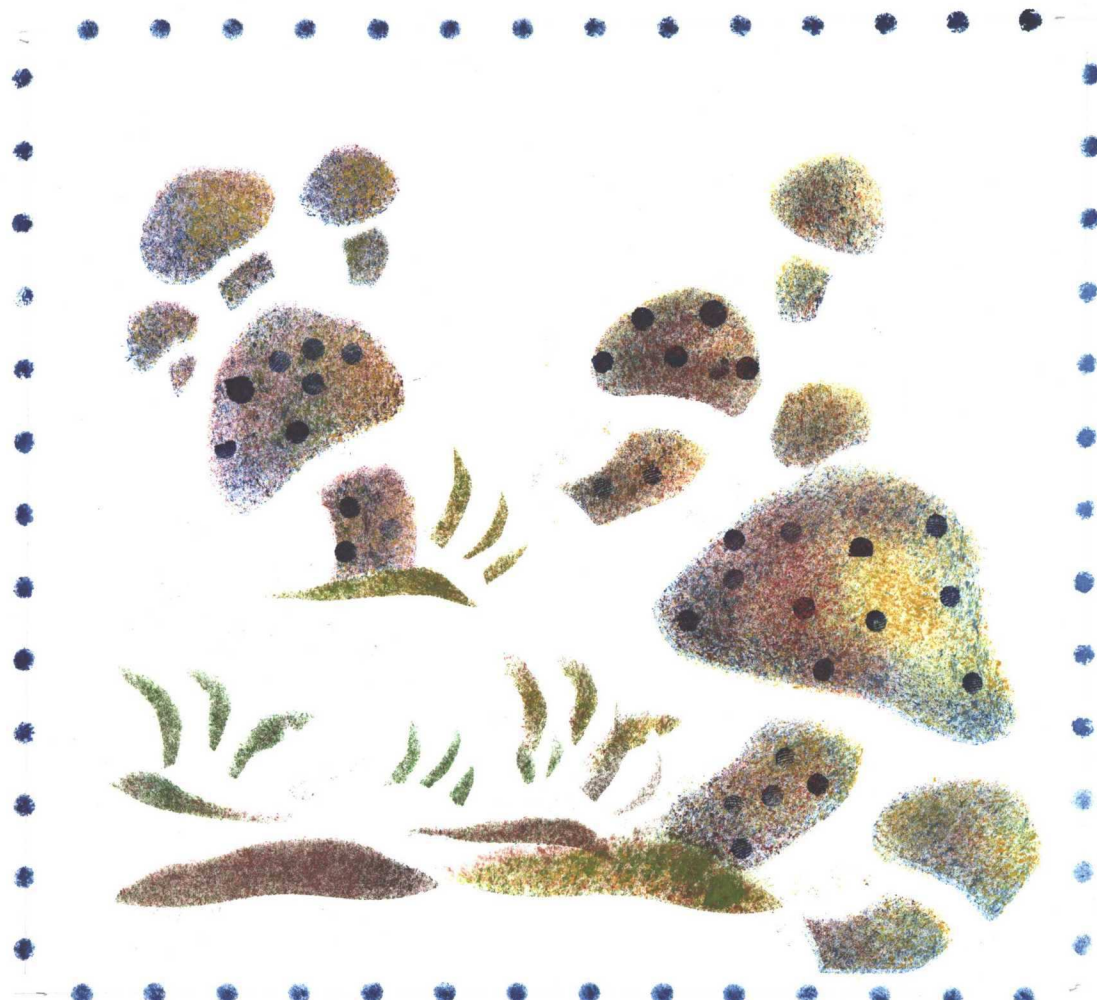




Mushrooms

3/10

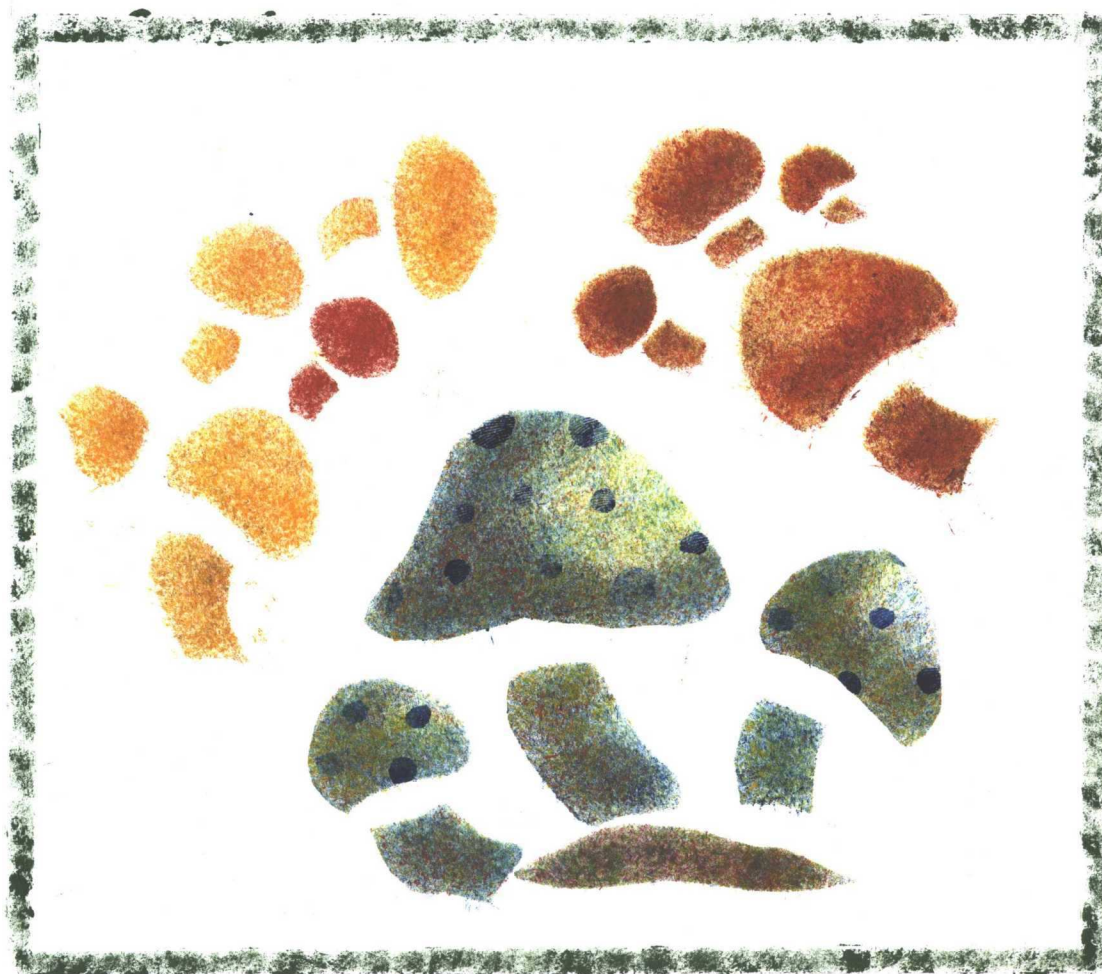
Alexandra Bolba



Mushrooms

5/10

Alexandra Bolba



Mushrooms

8/10

Alexandra Bolles



Mushrooms

9/10

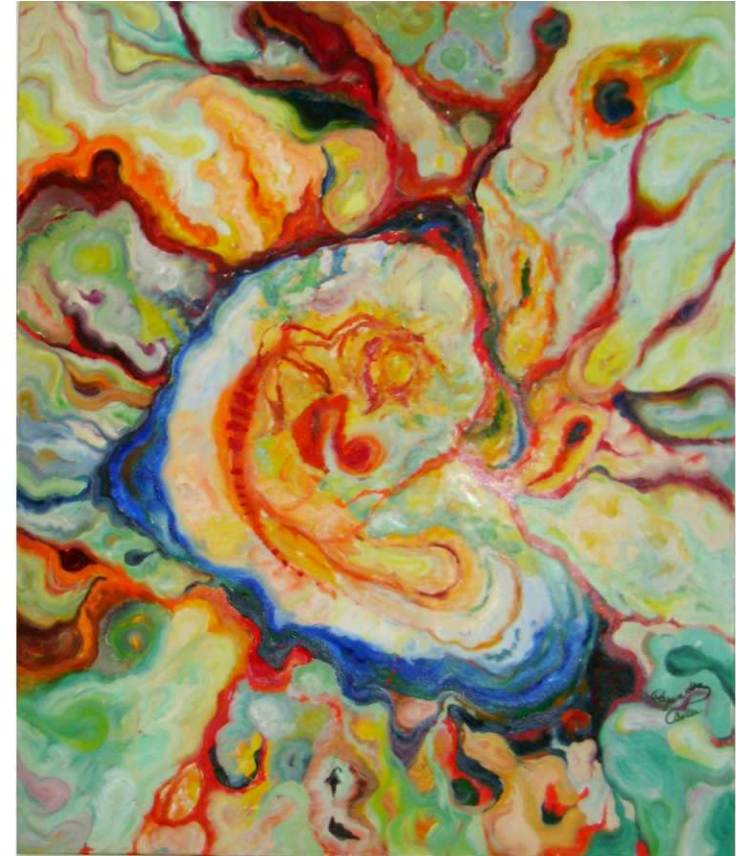
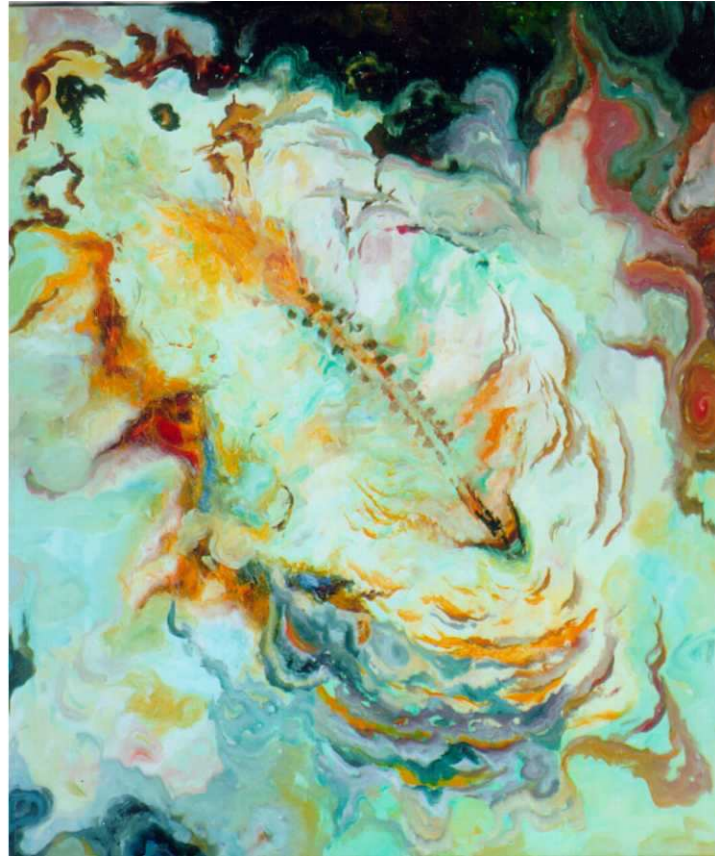
Alexandra Bolles

Pastels





Oil Paintings



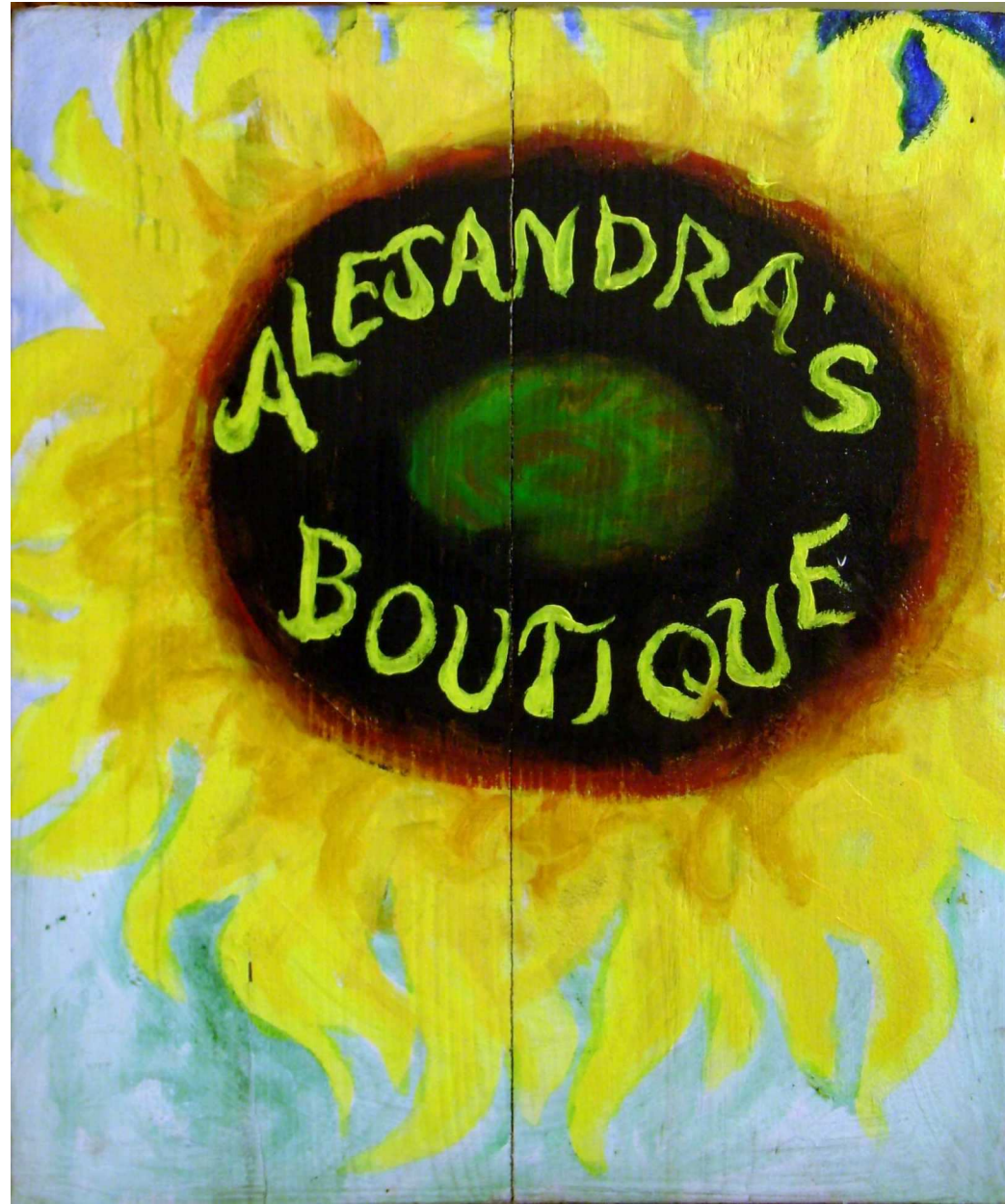
“The Development of a Duck Egg”
From sketches done in biology class



Alejandra checking out the sunflowers



Alejandra with her harvest









The Life Cycle of Sunflowers

Alejandra's Senior Thesis

Five panels: 17' long x 46" high









Alejandra with the volcano Guadalupe in the background





Alejandra on the slopes of Iztac Cihuatl (White Woman) at about 10,000 feet elevation.
The Iztac Cihuatl is behind Alejandra to the right of the picture. Her head is to the left as seen in the oil painting which follows.





