



MAURICIO RB. LAFAYETTE  
CV & PORTFOLIO.

# MAURICIO RODRÍGUEZ

Space exists to our understanding as our body goes, he inhabits and modifies it according to his own. The same happens between people, objects and ideas.

## PROYECT

The dynamics of the project that concerns me is based on spatial intervention, the bill of objects and photography. The main theme of the work piece is the communication between the disciplines joint spatial dynamics, physical and perceptual systems, analyzes needs and desire as the cold, hunger, fear, etc. The main objective is to create a space or situation that triggered an bracketing where my audience is forced to change their attitude about work.

This radical change of the attitude “natural” or opposed to natural, puts us on the threshold of philosophical knowledge, in that “bracketing” will not only be confined doctrines and theories about reality, but also reality itself, as a result of this, the reality is not changed but “perceived.”



## Exhibitions and Awards

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## CV

He studied at the National School of Painting, Sculpture and Engraving “La Esmeralda” Parallel industrial design at the Universidad

Autónoma Metropolitana,

In 2007 he received a scholarship from the Vermont Studio Center in Vermont USA.

In 2008 received the scholarship of young artists specializing in sculpture. In 2009 wins national meeting of young artist as well as the biennial Yucatan. Currently working on several projects.

To date, works as a freelance artist, photographer and industrial designer.



2010- International Art Fair BuenosAires. Argentin. <G>

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2010-SIEMPREOTRAVEZ, Museum of Modern Art, collaboration with the project. Bosque de Chapultepec DF. <G>

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2010-Expocitor MACO (Mexico Contemporary Art) Yautepec Galery, site-specific sculpture, Masaryk Polanco <G>

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\*IX Yucatan Biennale, acquisition Award 2009

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\*Winner of the XXIX National Encounter of Young Art 2009

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\*FONCA Scholarship holder 2008 - 2009 Young creators.

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\*Winner of the Mex-Am Fellowship Vermont Studio Center Artistic residencies 2007

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2009- BUILDING MOVING, young artists from 2008 to 2009. Ex convento del Carmen, Guadalajara Jalisco.

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\*2009- FEMACO Exhibitor (Mexico Contemporary Art Fair) 2009, with the project “compadres out siders” <G>

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2009- XXIX NATIONAL ENCOUNTER OF YOUNG ART. Cultural Institute of Aguascalientes

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2009- THE REVERSE OF THE WORLD. <G> Metropolitan Gallery. UAM Medellin and Puebla. Colonia Roma.

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2009- XXIX NATIONAL ENCOUNTER OF YOUNG ART. Jose Maria Velasco Gallery Colonia Peralvillo

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2008-THE LAST ANIMAL OF THE ARK <G>

\*2008- PAY ATENTTION MOTHER FUCKER !!!  
Gallery La Esmeralda National Arts Centre, Río Churubusco y  
Calzada de Tlalpan. (Individual) <S>

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\*2008- Exhibitor FEMACO (Mexico Contemporary Art Fair)  
with the project "the changarrito"  
Banamex Convention Center.

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2008-GET ALL FOR THE EYES,  
Gallery "Casino metropolitan" Tacuba No. 15 centro Histórico. <G>

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2007-FIRE IN THE BED,  
Vermont Studio Center.Vermont USA. <S>

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2007- HARASSMENT OF THE FANTASIES,  
Gallery "Casino metropolitan" Tacuba No. 15 centro Histórico. <G>

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2006- SEVEN PLACES,  
Gallery "Casino metropolitano" Tacuba No. 15 centro Histórico.<G>

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2006- CONTEMPORARY VISION OF "LA ESMERALDA"  
Tonalli Gallery Cultural Centre Ollin Yoliztli. Periférico Sur. <G>

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2006- VIEW MOVING group show great masters of the graphic and  
visual arts,  
Technological University of Mexico Campus Sur. <G>

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2006- ART WORKSHOP, INTERACTIVE MULTIMEDIA  
Multimedia Centre of the National Arts Centre.  
Río Churubusco y Calzada de Tlalpan. <G>

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2005- TIME OFF,  
Casa de la Cultura, Alameda de Tacubaya. (Individual) <S>

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2005- PRÓTESIS 01, Honorable Casa del Estudiante, C <S>

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## OBJECTS.\_

The development of objects is based on the ratio of materials with the body and the capacity they have to change each other, but especially when an end due to its development beyond it. When the relationship of the body with the material comes into play with the space creates a new place.

