

RODRÍGUEZ - MÉNDEZ

Works

The work of Rodríguez-Méndez analyzes the material principles of sculpture and man's essential physical experience in projects that combine action and sculpture to explore the interplay or equilibrium of energies between the two.

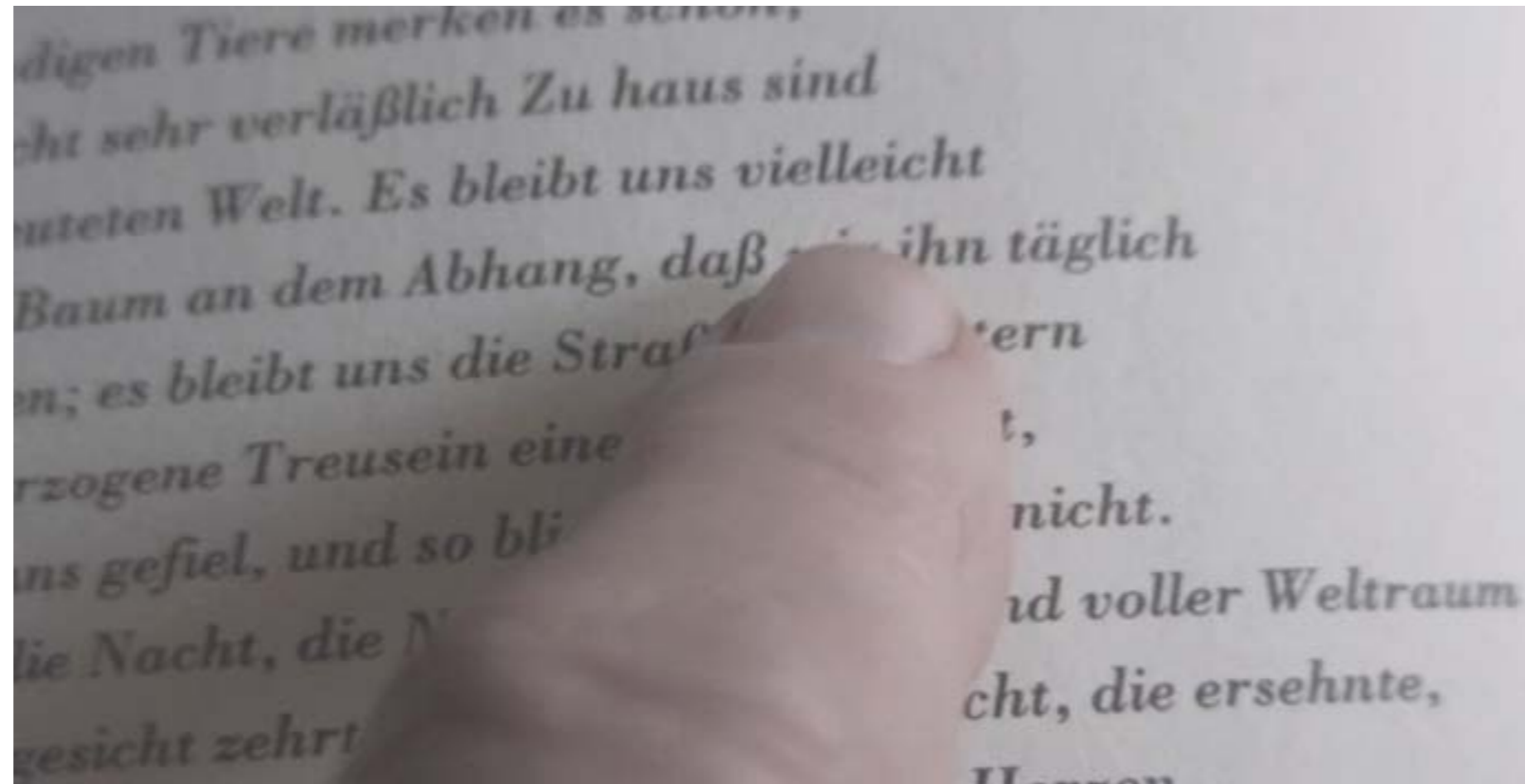
The artist's use of forms and materials such as cylinders, peat, oil, sound, words and the body are understood as intangible - like elemental or absolute geometries. These question and condition the processes of construction and decision-making that lead to the final outcome.