Alejandra out for a sail







The Fate of the Tropical Rainforest

Five panels, each 4' wide x 6' high

Lines Drawings

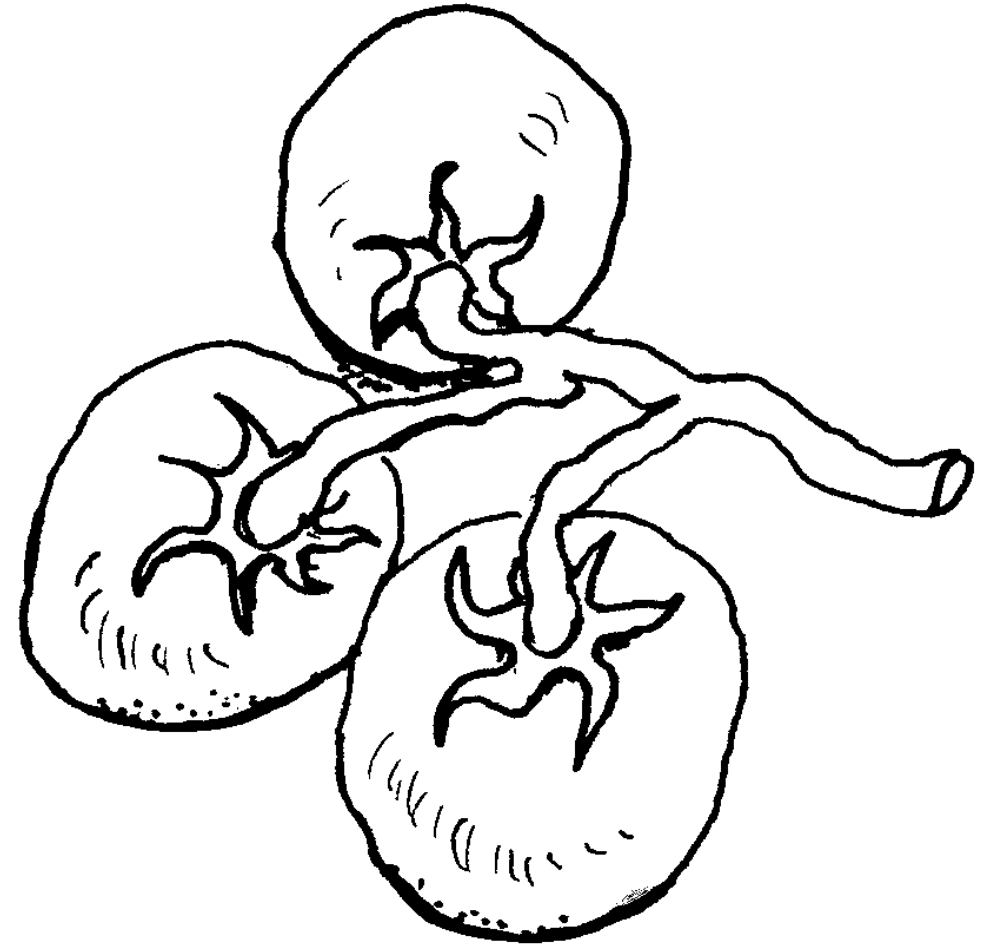
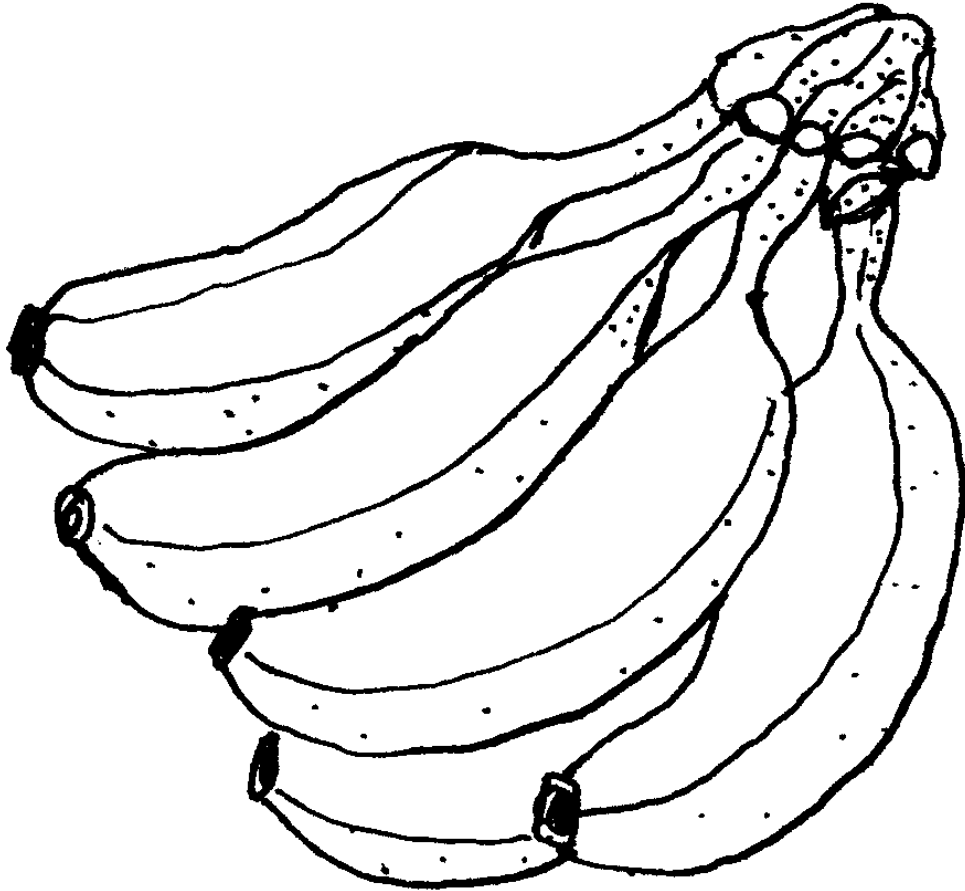


