



W O R K

Design and translations: The Fire Theory / Crack
Cover photo: The Fire Theory ©
Texts: Mauricio Kabistan DC/TFT, Claire Breukel (On
Hiperallergic) and Beatriz Cortez (On Contrapunto).

All this works and material are protected under
creative commons and cannot be modified, sold or
used without permission of the author.

Crack Rodriguez 2014 ©

LINKS

(Click to open)

Contact
crackrodriguez.com
crack@crackrodriguez.com

The Fire Theory
thefiretheory.org
fb.me/firetheory



5 DE NOVIEMBRE

1811 1911

We acquire dementia when it comes to identifying those guilty of double moral standards, decorating memories with mischief and generating circumstances that gamble partnerships with the semi-constructed image.

Asumimos demencia en nuestras propuestas en el momento de buscar culpables de doble moral, adornando picardía al recuerdo, así generamos circunstancias de ludopatía con las asociaciones semiconstruidas de la imagen.

POSMOTHERNADA

We acquire dementia when it comes to identifying those guilty of double moral standards, decorating memories with mischief and generating circumstances that gamble partnerships with the semi-constructed image.

We prioritize simplicity in order to stop worrying about the complexities of the discourse, and the need to legalize an obsessive schizoid gospel, decanting what we believe to be mythological awakenings, as the kind of reality of the malicious bottle-top type, countermarked with phrases of self-improvement. We assume that the individual should reconcile with his democratic subconscious, allowing himself to be aware of the transgenic fragility of the day, like a refill, which applies restrictions in microscopic Letters.

We condemn the inertia of the craftsmen, in a delicate and serious situation, for daring to identify themselves as hermaphrodite individuals who take both the roles of depositors as well as the deliveries deposits. But rather more as orphan merchants to whom serendipity pleaded a horde of uncertainties, being flogged by the reprise of the resource or series like a hunger mask, which is validated by the suffocating survival. Blocking authenticity, an ergonomic factor which distracts the omnipresence and delirium of the persecution of procreation in its line of real-time constraint and servility of satisfying the trending status of belonging that negatively affects the distances of our society; Dogmatizing this craft as an anaesthetic of the mediocrity of success. Success, the staunch enemy of concern.

We reject any physical structure as limiting to our search, degree or level of an absolute dominant prophecy as adultery. And we give it its place, a simple medium, which has not allowed itself to fornicate and to be unfaithful to finitude, being the home of eternity (this sad and absolute state) impotent to its presence and its relevance in its delicate chronometric situation and volumetrically proportionality to willingness. We are unknown to the physical space when we acquire the conceptuality and the question. Why not pretend to be arguments that go beyond us, ranging in the multiplication of gossip; suggesting a freedom from the readings of this mystery towards the limbo. We insist on the images conceived disappearing due to the uncertainty of its continuity.

We are concerned with absenting the human silhouette, a tragic exchange of essences in the predictions of its depths resembling the possibilities of his shadow; Resorting to the echoes of the past to manipulate its absence, Defamed by its actions and its memory, by the predictability of its conclusion justified by its superficial materialism. We try to satisfy the subjectivities of the distances of child play and routine. We negate the roots as a starting point for the construction of an identity that is drowning in its attempt to recognize a gambling by testimony.

We believe in the postmodernism within our context, without having to transit

Asumimos demencia en nuestras propuestas en el momento de buscar culpables de doble moral, adornando picardía al recuerdo, así generamos circunstancias de ludopatía con las asociaciones semiconstruidas de la imagen.

Priorizamos las simplificaciones para desentendarnos de las complejidades del discurso, de la necesidad obsesiva de legalizar un evangelio esquizoide; Trasegando lo que creemos que son despertares mitológicos, como la maliciosa realidad de corcholata, contramarcada con frases de superación. Suponemos que el individuo se debe desentender del inconsciente democrático, permitiéndose ser consciente de la transgénica fragilidad del día como un refill, que aplica restricciones en letras microscópicas.

Condenamos lo inerte de los artesanos, en una delicada y grave situación, por el atrevimiento de determinarse individuos hermafroditas depositantes de lo fecundado y depósito del alumbramiento. Sino más bien, como mercaderes huérfanos que la serendipia les suplicó una horda de incertidumbres, siendo flagelada por el recurso del reprise o serie como una máscara de hambre, que es validada por la supervivencia asfixiante. Bloqueando la autenticidad, factor ergonómico que distrae la omnipresencia y el delirio de persecución de la procreación en su línea de tiempo real, el servilismo y la condicionante de satisfacer la moda del status de pertenencia que adolece las distancias de la sociedad; Dogmatizando este artesanato como anestésico de la mediocridad del éxito. El éxito, enemigo acérrimo de la inquietud.

Rechazamos toda estructura física como limitante de nuestra búsqueda, grado o nivel de un dominante absoluto de profecía como adulterio. Y le damos su lugar como un simple medio, que no se ha permitido fornicar y ser infiel a la finitud, siendo la doméstica de la eternidad (este estado triste y absoluto) imponente ante su presente y su relevancia, en su delicada situación cronométrica y volumétrica proporcional a la voluntad.

Desconocemos su espacio físico cuando se adquiere la conceptualidad y la pregunta. Porque no pretendemos ser argumentos de nuestros más allá, que van en la multiplicación del chismorro; Sugiriendo una libertad de lecturas de este misterio hacia el limbo. Insistimos en desaparecer las imágenes concebidas por lo incierto de su continuidad. Nos preocupa ausentar la silueta humana, por un trágico canje de esencias en la predicción de su semejanza de profundidades de las

through modernity. Because tradition was left in the hands of power, therefore the tradition is power; Consequential enemies to the narcissism of evolution, revolution and immediate reality that allowed itself to be decorated and presented as portrait in a social network trapped in stalking.

We do not recognize that which is monopolized by art, history of art and history, the references, the cosmopolitan transgressor from the periphery, the capital of intellect; Because we are living beings without them, out of respect to our context, out of respect to our ignorance, out of respect to empiricism, to our immediacy. We reject every American dream, every European dream and every Salvadoran dream, all dream recurrent in a smile. We recognize only our people, which is the closest, our region, our country, just as far as our comfort zone. Its in our interest to propose from our rented intuition, because the seed is a sideways which is not present in the mirage, Intuition fuelled by the crumbs of our short term memory managing them with austerity; Giving ourselves the alms to give privilege and agony to our innocence and to the deformation of the translations of complicity: vulgarity, spirituality and alienation, so much ours that we must defend our homeland which sustains us.