Using languages of marginal influence on the exhibition space, Rodríguez-Méndez exploits the incorporeity of materials and the open and latent condition of his works, to configure a game of loss and restitution that bears witness to the definitive and essential nature of life and change.



Since 2007 my mother (a tailor by profession) has made a pair of trousers and a shirt once a month to fit my father's measurements, which she posts to my address in Madrid in parcels that I do not open.





The first of five sessions in which the Norwegian poet Astri Kleppe begins to count all the words in Rilke's ten Duino Elegies. She came to my house in Oslo once a week to count the words.

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*romper uma palavra e passar** / Paula Alonso Gallery / Madrid, 2014

In this work, I work with concepts of Geometry, Resonance and Surface in the three works that I am showing in romper uma palavra e passar. * from the poetry collection "La Cuchara en la boca" by Herberto Helder.



Sculpture made from wire netting enmeshing peat to create a cylinder, exhibited in the upper gallery.



A plaster rhombus composed of two equilateral triangles 2 metres high, constructed in the gallery days before the show's opening. This was destroyed immediately after engraving a matrix or geometric diagram on the surface.



Container full of hot water placed below the base of harp, which was played until the water had cooled. Video projection without sound.

[▶ SEE VIDEO](#)



A litre of vegetable oil spread over the upper part of the surface of a length of fabric measuring 6 x 3 metres. The oil gradually soaked downwards through the fabric until it reached the lower edge.



In the inner gallery space, a geometer lies on the floor placing grains in his mouth one by one and spitting them upwards towards the ceiling.

[▶ SEE VIDEO](#)