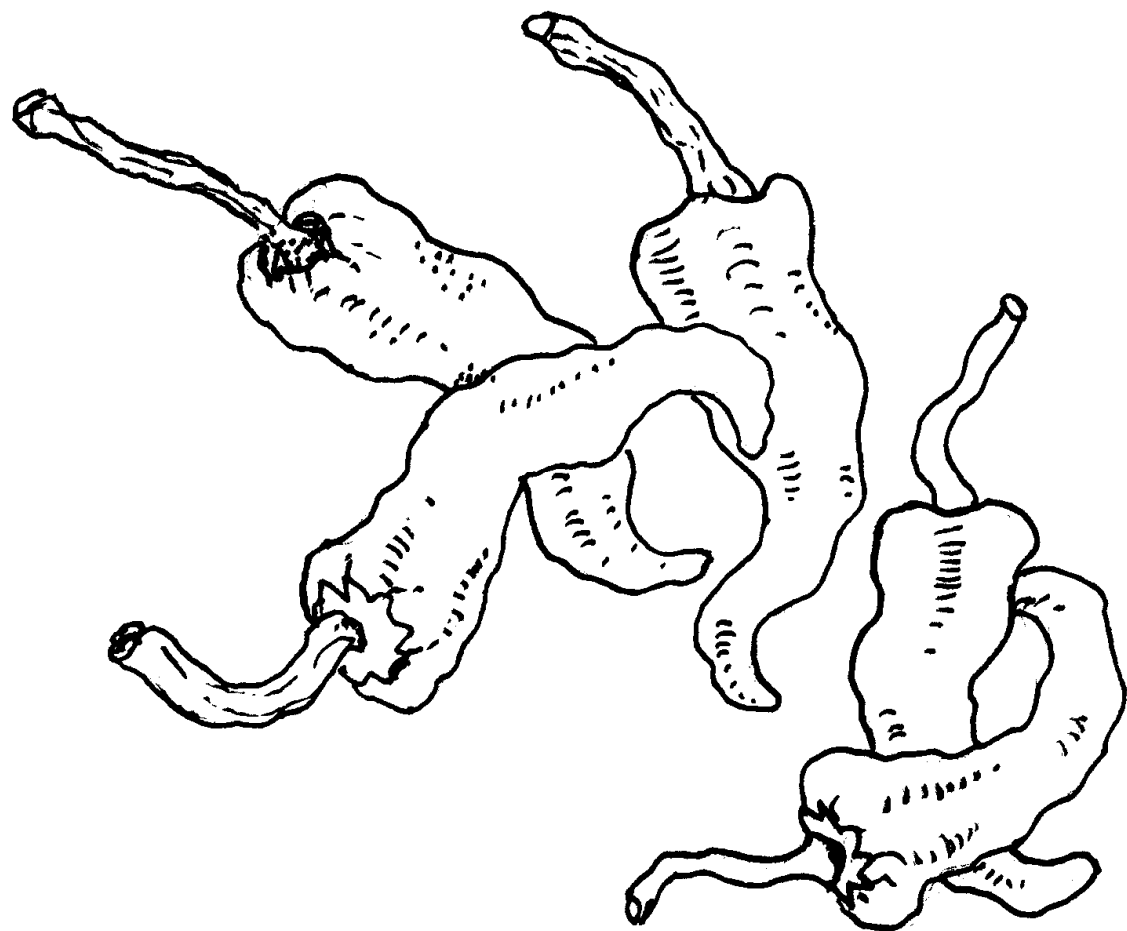
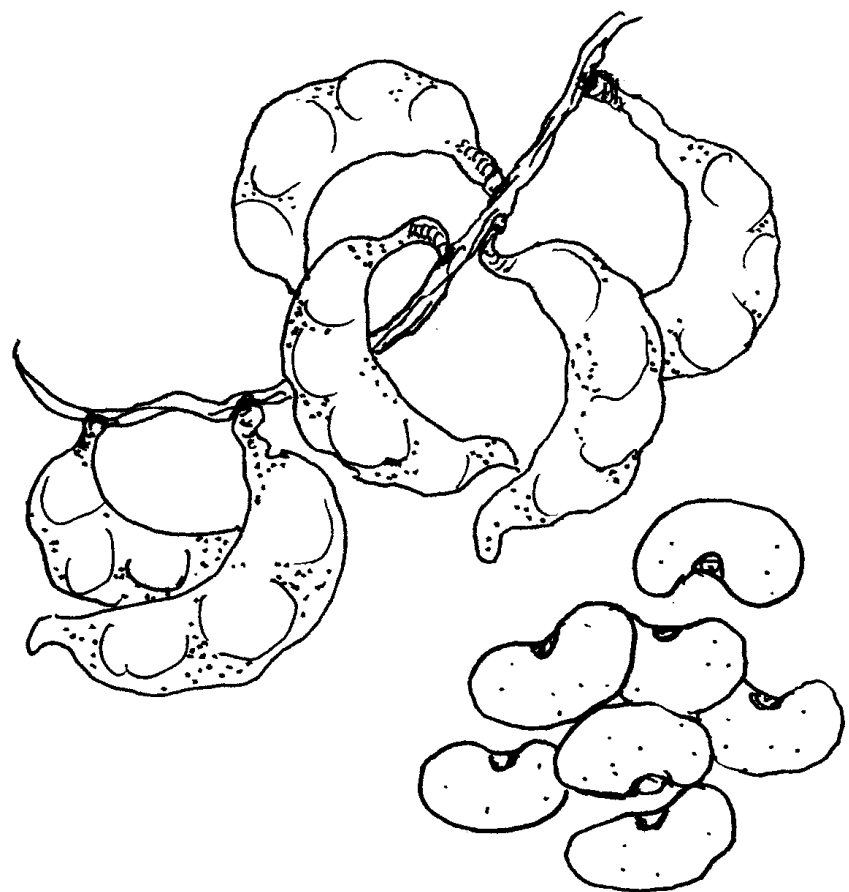
Illustration for Alejandra's business card

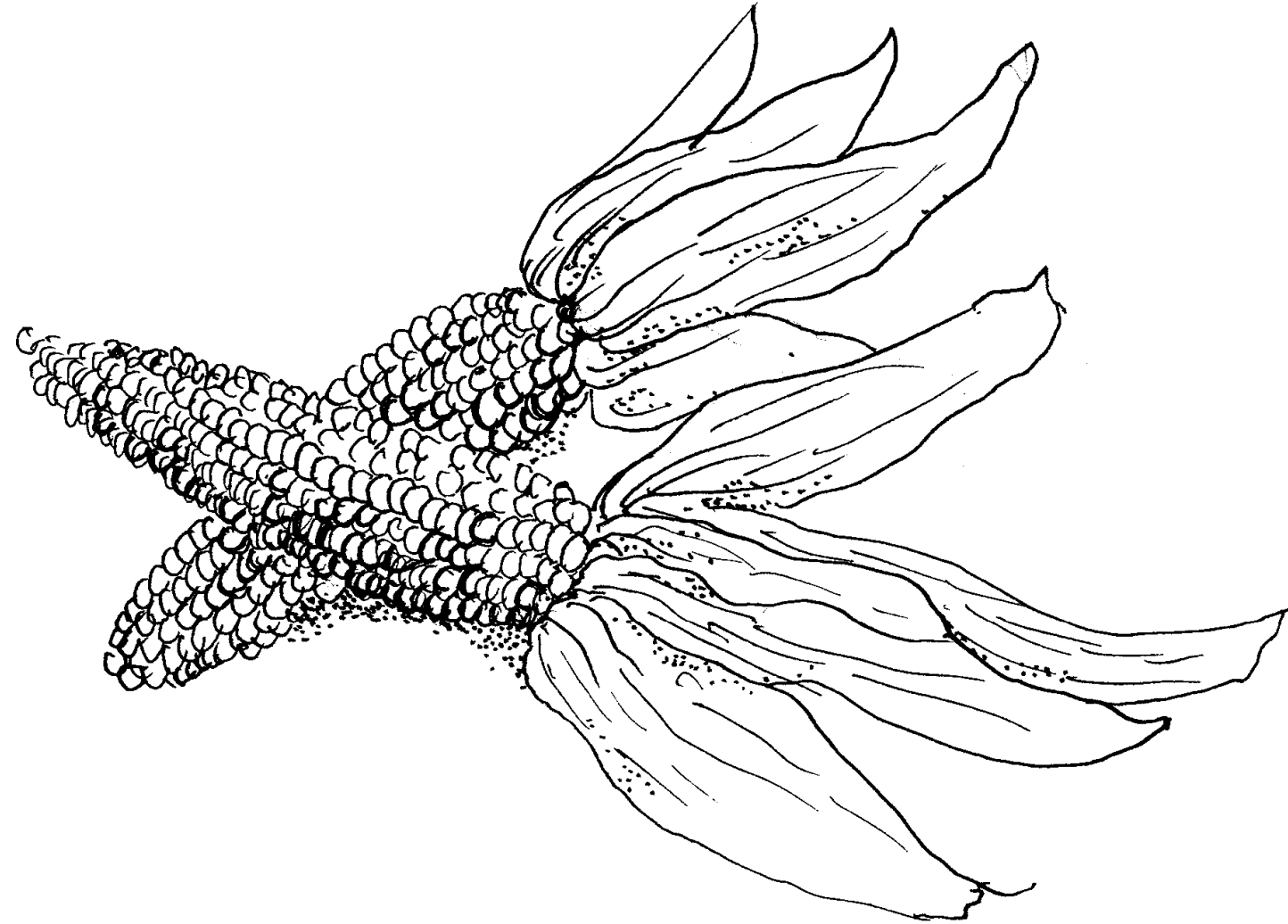


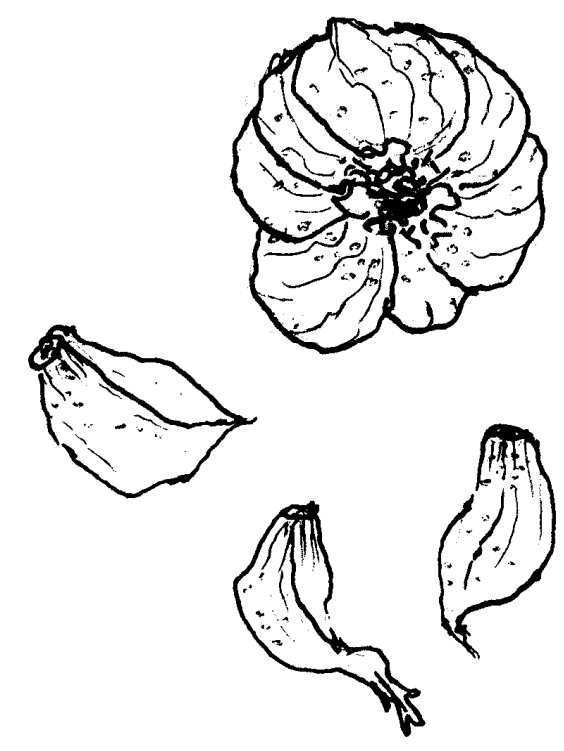
Cover illustration for the Grammar and Alejandra's Cookbook