The sculpture like the game creates a hole (the place mentioned above) between what is normally perceived and what is perceived by decision.

By entering this hole it should be granted the actual characteristics, time, space, risk, the latter will give it forcefully to the viewer but especially to the author.



**“Arma-herramienta”** colección Javier Marin 2007, cuchillos de cocina y rama.



**“Jhoan Volmer”** Vermont Studio Center (residencia) 2007 impresión digital 100 x 80 cm. registro.



**“bate”** Encuentro Nacional de Arte Joven 2009 (premio de adquisición) bate de madera grabado e impresión en la piel mediante impactos, registro.

## SITE-SPECIFIC.\_

The spatial Different situations require different formal solutions, the intention is to flow into the space with a formal proposal to disclose our intentions and cooperate with our purpose. The way to catch the viewer and prepare to enter into a formal-aesthetic disposition is challenging their ability to react to what he perceives and taking him to consider a revaluation to the values of which the space has been endowed.



**“mi propia tumba”** 2007 impresión digital 100 x 80 cm. c/u (registro.)



**“Pump mi grany”** 2007 impresión digital 100 x 80 cm. c/u (registro.)



**“burbujas”** Casa de la esquina 2009

SITE-SPECIFIC.\_



**“autodistorción”** 2008 impresión digital 100 x 80 cm. (Registro.)



**“AA, AAA”** 2007 Vermont Studio Center. Impresión digital 100 x 80 cm. (Registro.)

**“muelle”** 2009 Excombento del Carmen (Jalisco).  
banderas de plástico, andamios, callak inflable.

**“Pixel”** 2007 Vermont Studio Center. impresión digital 100 x 80 cm. (Registro.)





## SITE-SPECIFIC.\_



**“Sauna”** 2010 Galería ocupa, hostel Regina (Centro histórico).  
Lonas, plastico, jarras con  
con una mezcla de hiervas (eucalipto, marihuana) Escultura de citio Especifico, Medidas variables.



6.1

El espectador se vuelve coautor de la pieza al dejarse intervenir sensorialmente y ocupar el espacio a medida que yo establezco las condiciones del mismo violentando su percibir cotidiano.



SITE-SPECIFIC.\_



**“Pantano”** 2010 Centro de Investigación Artística, irrigación (Polanco).  
Ramas, plantas en maceta, mesas, bancos, jarra de pulque.



## THE BUILDING.\_

When building anything the artist establishes a dialogue that leads us to agree with the space, that is aware of its conditions, restrictions and possibilities.

According means no fight against the reality or trying to establish an ideal, according means negotiating what can be obtained at lower cost.

Failing to agree never will grasp the real dynamics of space and we are struggling to try to work the way they normally operate.

Thus, any structure attached to the surrounding material insitu forceful and appropriate hierarchy to be in equilibrium.



**“Cacino camping club”**  
Galería Casino Metropolitano.  
Exposición: siete lugares 2006.



**“hielela”** Galería Casino Metropolitano. Exposición: El acoso de las Fantasías. 2007.



**“Casa deliro”** El Oro Michoacan. 2007.



## AUTHOR-VIEWER.\_

There is a risk factor between the artist and the work, this factor restates the dimensions of discursive acts and proposals, creates a link with the viewer challenging him to confront his own situation with the space recalls the physical and spatial instability of the body.