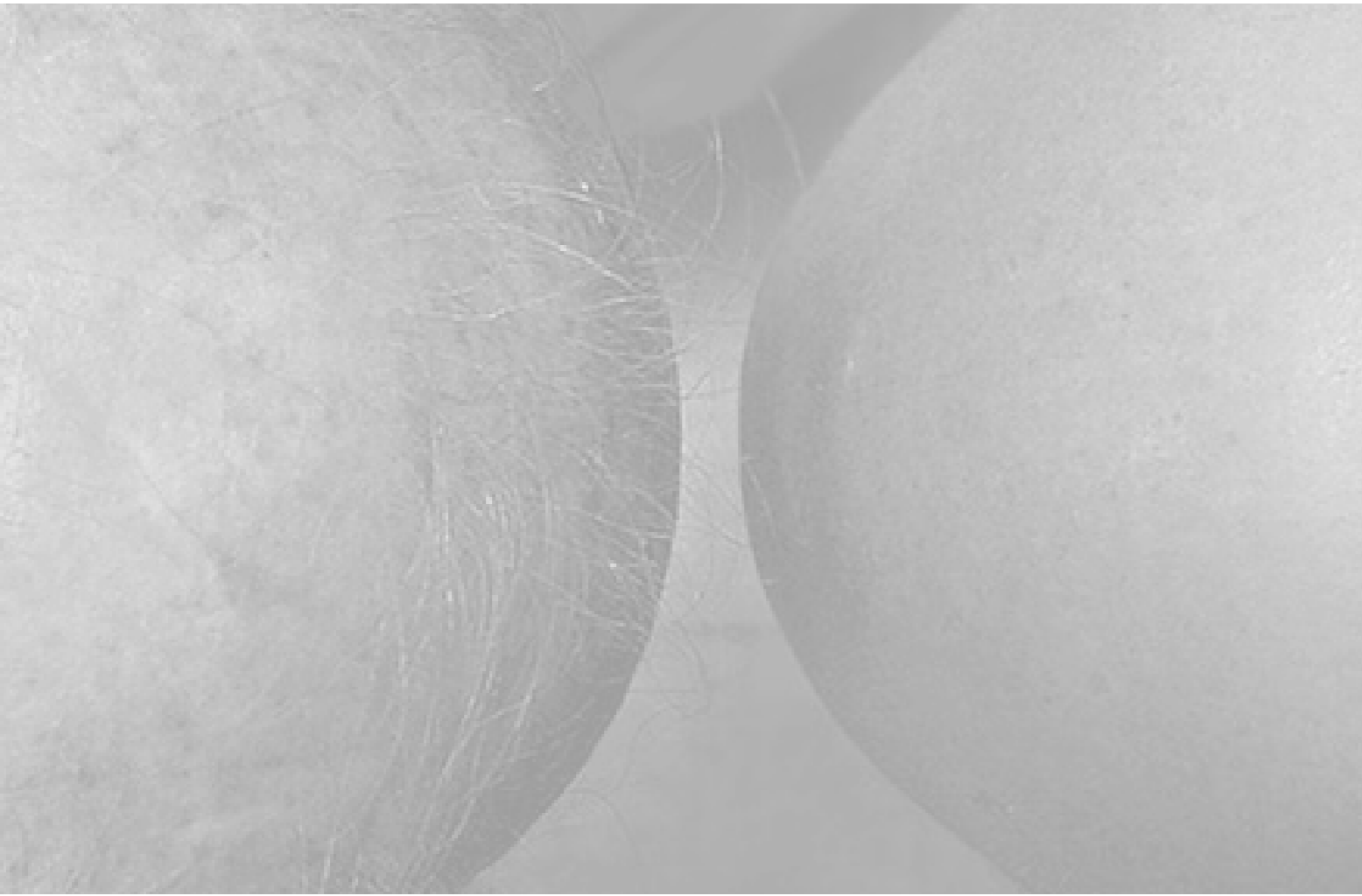


A man - taller than the artist - configures a flat rectangular plane consisting of 200 plastic containers of frozen oil cut in two,

Proposition. Permeate III / La Casa Encendida / Madrid, 2012

Proposición Permeate III shows videos of two actions carried out simultaneously at three o'clock in the morning in the Casa Encendida's empty exhibition space for the exhibition *Learning to Fall*.

Curator: Ángel Calvo Ulloa.



Action I Two men, aged over 70, sitting opposite one another, the top of their heads touching continuously throughout the action. 30 min. digital video



Acción II Two men, aged over 70, sitting opposite one another, lightly tap the tops of each others' heads. 30 min. digital video.



Residue. Mouth / MARCO de VIGO Museum of Contemporary Art, Vigo / 2012

The title of the first of the interventions in the project created for MARCO y LABoral in Gijón, and shown in the exhibition *ACTIVE PRESENCE*.

Curators: Sergio Edelsztein and Kathleen Forde.



Insect. High. Cavity. Opening my mouth, I let chewed food drop from the first floor of the panopticon onto a dead insect stripped of its carapace, placed on the floor of the rotunda. A man, taller than myself, stands waiting for the food to fall from inside my mouth.

▶ [SEE VIDEO Documentation](#)



Freezing Oil. An industrial freezer cabinet freezes oil in one of the spaces at LABoral in Gijón. The piece continued for the duration of the exhibition Marco in Vigo..



Residue. Mouth. A dismantled cylindrical industrial tank used for storing liquids. The pieces are arranged on the floor of the panopticon.



Residue. Mouth / LABoral, Center for Art and Industrial Creation / Gijón, 2013

The title of the first of the interventions in the project created for MARCO y LABoral in Gijón, and shown in the exhibition *ACTIVE PRESENCE*.