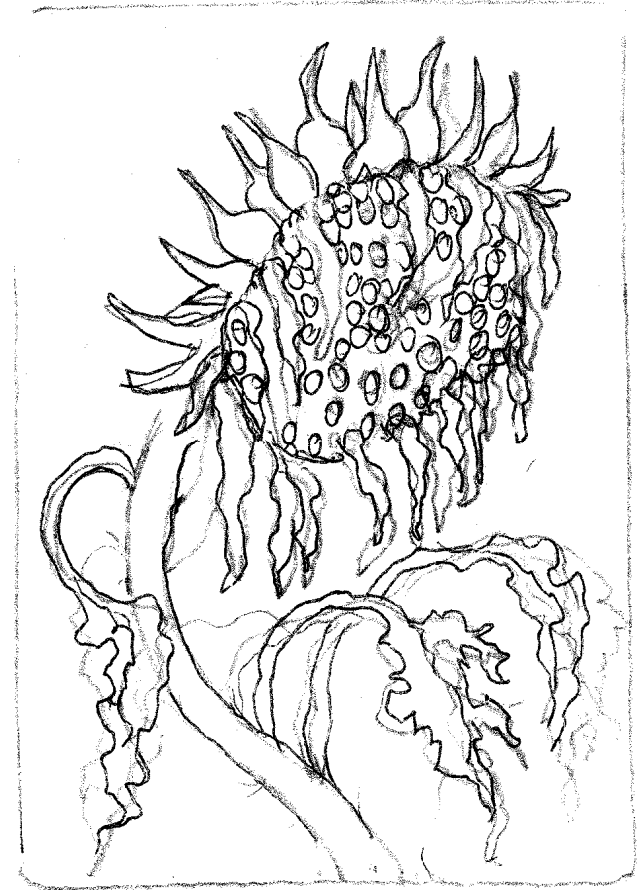
Drawings for Alejandra's Cookbook







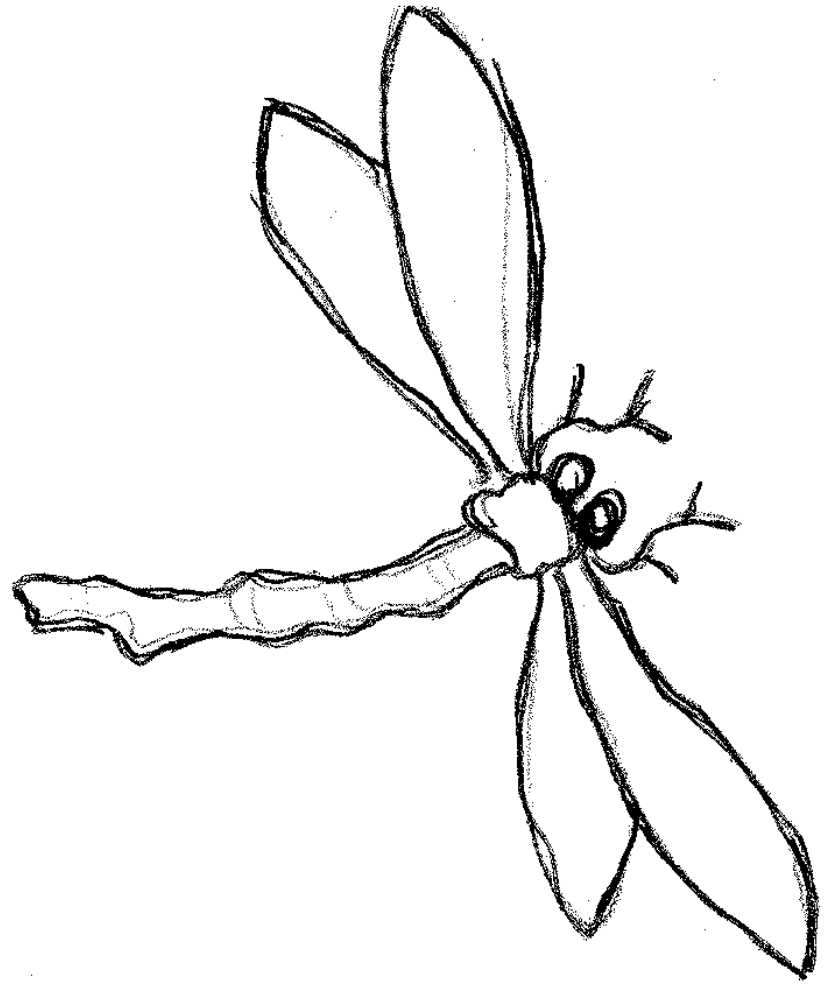
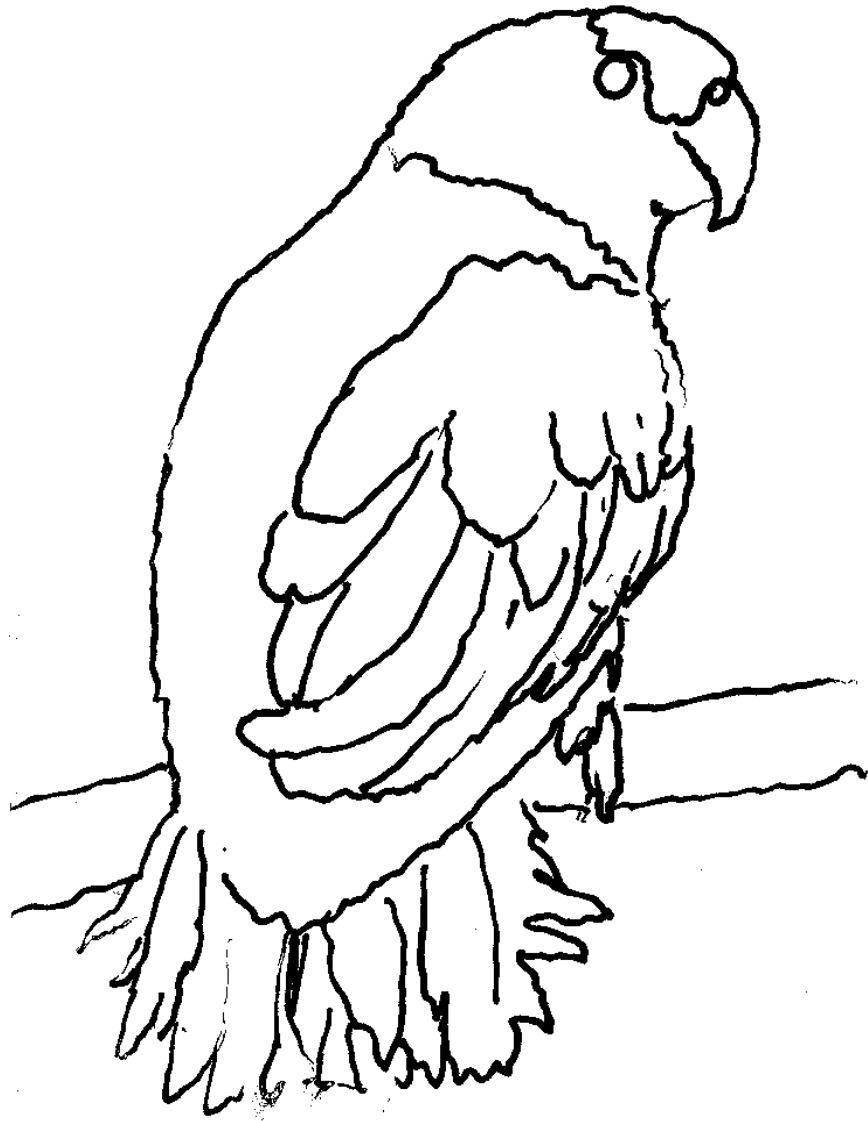