We disinherit creation as the dictatorship of intellectual property; But rather as a kidnapping to the collective, a plot made by the lying plagiarist who lies about his dependence to his surroundings. It perverts us to keep up with the majority, because we do not feel compelled to learn more. If information and knowledge are not for everyone, they are not for everyone, they are not for everyone, then why try to interpret how people lived before? By being a grudge, which makes it impossible to feel and carry out its road through solitude? Not permitting it to bend, much less to reflect. The dislocation has the same distance in space; because we have problems with memory, with taxes, with photocopies, with interpretations, with covers, with arrangements with the front men who betrayed the innocence of madness. Knowing the history is like reheating old stale bread in the microwave. It is wasting time in the freezer, with our present, we neglect the finished bread fresh out of the oven.

We praise all of this entertainment as a shelter for the present moment so that the sentiments and resentments do not co-exist in the same location. We make a spectacle out of antiquity as impotence before the over-communication. Because we have problems with memory, with taxes, with photocopies, with interpretations, with covers, with arrangements with the front men who betrayed the innocence of madness, knowing the history is reheating old stale bread in the microwave, it's wasting time in the freezer, with our present, we neglect the finished bread fresh out of the oven.

We appreciate the time transients, diplomacy of their personalities and style; cruelly determining the individual as blasphemer to himself, doomed to regret being its

posibilidades de su sombra; Recurriendo al eco del recuerdo para manipular la ausencia, difamada por sus acciones y su memoria, por lo predecible de su conclusión superficial justificada por la materialidad. Tratamos de satisfacer las subjetividades de la distancias del infantil al rutinario, negamos las raíces como punto de partida de la construcción de una identidad que se ahoga por reconocer un azar por testamento. Creemos en la posmodernidad de nuestro contexto, sin transitar por la modernidad. Porque la tradición quedó en manos del poder, por ende la tradición es poder; Enemigos consecuentes al narcisismo de la evolución, revolución y realidad inmediata que se dejaron adorar como retrato de redes sociales atrapados en un stalking.

Desconocemos lo que se monopoliza por arte, la historia del arte y la historia, las referencias, la cosmopolitan transgresora de la periferia, la capital de la intelectualidad; Porque somos seres vivos sin ellas, por respeto a nuestro contexto, por respeto a nuestra ignorancia, por respeto a nuestro empirismo, a nuestra inmediatez. Repudiamos todo sueño americano, todo sueño europeo y todo sueño salvadoreño, todo sueño recurrente en la sonrisa. Reconocemos solo nuestro pueblo que es el más cercano, nuestra región, nuestra tierra, hasta donde nos sintamos cómodos en la pertenencia. Nos interesa proponer desde nuestra intuición alquilada, porque la semilla es un reajo que no está en el espejismo, intuición alimentada por nuestras migajas mentales de la memoria corta administrándolas con austeridad; Dándonos la limosna de angustiarnos y privilegiarnos la inocencia y la deformación de las traducciones de la complicitad: vulgaridad, espiritualidad y alienación, tan nuestras que debemos defender como patria que nos recoge. Desheredamos la creación como dictadura de la propiedad intelectual; Sino más bien, como un secuestro al colectivo, complot del plagiador que miente sobre la dependencia a su entorno.

Nos pervierte estar al nivel de las mayorías, porque no nos sentimos forzados a conocer más. Si la información y el conocimiento, no son para todos, no son para todos, no son para todos ¿Por qué tratar de interpretar cómo se vivía antes? ¿Siendo un resentimiento que imposibilita sentir y realizar su trayectoria en la soledad? No permite llegar a la flexión, mucho menos a la reflexión. La misma distancia tiene la desubicación en el espacio; Porque tenemos problemas con el recuerdo, con los tributos, con las fotocopias, con las interpretaciones, con los covers, con los arreglos, con los prestanombres que traicionaron la inocencia de la locura. Conocer la historia es recalentar pan duro viejo en el microondas, es perder tiempo en el freezer, con nuestra actualidad, es despreciar el pan fresco acabado de salir del horno. Enaltecemos todo entretenimiento como

Below: Development of work on This is not a De-Generation, curated by Ernesto Calvo and presented on the Cultural Center of Spain, 2012..



Photo: Crack Rodriguez ©

exact nature, arriving to maturity and to an unpredictable fickleness to the circumstances that affect the common good. Primarily, we do not recognize the oldest classic platforms such as painting, sculpture, poetry, dance, theatre, music, being retired messengers of the good news, the banality of their feelings and impulses; which instead, hinder speculation towards red-handed distress.

We do not recognize the technique itself as art. We recognize this mockery as a genuflexion aberration and dictatorship, which has the effrontery to be self-proclaim as the essence, devalued by its corrupted exclusivity, shrinking to death. That same evolution of uncertainties condemns its practice, its cleanliness and respect towards its limits in developing.

Symbolizing a carousel, which despises the instantaneous. Maybe we are labelled as simplistic due to the practicality of our position towards the precipice of error; we will try to balance reading as illiterate authenticity, trading knowledge as an excuse. Knowing that this Quackery will be later denied due to its instant and disposable truth.

refugio del presente para que los resentimientos y presentimientos no vivan en la ubicación. Espectacularizamos la antigüedad como impotencias ante la sobrecomunicación.

Valoramos los estados transitorios del momento, la diplomacia de sus personalidades y su estilo; Determinando cruelmente un sujeto blasfemo de sí mismo, condenado al arrepentimiento siendo su naturaleza exacta, llegando a la madurez, inconstancia impredecible frente a la circunstancias que aquejan al bienestar común.

Desconocemos primordialmente las plataformas clásicas, las más antiguas como la pintura, escultura, poesía, danza, teatro, música, siendo mensajeros jubilados de las buenas nuevas, la banalidad de sus sensaciones y pulsiones; Que más bien, entorpecen las especulaciones hacia la infraganti angustia. Desconocemos la técnica en sí como arte. Reconocemos esta burla como una aberración genuflexa y dictadora, que tiene el descaro de proclamarse la esencia, devaluada por su corrupta exclusividad, moribunda de sus dimensiones. La misma evolución de las incertidumbres condenan su praxis, su pulcritud y respeto a sus límites en vías de desarrollo, símbolo de un carrusel que desprecia lo instantáneo. Tal vez nos encaminen como facilistas por la practicidad de nuestra posición al precipicio del error; Trataremos de equilibrar la lectura como analfabetas de la autenticidad, negociando el conocimiento como una excusa. Sabiendo que esta charlatanería la negaremos más adelante por su verdad instantánea y desechable.