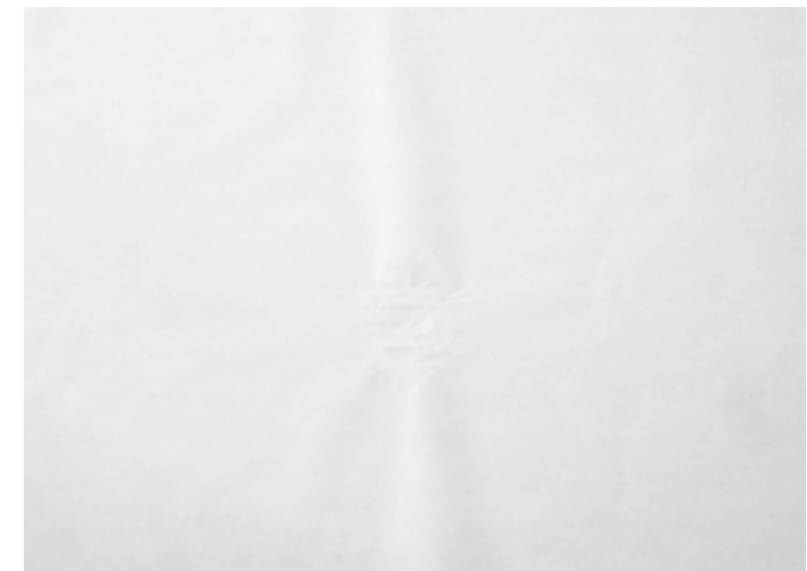
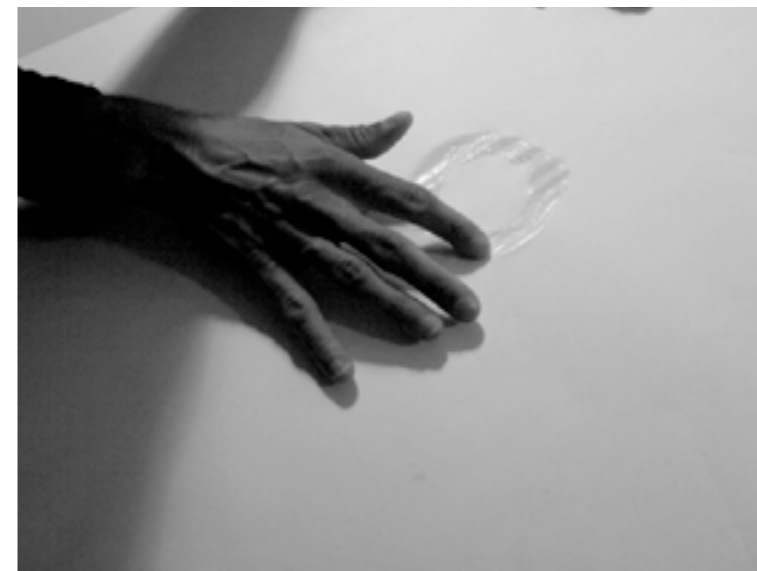
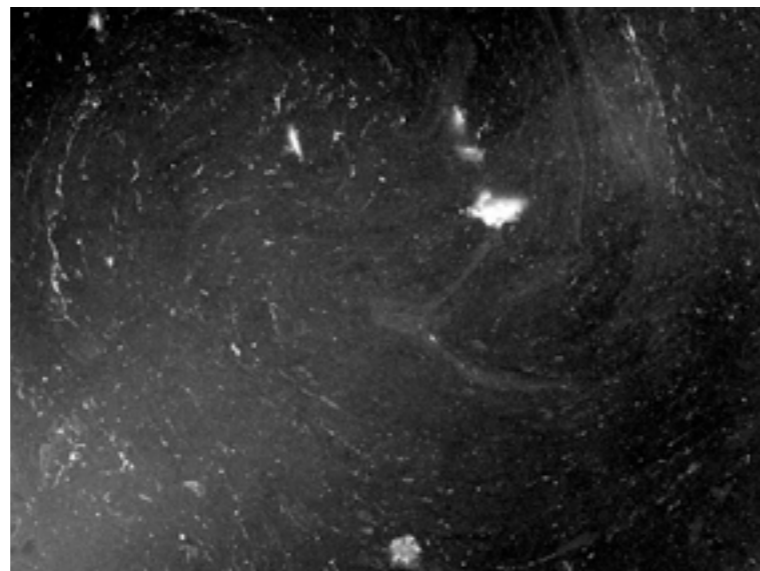
Curators: Sergio Edelsztein y Kathleen Forde.