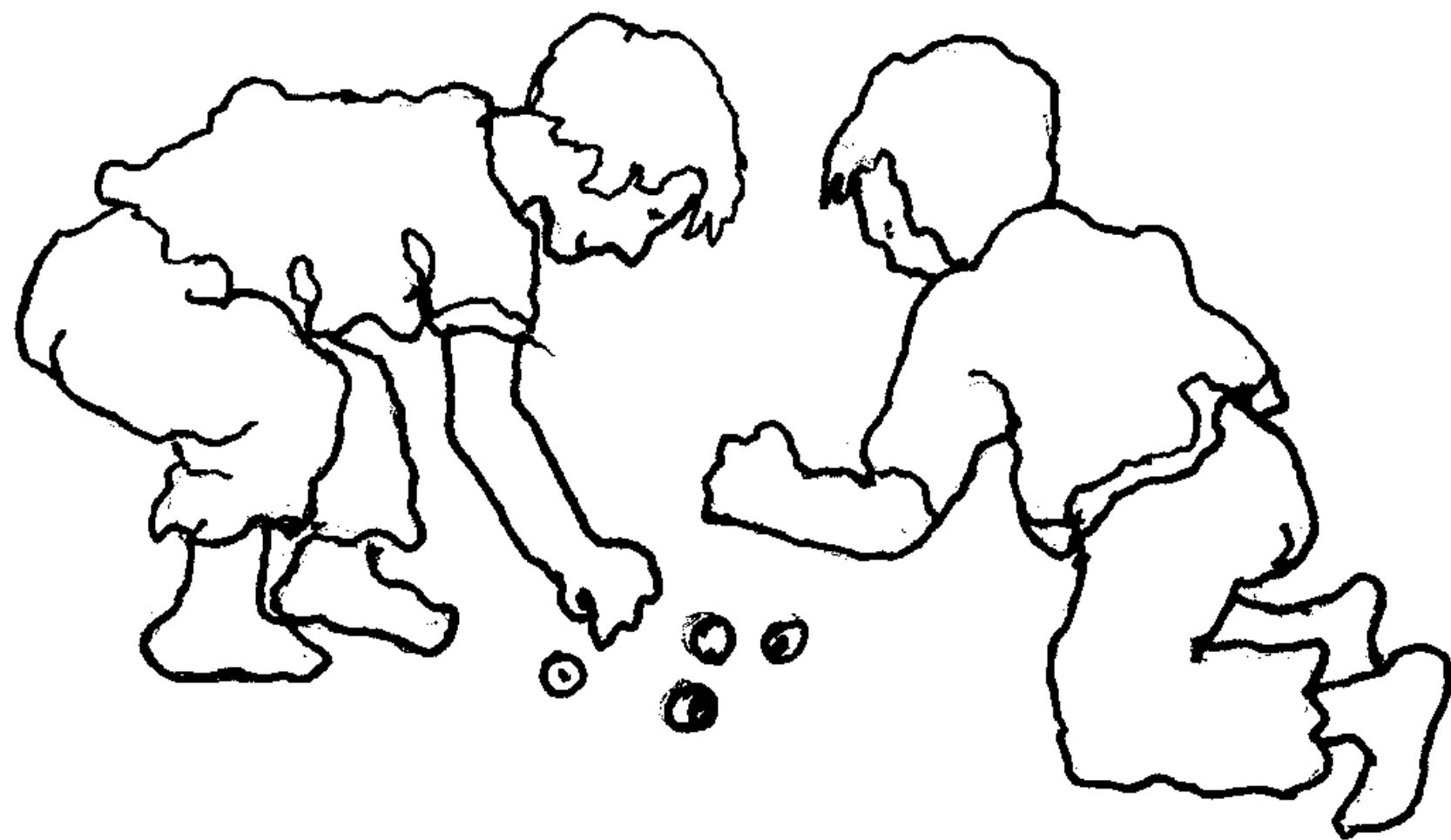


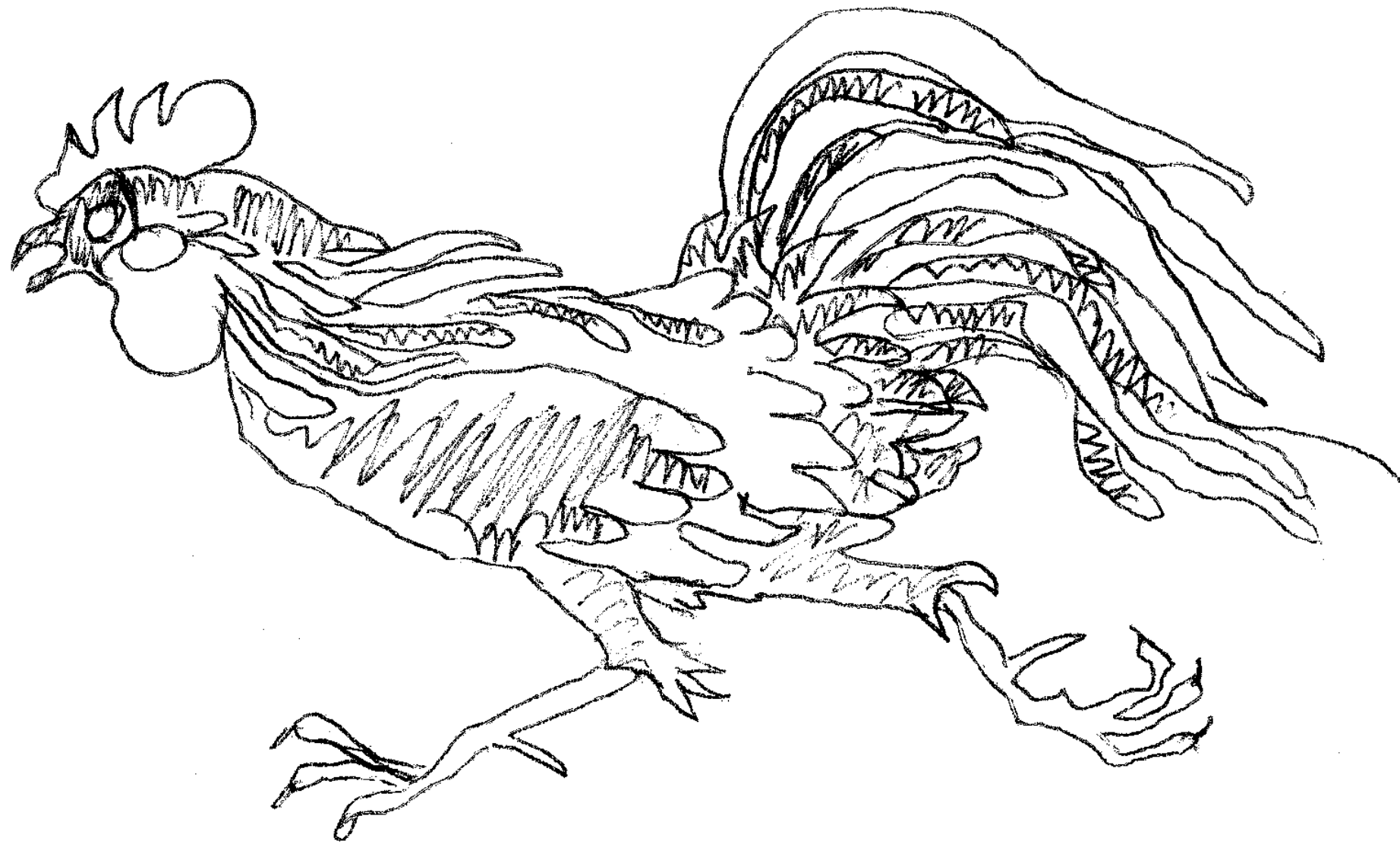
Preliminary drawings for Alejandra's etching of "Life Cycle of Sunflowers"