[[CLICK TO WATCH ONLINE](#)]

WW NEUTROPOLITAN ATTACK

2012

Positioning of a vehicle on front of the National Theatre of San Salvador, using a car that is part of the collective and universal imaginary. With help of the pedestrians of the maintown of San Salvador the most popular car produced by the Volkswagen company was flipped (well known as the "people's car"), is understood the reasons that leads to this kind of action, to get into this field is to come to the field of speculation and that is the objective of the work itself.

Flipped over a vehicle in one of the busiest intersections within the historical centre of San Salvador leaving there to stir the curiosity of passers-by. This particular car—a VW Beetle or affectionately a «bug»— is the most popular model produced by Volkswagen and is commonly referenced as «the people's car.» This reference, and Rodríguez active engagement of people on the street, is an intervention that sparks curiosity to make onlookers accomplices to his act.

Volcar un vehículo en una de las intersecciones más transitadas en el centro histórico de San Salvador abandonado allí para agitar la curiosidad de los transeúntes. Este coche particular, un Escarabajo VW o cariñosamente un «bocho», es el modelo más popular producido por Volkswagen y es comúnmente referido como «el coche del pueblo». Esta referencia y la activa participación de la gente en la calle con Rodríguez, es una intervención que despierta la curiosidad de hacer cómplices a los testigos de su acto.



Photos above: The Fire Theory ©

Project made and funded by the Eclectic Festival of Arts FEA ©



Photo: Alejandra Mejia Romero ©

TRANSFIGURATION

2007

Walk with carretas. Apropiation of main street on main town of the city of Santa Tecla.





I fall to the side on a class desk 100 times.

Video stills. Video: The Fire Theory ©

100 repeated drops from a desk to the right, the association as flat written for the denial of a committed habit. Forms questioning s learning by repetition. Its ambiguity to learn and unlearn through accurate memorization of content to absorb.

100 caídas continuas desde un pupitre hacia al lado derecho, la asociación como planas escritas para la negación de un habito cometido. Cuestionamiento a las formas de aprendizaje por repetición. Su ambigüedad de aprender y desaprender por medio de la memorización exacta del contenido a asimilar.

[[CLICK TO WATCH ONLINE](#)]



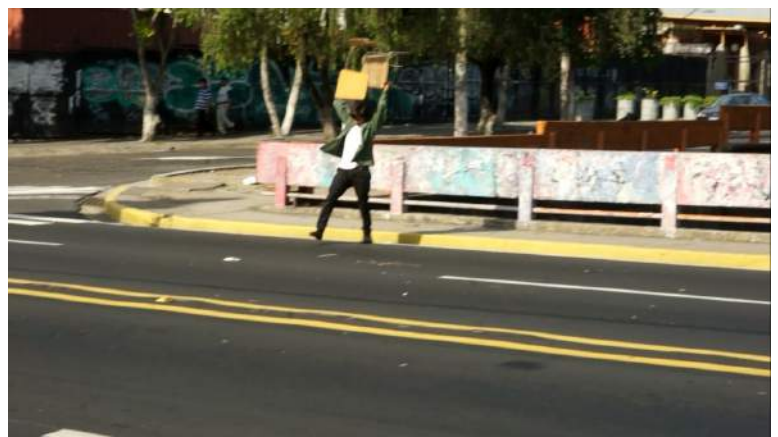
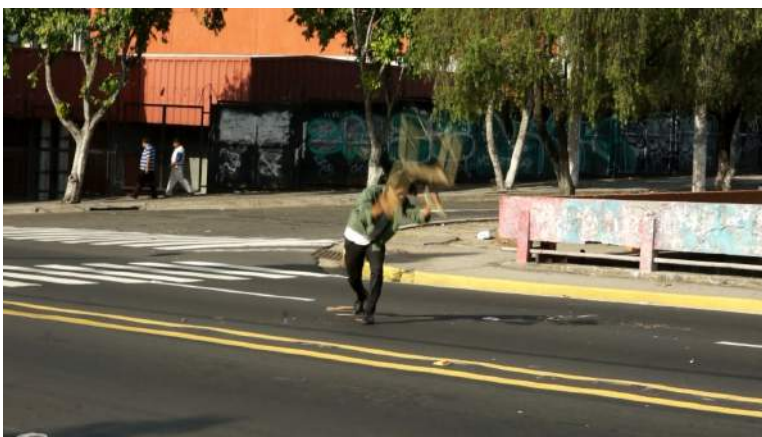
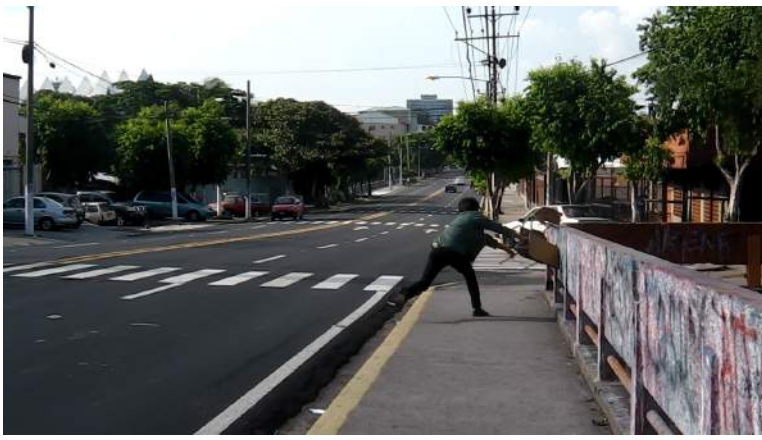
Video still. >

THEOREM OF DISLOCATION

2013

Deconstruction teaching apparatus confronted with the absence of democratic memory where the slaughter of students at the National University of El Salvador on July 30, 1975 by soldiers of the Armed Forces did.

Deconstrucción del aparato de enseñanza confrontado con la ausencia de la memoria democrática en el lugar donde sucedió la masacre de los estudiantes de la Universidad Nacional de El Salvador el 30 de julio de 1975 por soldados de la Fuerza Armada.