Food. For a two-week period, the duration of the exhibition, the artist cooked food in his studio in Madrid, letting it burn. A litre of water was emptied onto the burnt food which had been passed through a sieve. The liquid mixture was photographed and sent at regular intervals to LABoral where it was poured into the gap between one of the sides of a cabinet stood upside down and the floor. The photographs were printed and made available to the public.



Book. Estrangement. Using his finger, a man taller than the artist draws circles with his saliva on 100 sheets of paper. A single copy of the book was published entitled "Book. Estrangement", containing the 100 original images.



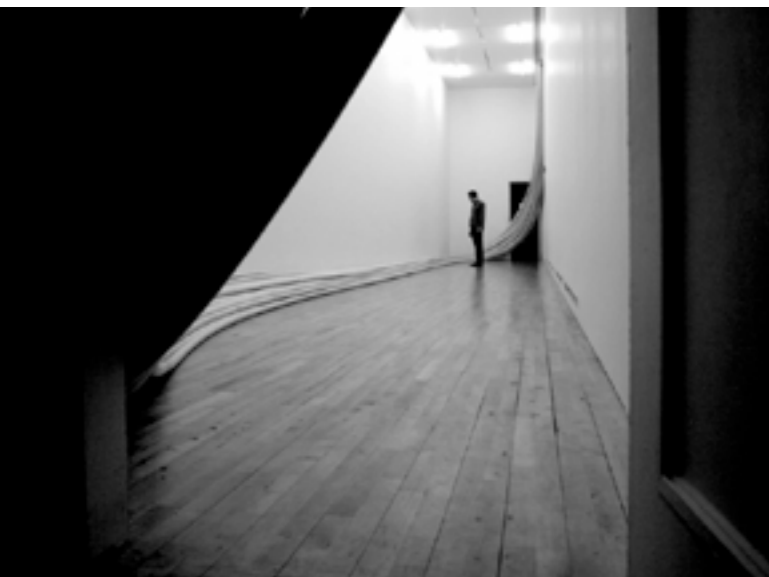
Hot Water / S.M.A.K. Stedelijk Museum voor Actuele Kunst / Ghent, Belgium. 2011

Title of the first of four actions shown in the Kunst Nu Room at S.M.A.K.