Sketches for Alejandra's oil painting "Irises"

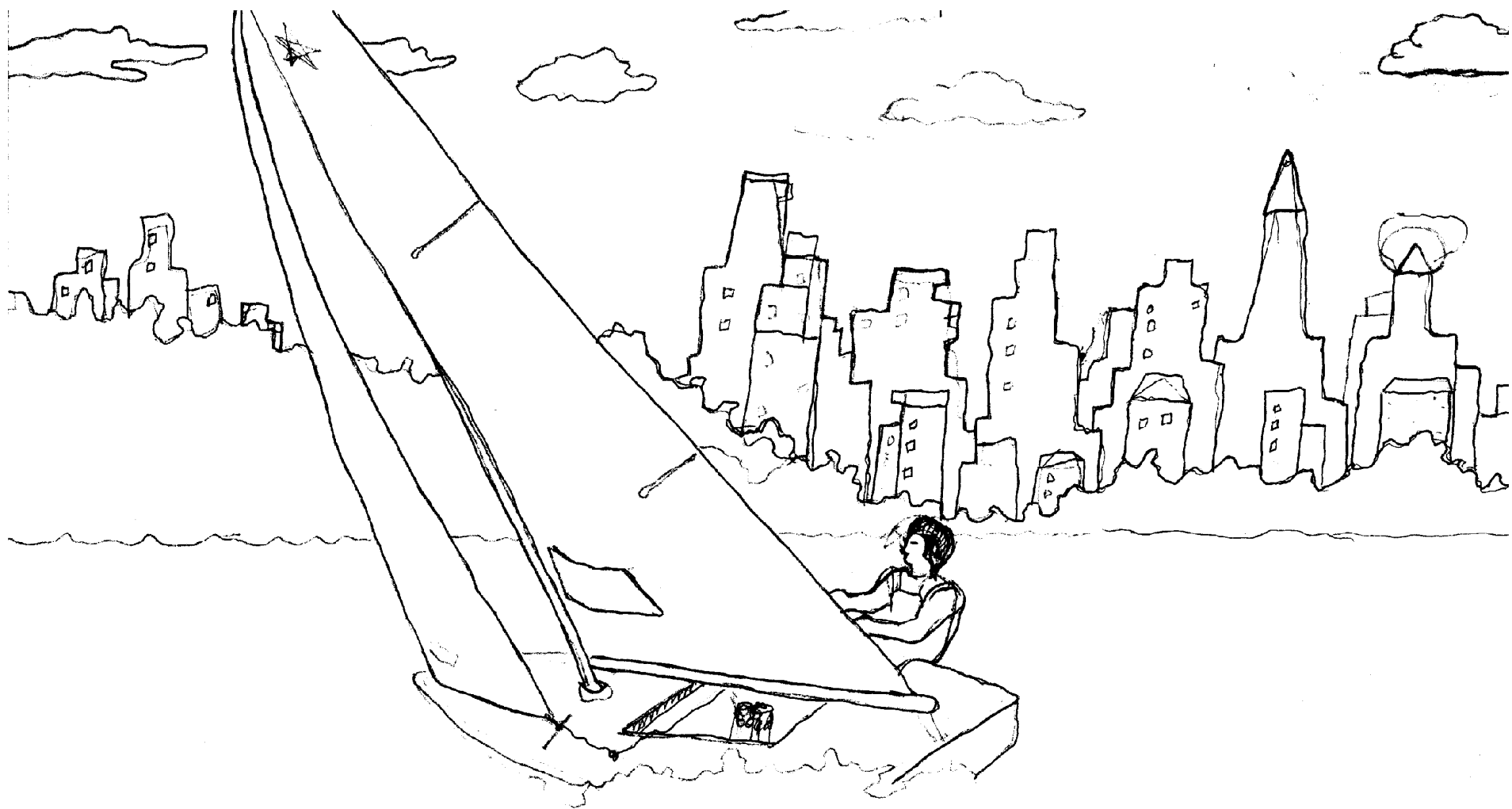




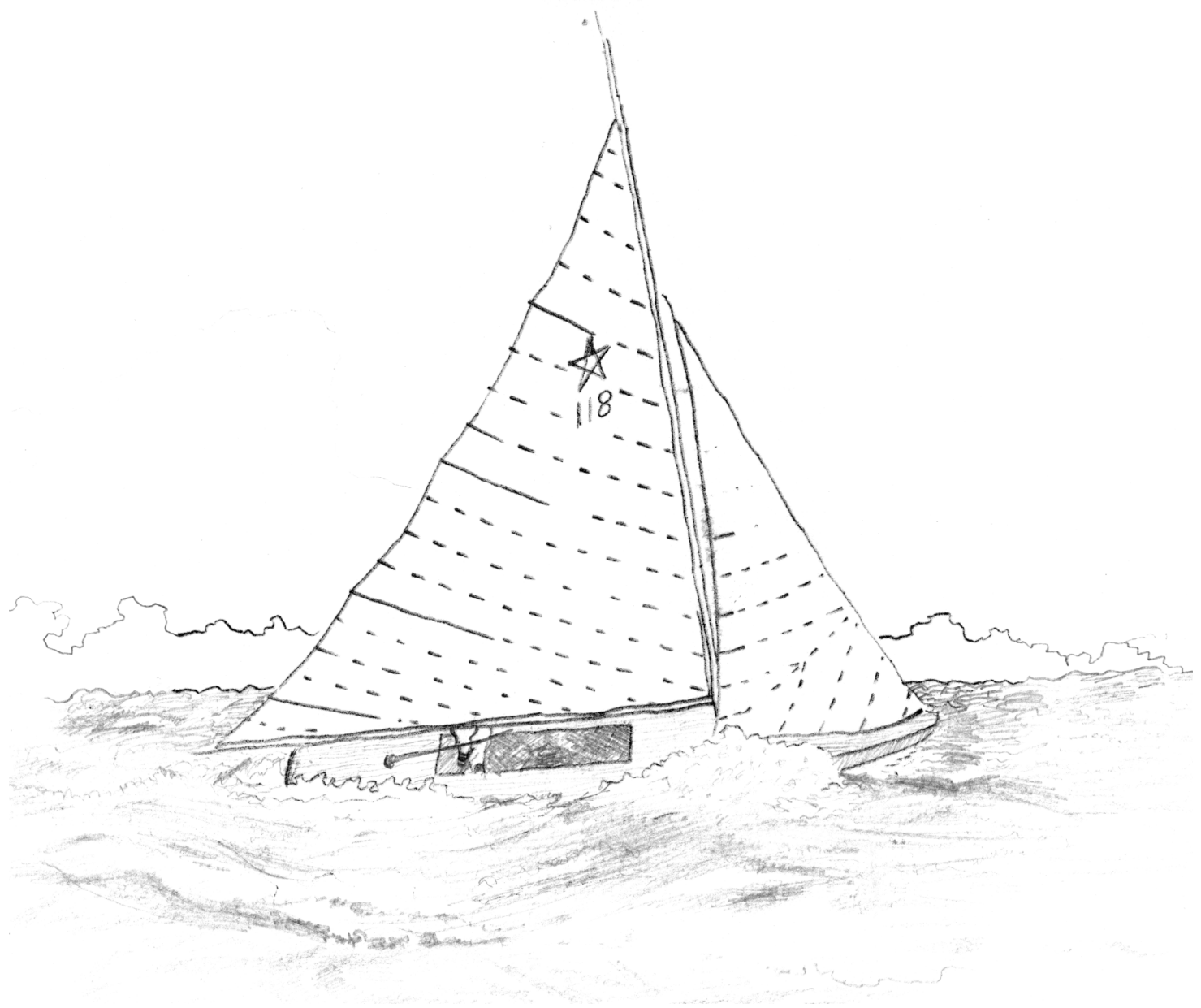


Sketch for the block print "Rooster"





Sketch for the silk screen prints of "Sail Boat"



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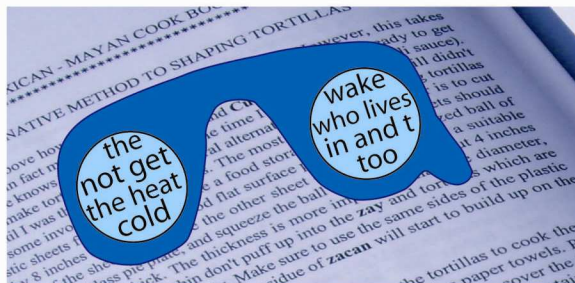


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DO ANDROIDS DREAM OF ELECTRIC SHEEP?

was published in 1968. Grim and foreboding, even today it is a masterpiece ahead of its time.