Video stills. Video: The Fire Theory ©/ CIRCA ©

Video 1.
Apropiation of a school desk. Confrontation of the historical moment against the education system.

[[CLICK TO WATCH ONLINE](#)]



Video stills. Video: CIRCA ©

Video II: July 30, 16:00.
Site specific destruction of a school desk on the overpass of the 25 north avenue at 16:00, place where students of the University of El Salvador were massacred on July 30 of 1975 on the Regimen of the Lauterlant Arturo Armando Molina.

[[CLICK TO WATCH ONLINE](#)]

BB Y
DEJA BB
(LIVE AND LET LIVE)
2013

Predication of the manual of a Blackberry
on tropicalized english on San Salvador maintown.

[[CLICK TO WATCH ONLINE](#)]



Vínculos de evangelización y su relación estrecha con métodos de protesta sobre fragilidades de la alienación. Evidenciando los trastornos de la neocolonización que dialoga con tendencias de responsabilidad de la eternidad y tolerancias del posmodernismo.

Connections of evangelization and its close relation to methods of protest about fragilities of alienation. Evidencing disorders of neocolonization dialoguing with responsibility trends for eternity and tolerances of postmodernism.



INGLÉS

ALL YOU CAN REFEEL REFEEL

2014

Mediatic action on the frame of the second round of presidential elections on El Salvador 2014.





[CLICK TO WATCH ONLINE]

Questioning hunger and power relationship. Action was to eat a portion of the ballot in the second round of the presidential elections in 2014. El Salvador currently being processed by the action performed accused of electoral fraud.

Questionamiento de la relación hambre y poder. Acción que consistió en comer una parte de la papeleta electoral de la segunda vuelta de las elecciones presidenciales de El Salvador 2014. Actualmente esta siendo procesado por la acción realizada acusado de fraude electoral.

ARTIST FACES PRISON AFTER EATING VOTING BALLOT

Claire Breukel for Hyperallergic Magazine (New York).

SAN SALVADOR — It is one week after the general elections in El Salvador that split the winning left party from the right by a margin of 6,300 votes — less than 1% percent of the total — electing ex-guerrilla commander Salvador Sánchez Cerén president. Tensions in the country are high, and even more so within the nation's community of artists, who are rallying to defend Víctor "Crack" Rodríguez, who is facing up to six years in prison for a performance piece.

On March 9, Rodríguez, one of San Salvador's celebrated contemporary artists, walked in to a ballot station and announced, "this is an artist action," and then proceeded to eat half of his ballot in front of polling station onlookers before casting the remaining half. As with most performance pieces, the action was caught on video by a colleague, and the artist can be seen holding a copy of Landings: New Art and Ideas from the Caribbean and Central America 2000–2010.

Within hours, the video of the artist's nonchalant performance had gone viral. However, the situation quickly turned ugly as the Salvadoran legal system reacted, accusing the artist of electoral fraud — a criminal offense punishable by up to six years in prison. If one has ever watched MS-13 gang documentaries, prison in El Salvador is no picnic, which makes the fact that the authorities are persisting with the charges all the more unbelievable. However, Rodríguez acknowledges he knew his action would provoke a reaction, explaining in an email to Hyperallergic on March 23:

The only thing that was clear for me was that the action would have strong consequences. I was throwing myself into an abyss, and I would have to be prepared for the worst.

The artist is no stranger to bold statements — he has for many years worked with intervention and performance, placing an upturned Volkswagen Beetle shell in the middle of a busy street to film the reactions of passersby. But Rodríguez's collaborator, artist Ernesto Bautista, shifts nervously in his chair as he sits across from me at a restaurant in San Salvador. It is March 11, only two days after charges were filed against Rodríguez, and Bautista explains the electoral fraud charges to me, interspersed with the repeated line, "I just can't believe it."

Not everyone shares this sentiment of consternation — for instance, a collector overheard by the author whilst attending an exhibition reception on March 12:

I don't get the point of what he did; now everyone is just joking that they are waiting for him to go to the bathroom to decide the final winner.

In acts of performative protest, it can be hard to determine what is effective and what is just plain stupid. Take Maximo Caminero, who a few weeks ago walked into the Perez Art Museum Miami (PAMM) and smashed an Ai Weiwei artwork, mimicking the image behind him. His reasoning? A protest against the museum for not showing local artists. Aside from being completely untrue — the museum hosted a New Work Miami exhibition last year — Caminero later retracted this statement with a meek apology.

Víctor "Crack" Rodríguez, on the other hand, seems to have more substance behind his actions. He goes on to explain in an email:

I felt the responsibility to do the action even more so when I felt so much fear, that is what pushed me to do the work.

Later this year, Rodríguez is appearing in a MARTE Contemporary exhibition in San Salvador, titled 10 and curated by the author and Lucas Arevalo, that celebrates the most promising artists affiliated with El Salvador over the past decade. Yet, despite this overwhelming evidence that the artist is 'seasoned,' the judicial system is pursuing this case, perhaps attempting to make an example of an artist to incite fear in any future prospective protestors. Renowned Salvadoran artist Simon Vega is appalled by the charges and explained the importance of the action in an email to Hyperallergic on March 13, stating:

The fact that many of us feel there is not one political party or candidate in which we can believe or respect yet having the authorities tell us that the vote is "the people's most powerful weapon," makes many of us identify with his action. According to the law, "Crack" could be facing from 2 to 6 years in prison for expressing himself in this way, how senseless! We won't allow it. I think the action is one of the most important, consequent and effective works of contemporary art in Central America's history, no doubt.

In order to drum up additional support, the artists's collaborators Ernesto Bautista, Mauricio Kabistan, and Melissa Guevara, fellow members of the collective The Fire Theory, have created a petition in order for the art community at large to show their appreciation for the artist's intention. The artists are hoping to use this petition as evidence to show that Rodríguez is a seasoned artist and that this "call to action" forms part of his practice and is not a crime.

Action of kneeling on corn grains on the Liberty Square on downtown of San Salvador.

“This performance, entitled “Free Down” took place in Freedom Square, where the artist came up with a sack of corn grains, he emptied it into the square and knelt over it for two hours. So, back to the public square and medieval practice, the spectacle of punishment.

Following his performance, animals and humans disputed in the square for the corn grains as a clear and desperate remainder that there is poverty and hunger.”