Curator: Thibaut Verhoeven

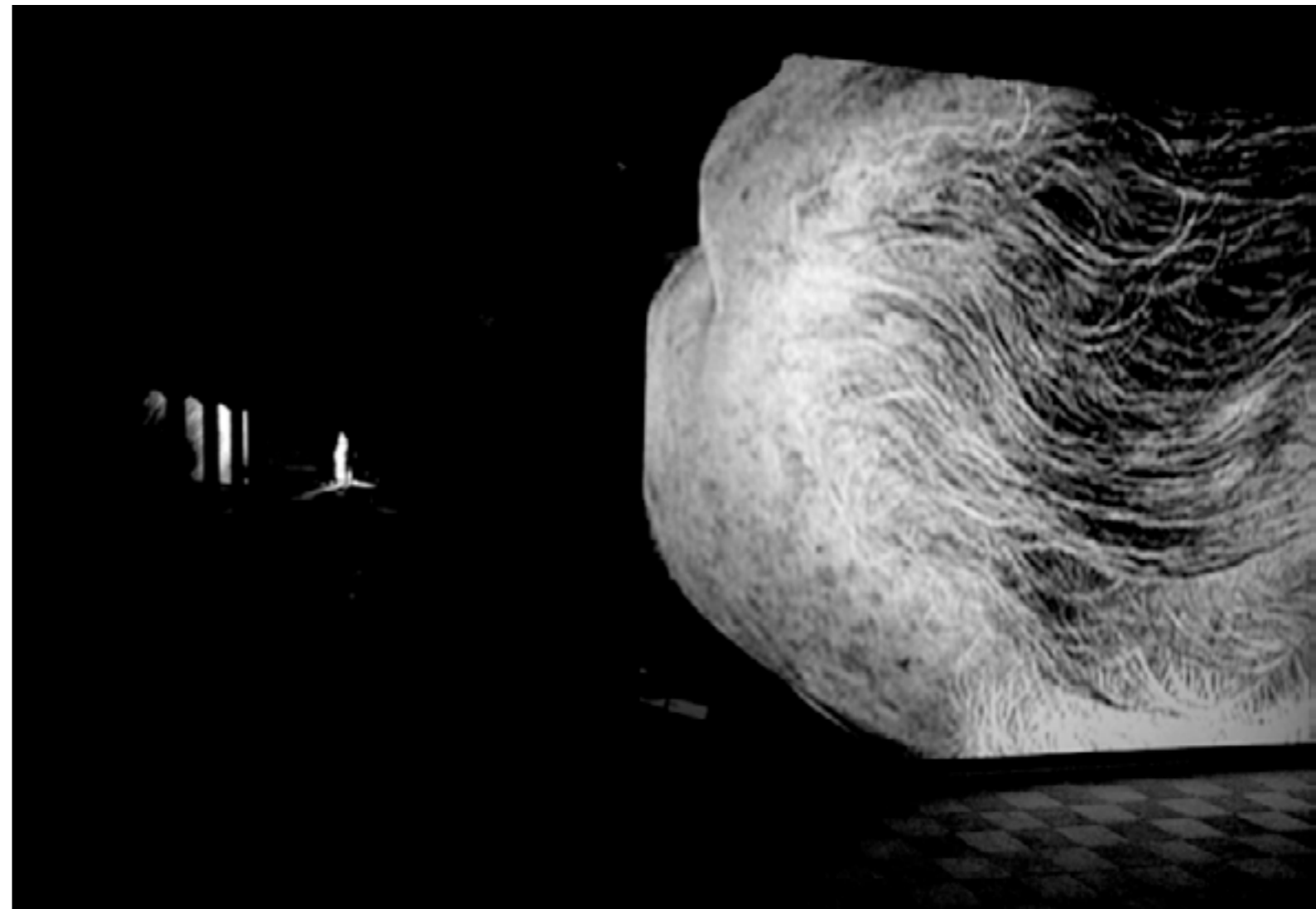


Sculpture. Sculpture of larger dimensions than the Kunst Nu Room at S.M.A.K. formed of 39 PVC ducts of 35 metres length. The piece was put together outside the museum and then transported piece by piece to be fitted into the gallery space. Each duct contained 5 litres of oil which leaked gradually from the joins between the lengths of duct during the exhibition period.



Beating Saliva. A man taller than myself beats my saliva during the exhibition opening.





40 men aged over 70 voice a continuous but unintelligible sound for one minute, filmed from above on video.

▶ [SEE VIDEO](#)

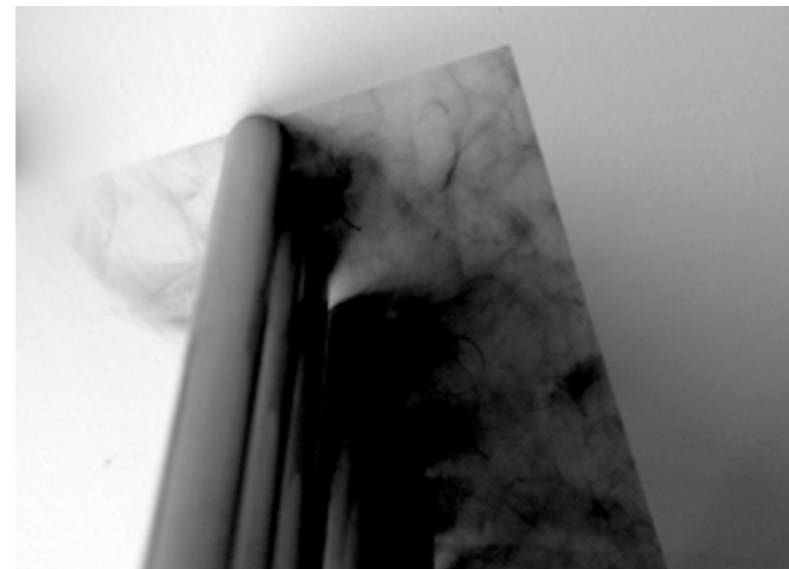




Sculpture 29 metal ducts ran vertically past three exhibition spaces of CA2M installed on the centre's facade. Each duct was soaked inside with vegetable oil, which was burned the day before the exhibition opening. An enclosure previously installed on the ceiling of the gallery created a perfectly rectangular trace of the smoke produced by the burning oil.