By 2021, the World War had killed millions, driving entire species into extinction and sending mankind off planet. Those who remained coveted any living creature, and for people who couldn't afford one, companies built incredibly realistic simulacra: horses, birds, cats, sheep...

They even built humans.

Emigrants to Mars received androids so sophisticated it was impossible to tell them from true men or women. Fearful of the havoc these artificial humans could wreak, the government banned them from Earth. But when androids didn't want to be identified, they just blended in.

Rick Deckard was an officially sanctioned bounty hunter whose job was to find rogue androids, and to "retire" them. But when cornered, androids tended to fight back, with deadly results.

"[Dick] sees all the sparkling-and terrifying-possibilities...that other authors shy away from." -Paul Williams, Rolling Stone

PHILIP K. DICK was born in Chicago in 1928. He attended the University of California at Berkeley, but dropped out rather than participate in mandatory ROTC training. Remaining in California, he began writing professionally in 1952, ultimately producing thirty-six novels and five short story collections. He won the 1962 Hugo Award for *The Man in the High Castle*, and in 1974 John W. Campbell Memorial Award for *Flow My Tears the Policeman Said*. Dick died in 1982 of heart failure following a stroke.

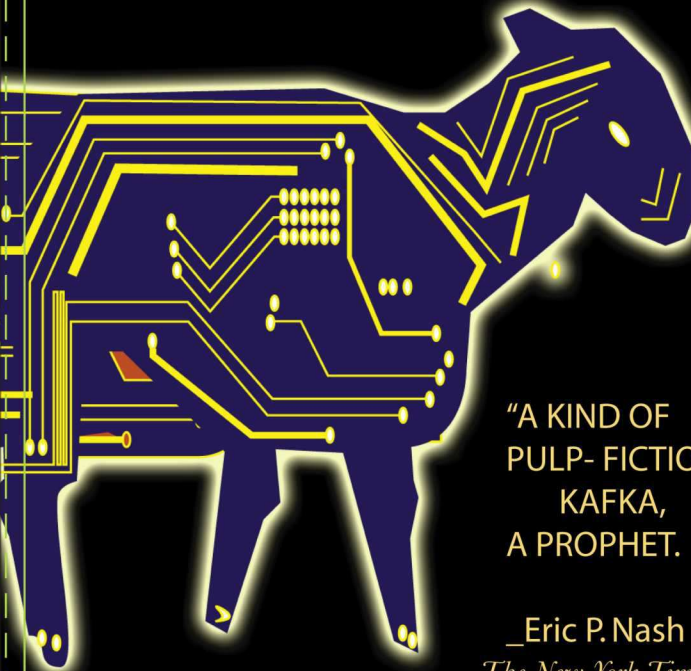
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DO ANDROIDS DREAM OF ELECTRIC SHEEP? • BALLANTINE/40447 PHILIP K. DICK

THE INSPIRATION FOR BLADE RUNNER

DO ANDROIDS DREAM OF ELECTRIC SHEEP?



"A KIND OF
PULP- FICTION
KAFKA,
A PROPHET.

_Eric P. Nash
The New York Times

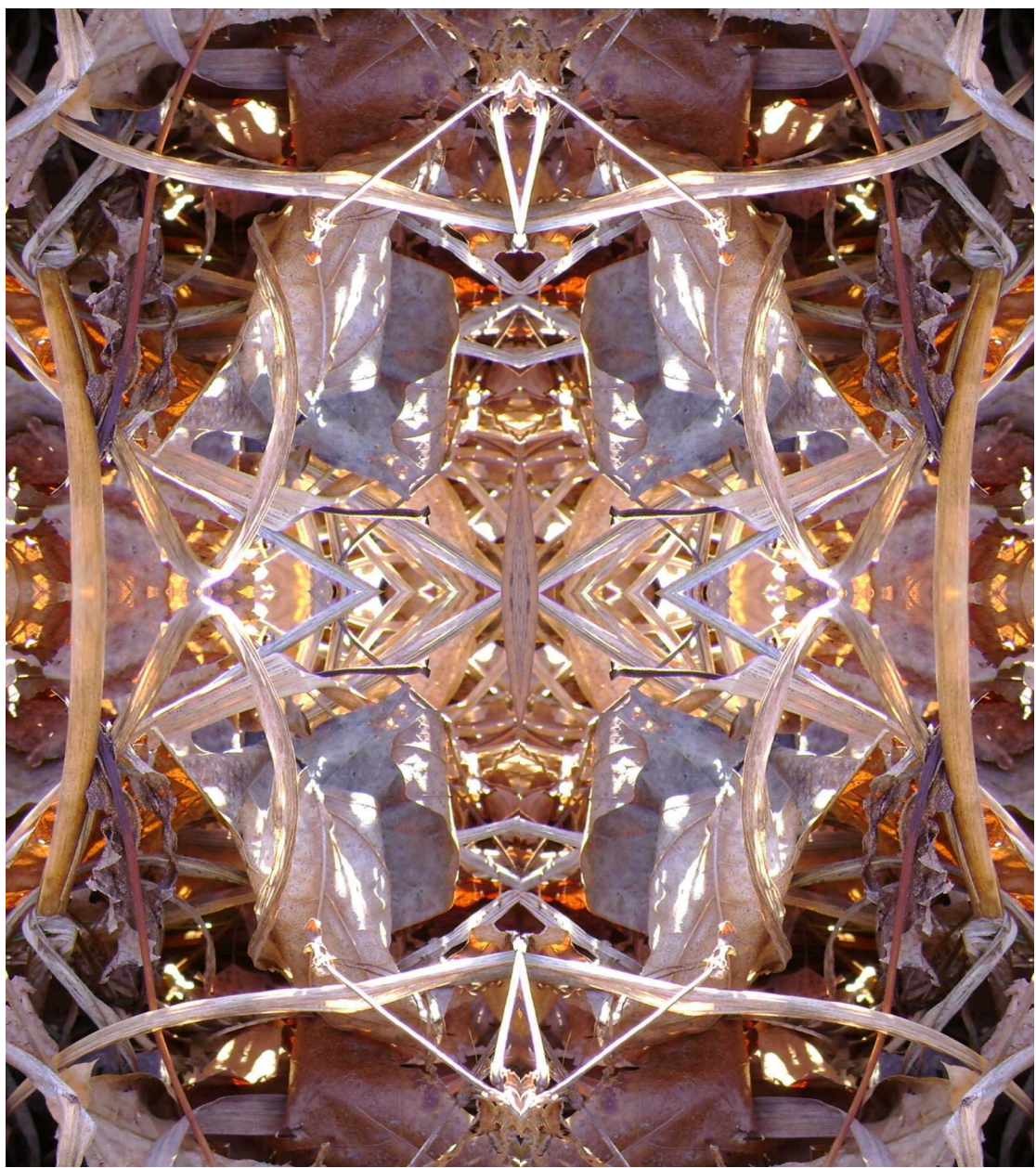
PHILIP K. DICK

INTRODUCTION BY ROGER ZELAZNY



Tacos, created for Alejandra's Cookbook

Photographs









Ceramics

























































Sculptures