**“Acampano día y noche”** 2007 impresión digital 60 x 80 cm. c/u  
(registro de intervención.)



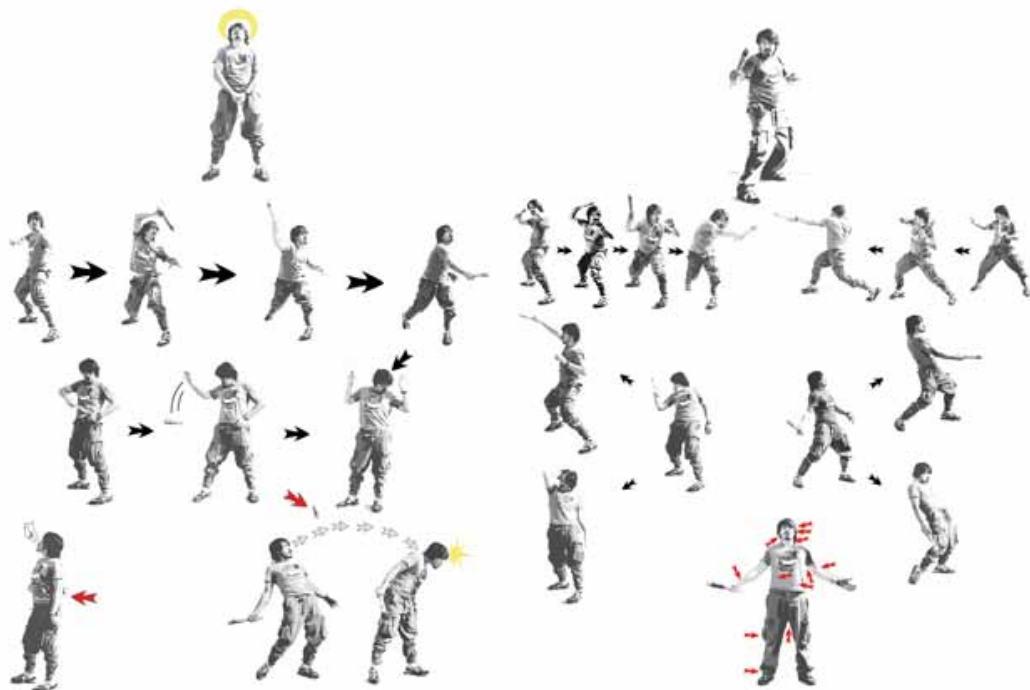
**“Stayin Ailve”** 2007 Vermont Studio Center  
Impresión digital 120 x 80 cm. (Registro.)



**“Open season”** 2007 Vermont Studio Center. Impresión digital 100 x 80 cm. (Registro.)



AUTOR-ESPECTADOR.\_



**“Técnicas del Mau kwon do”** 2008 serigrafía a 5 tintas.  
200 impresiones en papel revolución



**“I love camping”** 2009 60 x 80 cm. Impresión digital.



**“Dele nomás”** 2007 Vermont Studio Center; impresión digital 100 x 80 cm. (Registro.)

## CAMPING.\_

### CAMPING.\_

Establish a domestic link the most abstract and mobile as possible, is the conductive line that connects to camping with sculpture. The permanent and hopeless search of an area that constantly changes its place. The formal strategies of the disciplines are hybridized and form a recognizable entity but can not be classified at first sight.



**“Campaña”** 2009 impresión digital 100 x 80 cm. Registro.



**“Campaña”** 2009 impresión digital 100 x 80 cm. Registro.



**“Campaña”** 2009 impresión digital 100 x 80 cm. Registro.



## REGISTER.\_

Register.\_

The picture does, in an archaeological sense, the function of bringing, openness or hide the data as appropriate to each speech. Each spatial situation is created as an epilogue of herself, many times this testimony should be taken as a detonator space as brackets that will contain the space itself.



**“Trust”** 2008 Orlando florida pieza para ser vista desde el parque de Disney. Impresión digital 100 x 80 cm. (Registro.)



**“steet's pussye”** 2007 impresión digital 110 x 80 cm. (Registro.)



**“EL muerto”** 2007 Vermont Studio Center: impresión digital 100 x 80 cm. (Registro.)

## CONTACT\_

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<http://www.casinometropolitano-arte.com/>

<http://www.galeriavelasco.bellasartes.gob.mx> (xxix encuentro nacional de arte joven)

<http://www.youtube.com/watch?v=pfFW27ojua8>

<http://www.youtube.com/watch?v=x8wGKxerGKg>



**“12 x 12”** 12 fotografías tomadas en un segundo impresión digital 100 x 80 cm. (Registro.)