Horizontal in Women At various times during the exhibition, I videoed several elderly women, residents of Móstoles, sitting with their legs horizontal for as long as they could maintain the position.



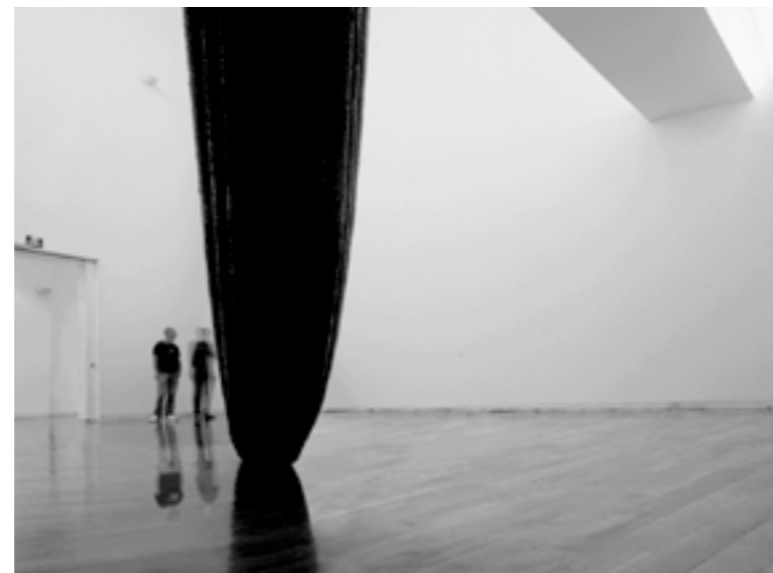
Running Men... Making Sculpture Fit / CGAC Centro Galego de Arte Contemporánea / Santiago de Compostela, 2008 . Work produced for the exhibition Situación (Situation). Curator: Manuel Segade.
Galician houses / Galicia 2008. Project funded by Fundación Bilbao Arte.



Making Sculpture Fit A sculpture made from peat on a 30-metre flexible structure in the CGAC double exhibition space. Damage and marks resulting from the difficulty of getting the sculpture to fit into the space remained visible on the walls and ceiling.



Galician Houses I hang against the exterior walls of detached family homes in Galicia. The journey from house to house aimed to cover as large an area of Galicia as possible, depending on the spontaneous invitations received from homeowners.





Peat sculpture fitted between two columns on the entrance hall of the Cervantes Institute in Madrid.



300 Hy-line chickens and 100 metres of natural fabric cooked in oil placed inside 20 plastic bags in the space known as Caja de las Letras.







Peat sculpture fitted inside a private house in Madrid and a car with five passengers who performed an action of parking the car during the opening event.

[▶ SEE VIDEO](#)



Curator: Iñaki Martínez Antelo



Six Peat Sculptures Six peat sculptures brought into the space and rearranged in five different compositions during a six-hour session in the Espacio Anexo at Vigo Museum of Contemporary Art.



Proposition. Center A series of outdoor actions which I began in 2003 as a reaction to the impossibility of working in my studio as the result of the long drying periods required by the sculptures I was making. I found that the outcomes of public interventions in the city (the work of another) directed these actions without any decision-making on my part as to the encounter or the action. In each, the spaces I "entered" became a single point, a center.



Constructing Processes The video series *Construir procesos* (Constructing Processes) started in Madrid in 2003. I used the remains, fragments of walls or floors removed from what had been private space and left in skips in the street. With these materials I built a wall, which grew until it reached a point of collapse. This event marked the end of the process.

▶ [SEE VIDEO](#)

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