Taken from PUNISHMENT AND SPECTACLE. By Beatriz Cortez.

“Este performance, titulado “Free Down” tuvo lugar en la Plaza Libertad, donde el artista apareció con un saco de maicillo, lo vació en la plaza y se hincó en el maicillo por dos horas. Así, regresó a la plaza pública, como práctica medieval, el espectáculo del castigo.

Al terminar su performance, animales y seres humanos en la plaza se disputaron el maicillo como un recordatorio claro y desesperado de que hay pobreza y de que hay hambre.”

Tomado de CASTIGO Y ESPECTACULO. Por Beatriz Cortez.

FREE FREE DOWN

2014



[CLICK TO WATCH ONLINE]



Images of the action made on the Liberty Square on downtown San Salvador. Background 'El Rosario' Church.



Photo: Crack Rodriguez ©

A pile of 750 transparent and empty DVD boxes on the corner. 29 designs of covers from fake films invented since the similarity to an image from events. Confrontation of the intellectuality with the materialization. The DVD boxes tempted to be steal and to the nullity of possession.

29 Film DVDcase designs inspired by strangers when starting reading registry items, suggesting an underlying form of questioning the ownership of copyrights in the confrontation immediate needs of the informal trade sector. Installation inviting appropriate DVD cases, the curator to be arrested spectators of the play. 750 empty DVD boxes thrown away in a museum.

29 diseños de DVDcase de películas inspiradas en el momento de personas desconocidas partiendo de la lectura de los elementos del registro, proponiendo de una forma subyacente el cuestionamiento de la apropiación de derechos de autor con el enfrentamiento necesidades inmediatas del sector del comercio informal. Instalación que invitaba a apropiarse de las cajas de DVD, el curador de la muestra a detenido a espectadores por llevarse parte de la obra. 750 cajas de DVD vacías botadas en un Museo.

GOOD FOR
SOMEONE

SELECCION OFICIAL FESTIVAL DE SAGRADO

CHUCHA

TIARA MENJIVAR VINICIO ZAMALETA KENNY TORRES

EL TIERRERO ESTA POR PARIR

Este DVD es una obra protegida y solo esta autorizado su uso privado y domestico, la ley castiga con carcel a quien copie, edite, reproduzca total o parcialmente la obra o la exhiba publicamente o explote comercialmente mediante venta, renta o canje u obtenga la CASH de cualquier otra forma sin consentimiento del titular del derecho de la PEOPLE. El producto esta autorizado para comercializarse unicamente en la WARNING, importador para la SORRY, distribuido por la NEED, licenciatuira autorizada en la STREET.

Paranid Pictures • Real Company • Roberto Cruz • Mando Cuevas • Aparicio Suarez • Timo ON • Tomas Andres Sara Mendez • Pineda Lopez • Carlos Hernandez • Jorge Rojas • Wenceslao Martinez • Saul Alvarez • Julia Castro • Wilmar Torres • Fernando Lopez • Wilson Zambora • Guillermo Diaz • Karla Quintero

452790

DOLBY DIGITAL DTS SURROUND SYSTEMS

4 82981 47340 4

SELECCION OFICIAL FESTIVAL DE LA CALLE DARIO

2 MEJOR VENDIDA MEJOR COPIADA

Seria fascinante sentir como lo ve, los finales felices le pertenecen, si pudiera ver como lo siento, dificilmente lo subtitularias.

Este DVD es una obra protegida y solo esta autorizado su uso privado y domestico, la ley castiga con carcel a quien copie, edite, reproduzca total o parcialmente la obra o la exhiba publicamente o explote comercialmente mediante venta, renta o canje u obtenga la CASH de cualquier otra forma sin consentimiento del titular del derecho de la PEOPLE. El producto esta autorizado para comercializarse unicamente en la WARNING, importador para la SORRY, distribuido por la NEED, licenciatuira autorizada en la STREET.

NO MO ON

Bill Hurtado es

TIMO ON

El afecto conspira contra ti

234511 DVD

Paranid Pictures • Real Company • Roberto Cruz • Mando Cuevas • Aparicio Suarez • Timo ON • Tomas Andres Sara Mendez • Pineda Lopez • Carlos Hernandez • Jorge Rojas • Wenceslao Martinez • Saul Alvarez • Julia Castro • Wilmar Torres • Fernando Lopez • Wilson Zambora • Guillermo Diaz • Karla Quintero

DOLBY DIGITAL DTS SURROUND SYSTEMS RTC

Seria fascinante sentir como lo ve, los finales felices le pertenecen, si pudiera ver como lo siento, dificilmente lo subtitularias.

Este DVD es una obra protegida y solo esta autorizado su uso privado y domestico, la ley castiga con carcel a quien copie, edite, reproduzca total o parcialmente la obra o la exhiba publicamente o explote comercialmente mediante venta, renta o canje u obtenga la CASH de cualquier otra forma sin consentimiento del titular del derecho de la PEOPLE. El producto esta autorizado para comercializarse unicamente en la WARNING, importador para la SORRY, distribuido por la NEED, licenciatuira autorizada en la STREET.

QP2 boyz a domicilio lo buzcas ?

QP2 boyz a domicilio lo buzcas ?

QP2 boyz

a domicilio lo buzcas ?

72419 DVD

SELECCION OFICIAL FESTIVAL DE CATEDRAL

Paranid Pictures • Real Company • Roberto Cruz • Mando Cuevas • Aparicio Suarez • Timo ON • Tomas Andres Sara Mendez • Pineda Lopez • Carlos Hernandez • Jorge Rojas • Wenceslao Martinez • Saul Alvarez • Julia Castro • Wilmar Torres • Fernando Lopez • Wilson Zambora • Guillermo Diaz • Karla Quintero

[CLICK TO WATCH ALL DESIGNS]

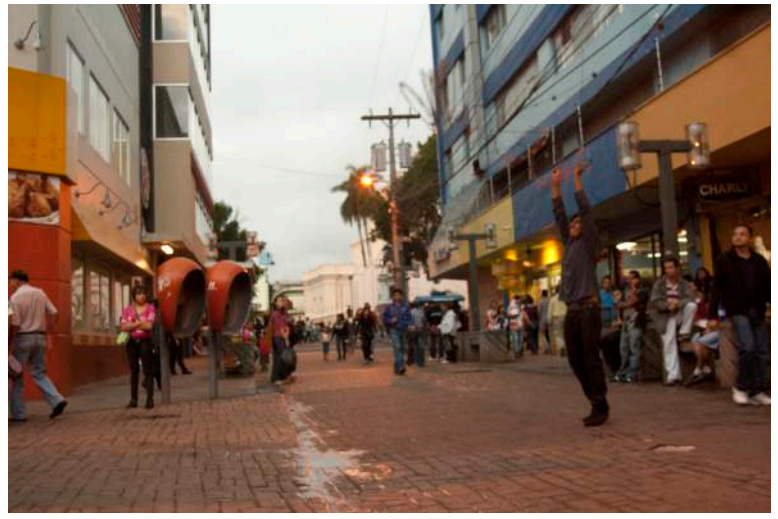
Selection of designs used on the projects.
 Designs: Crack Rodriguez ©

AT THE END OF RAINBOW

2012

I play with a razor wire painted on different colors
as the children toy well known as 'Slinky'.





Photos: The Fire Theory ©

[[CLICK TO WATCH IT ONLINE](#)]

Action playing with a razor redefined the aesthetics of plaything “Slinky” hybridization safety symbols and recreation. Direct manipulation ungloved developing the recreational potential of the object in a busy street in Tegucigalpa, Honduras.

Acción de jugar con un razor redefinido con la estética de objeto lúdico “Slinky” hibridación de símbolos de seguridad y recreación. Manipulación directa sin guantes desarrollando las posibilidades lúdicas del objeto en una calle transitada en Tegucigalpa, Honduras.





Stills of the video.

SUPERSTITION AVIDITY

2014

[[CLICK TO WATCH IT ONLINE](#)]

Marimbas tradicionales son en simbolo nacional de cultura en muchos paises de Latino America. Esta relacion que propongo tambien presenta la historia, el deseo, el sentimiento y la reaccion al mismo tiempo, todos ellos apuntando hacia un signo de ritmo que es todo menos musical. Una esquizoide y ordenada percusion. El instrumento y el ejecutante se vuelven uno solo cuando la accion trasciende la estructura de percepcion y utilitarismo.

Traditional marimbas are the national symbol of culture on many Latin American countries. This relation I propose also performs the history, the wish, the feeling and the reaction at the same time, all of them towards a rhythm sign that is all but musical. An ordered schizoid percussion. The instrument and the player become one single tune when the action transcends the structure of perception and utilitarism.



Stills of the video.



[[CLICK TO WATCH IT ONLINE](#)]

PARALLELA

2014

An exercise of activation and evidences a social system that responds to the stimulus on a confused way. The production and rest interpellated on the same scenery are excluded through omission.

Un ejercicio de activacion evidencia un sistema social que responde a los estímulos en una manera confusa. La producción y el descanso interpelados en el mismo escenario y excluidos a través de la omisión.



LA INCLINACION

2015

Photos: The Fire Theory ©



Stills of the video.

Photos: The Fire Theory ©

[CLICK TO WATCH IT ONLINE]

Contraposition of the connotations of sacrifice, the possibilities of public transportation and existential enplacement. The symbol of religious power crucified on a horizontal angle descontextualizing it from its hegemonic axial angle of eternity and democratizing on a Holy Friday taking the path of a truck that transports goats around a popular market. Questioning the relation of spirituality and transitions of merchadising.

Contraposición de las connotaciones del sacrificio, las posibilidades del transporte y la ubicación existencial. El símbolo de poder religioso crucificado en un plano horizontal descontextualizando lo de su plano 'ejemonico' de eternidad y democratizandolo en un Viernes Santo recorriendo en un camion que transporta cabras alrededor de la periferia de un mercado. Cuestionando la relacion de la espiritualidad y las transiciones de la mercancía.





Photos: The Fire Theory ©

WORK

2015

WORK is negation of dialogue between two methods of celebration, the fragility of historical memory and malicious dictatorship of democratical systems.

To throw and share a cake to the monument of the maximun leader of the right party of the country and the main responsible of the murder of Monseñor Romero. Sweeting the side of the monument that says "The weapon of free man is the vote". On consequence the take of possession of power of Majors and Deputies and the celebration of the day of work May 1 of 2015.

Bringing to memory scenes of comedy as the only weapon of impotence to finish this party.

WORK es la negación del diálogo entre los métodos de celebración, la fragilidad de la memoria histórica y la malicia en la dictadura de los sistemas democráticos.

Lanzar y repartir un pastel al monumento del máximo líder de la derecha de el país y el principal responsable del asesinato de Monseñor Romero. Endulzando el lado del monumento que dice la frase: "El arma de los hombres libres es el Voto". En consecuencia de la toma de posesión de poder de alcaldes y diputados y la celebración del día del trabajo 1 de mayo 2015.

Trayendo a la memoria las escenas de comedia como única arma de la impotencia para terminar esta fiesta.

[[CLICK TO WATCH IT ONLINE](#)]

EL ARMA MAS PODEROSA
DE LOS HOMBR
ES LIBRES
ES EL VOTO

Nacionalista puro es:

El que nunca busca amigos; al que descubre que es mejor dar que recibir; el que en su vida tiene como abogado al Señor y después como juez al tiempo; es el que ama a su patria y se entrega a defenderla.

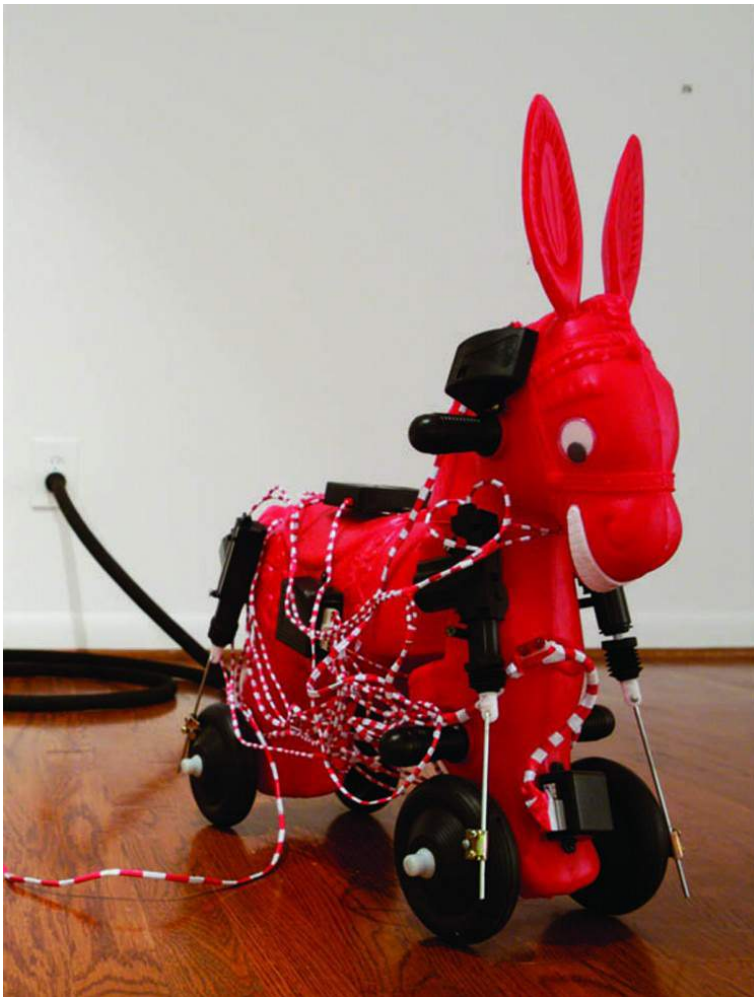
Eduardo d'Aubuisson

NACIONALISTA PURO
(Presente por la Patria)



PREVIOUS WORK

(SELECTION)



LEFT:
MOTORHOLA
2008

Cutlery made with Motorola brand phones cases.
Cubiertos hechos con carcasas de telefonos celulares marca Motorola .



RIGHT ABOVE:
WANTED FOR CAROUSEL
2007

Children toy with a car alarm system.
Juguete de niño con un sistema de alarma de vehiculo.



LEFT BELOW:
0110
2010

Wall of bricks made with adobe and cellular phones inside in vibration mode.
The wall has a dialogue with the victims of the collapse of a mountain due to an earthquake on 'Las Colinas', Santa Tecla on January 13 of 2001.

Muro de ladrillos hechos con adobe y teléfonos celulares en el interior en el modo de vibración. La pared tiene un diálogo con las víctimas del derrumbe de una montaña debido a un terremoto en "Las Colinas", Santa Tecla el 13 de enero de 2001.

BELOW:
TROMPETA GUM
2011

[[CLICK TO WATCH ONLINE](#)]

Chewing gum chewed by passers placed on a trumpet.
Chicles masticados por transeúntes colocados en una trompeta.





Santa Tecla, El Salvador. 1980.
Works and produces in El Salvador.
Former founder member of The Fire Theory.

[cv] [press]

Recently nominated for the MISOL GRANT for Emergint Artists for the MISOL Foundation in Bogota, Colombia. Group exhibition in "10" Museum of Art of El Salvador and Gallery Ernst Hilger, Vienna, Austria; Infraforma, Sotano I, Guatemala. Performance Festival "Actions in public sphere" in Tegucigalpa, Honduras; Solo projec with "Crack Rodriguez presents: Neutropolitan Attack" as part of the Eclectic Festival of Arts, El Salvador. Landings 5, Museum of Arts of the Americas in Washington D.C., EU; Landings 6 and 7, Latin American Gallery and y Haydee Santamaria Gallery, Casa de Las Americas, La Havana, Cuba; Landings 8, Taipei Fine Arts Museum, Taipei, Taiwan.

CRACK
RODRIGUEZ

WORK OVERVIEW

PUNISHMENT AND SPECTACLE

Beatriz Cortez on Contrapunto Magazine.

Review to the social protest ways of the artist Victor Rodríguez, prosecuted for eating a ballot in the last presidential election.

The Salvadoran artist Victor Hugo "The Crack" Rodríguez faces this Thursday a second audience on the "Francisco Jose Guerrero" Judicial Center of Santa Tecla, accused of electoral fraud because of eating his own ballot for an artistic performance last March 9 .

This process that he has been subjected began shortly after the second round of presidential elections when Victor Rodríguez went to the polling station at the School Center Garcia Flamenco and ate his ballot as part of an artistic performance. It was a performance that gave visibility to the feel from a group of voters, especially with regard to the idea that voting is our most important weapon in the struggle, and respect to their dissatisfaction with the current parties and the investment of money that was required to perform the second round.

We already know, our country is divided, is marked by a history of polarization that rips it between right and left. During the last presidential elections, a small group decided to cancel the vote. Although it was much, given the marked polarization of the country, annul the vote could have changed the course of the election. Perhaps I respect the right of every voter to cancel the vote, personally I disagree with the practice of annulling the vote because it's not a proactive practice, and when it proposes nothing, in a country as polarized as ours, nullify the vote equals to vote for the opposition, whatever could be the case.

However, the intervention of this artist, his performance, his act of eating the vote, I think is a major act, a work of art with a high conceptual value that invites us to reflect on the election process. This act, which put at risk only to the artist, made visible his dissent, and the dissent of a sector of society, against the election process. The artist didn't criticize a particular political party (although it would be on his right if do so) he did not criticize the current government or the opposition, his criticism is directed more to the power of the state apparatus.

In this country we are working to build democracy. But our country can not be democratic if there is no space to express dissent, criticism, to invite to reflection and to participate in a process of free self-expression. This work made visible the dissent, invited to reflection, and urged to the election winner to take into account the discontent that was visible through this artistic performance. In that sense,

Repaso a las formas de protesta social del artista Víctor Rodríguez, procesado judicialmente por comerse una papeleta de votación en los pasados comicios presidenciales

El artista salvadoreño Víctor Hugo "El Crack" Rodríguez enfrenta este día jueves una segunda audiencia en el Centro Judicial "Francisco José Guerrero" de Santa Tecla, acusado de fraude electoral por comerse su propia papeleta de votación durante un performance artístico el pasado 9 de marzo.

Este proceso al que se ha sometido al artista comenzó poco después de la segunda vuelta de las pasadas elecciones presidenciales cuando Víctor Rodríguez acudió al recinto de votación en el Centro Escolar García Flamenco y se comió su papeleta como parte de un performance artístico. Fue un performance que dio visibilidad al sentir de un grupo de votantes, sobre todo con respecto a la idea de que el voto es nuestra más importante arma de lucha, y con respecto a su descontento con los partidos actuales y con la inversión de dinero que se requirió para llevar a cabo la segunda vuelta electoral.

Ya sabemos, nuestro país está dividido, está marcado por una historia de polarización que lo parte entre la derecha y la izquierda. Durante las pasadas elecciones presidenciales, un grupo pequeño decidió anular el voto. A pesar de no ser muy numeroso, dada la marcada polarización del país, anular el voto pudo haber cambiado el rumbo de la elección. Aunque respeto el derecho que tiene cada votante para anular el voto, en lo personal estoy en desacuerdo con la práctica de anular el voto porque no es una práctica propositiva, y al no proponer nada, en un país tan polarizado como el nuestro, anular el voto equivale a votar por la oposición, cualquiera que sea el caso.

Sin embargo, la intervención de este artista, su performance, su acto de comerse el voto, me parece un acto importante, una obra de arte con un alto valor conceptual que nos invita a reflexionar sobre el proceso electoral. Este acto, que únicamente puso en riesgo al artista, hizo visible su inconformidad, y la de un sector de la sociedad, con el proceso electoral. El artista no criticó a un partido político en particular (aunque también estaría en su derecho de hacerlo), no criticó al gobierno de turno ni a la oposición, su crítica está dirigida más bien a los aparatos de poder del estado.

En este país estamos trabajando por construir una democracia. Pero nuestro país no puede ser democrático si no hay espacios para expresar el disenso, la crítica, para invitar a la reflexión y para participar en un proceso de libre expresión. Esta obra visibilizó el disenso, invitó a la reflexión, y exhortó al ganador de las elecciones a tomar en cuenta el descontento que se hacía visible a través de este performance artístico. En ese sentido, la obra es también una contribución al proceso de

the work is also a contribution to the process of democratization.

In recent months we have seen cases that made us doubt of the legal and institutional system: corruption cases treated with gloves, suits within public institutions, judges statements leaving into question their objectivity, abuse of power, etc. The work of Victor Rodriguez is therefore more relevant to our reality.

In a previous performance that took place in August 2012, Víctor Rodríguez explains to dump a Volkswagen front of the National Palace sought to give visibility to the absence of the masses that once were gathered in the same streets. Times were different and it was the people who demanded changes congregated. Today, documentation of this work showing the dump truck in the street is part of a group exhibition of contemporary art that is on display at the Museum of Art of El Salvador (MARTE)-Contemporary.

It is also important to note that in these same months in which Victor Rodriguez was forced to appear before the court as a condition of his probation, we have seen this artist producing some of the most outstanding works of contemporary art in our country.

During the Eclectic Arts Festival (FEA) 2014, covered with papers a cafe in Santa Tecla, in those papers, I read hundreds, maybe thousands of virtual space comments now printed that made visible the intolerance and violence in our society. Through these comments were now on display, it looked like dirty linen, written lines, many times with bad spelling, and in most cases filled with classism, racism, indifference. It was a revealing intervention.

More recently, on Friday, September 19, as part of the current project ADAPTE, Victor Rodriguez conducted a new artistic performance in public space. This performance, entitled "Free Down" took place in Freedom Square, where the artist came up with a sack of corn grains, he emptied it into the square and knelt over it for two hours. So, back to the public square and medieval practice, the spectacle of punishment.

Following his performance, animals and humans disputed in the square for the corn grains as a clear and desperate remainder that there is poverty and hunger. Giving visibility is not a crime. Hopefully Judge Judicial Center "Dr. Francisco Jose Guerrero" of Santa Tecla do the right thing and raise the criminal charges against this talented artist, not only for him, but to not make a spectacle of punishment for an artist who expressed his displeasure on public space, as they do in democratic spaces.

democratización del país.

En los últimos meses hemos visto casos que nos hacen dudar del sistema judicial e institucional: casos de corrupción tratados con guantes, pleitos al interior de las instituciones públicas, declaraciones de jueces que dejan en entredicho su objetividad, abusos de poder, etc. La obra de Víctor Hugo Rodríguez es, por tanto, más que pertinente a nuestra realidad.

En un performance previo que tuvo lugar en agosto de 2012, Víctor Rodríguez explica que al volcar un Volkswagen frente al Palacio Nacional buscaba dar visibilidad a la ausencia de las masas que en otros tiempos estuvieron congregadas en esas mismas calles. Eran otros tiempos y era el pueblo congregado el que demandaba cambios. Hoy, la documentación de esa obra que muestra el carro volcado en la vía pública es parte de una muestra colectiva de arte contemporáneo que está en exhibición en el Museo de Arte de El Salvador (MARTE)-Contemporáneo.

Es muy importante notar además que en estos mismos meses en que Víctor Rodríguez se ha visto obligado a comparecer ante la corte como requisito para su libertad condicional, hemos visto a este artista producir algunas de las más sobresalientes obras de arte contemporáneo en nuestro país.

Durante el Festival Ecléctico de las Artes (FEA) 2014, cubrió de papeles un café en Santa Tecla, y en esos papeles, pude leer cientos, tal vez miles de comentarios del espacio virtual ahora impresos que hacían visible la intolerancia y la violencia de nuestra sociedad. A través de estos comentarios que ahora estaban en exhibición, se lucían, como trapos al sol, líneas escritas, muchas de las veces con muy mala ortografía, y en la mayoría de los casos colmadas de clasismo, de racismo, de indiferencia. Fue una intervención reveladora.

Más recientemente, el viernes 19 de septiembre, como parte del actual proyecto de ADAPTE, Víctor Rodríguez llevó a cabo un nuevo performance artístico en el espacio público. Este performance, titulado "Free Down" tuvo lugar en la Plaza Libertad, donde el artista apareció con un saco de maicillo, lo vació en la plaza y se hincó en el maicillo por dos horas. Así, regresó a la plaza pública, como práctica medieval, el espectáculo del castigo.

Al terminar su performance, animales y seres humanos en la plaza se disputaron el maicillo como un recordatorio claro y desesperado de que hay pobreza y de que hay hambre. Darles visibilidad no es un crimen. Ojalá que el juez del Centro Judicial "Dr. Francisco José Guerrero" de Santa Tecla haga lo correcto y levante los cargos penales contra este talentoso artista, no solo por él, sino para no hacer un espectáculo del castigo a un artista que expresó en el espacio público su descontento, como se suele hacer en los espacios democráticos.



The sketches, projects, schemes and videos presented on this document are under its respective copyrights and, except for the highlighted references, are intellectual property of the author.