Harold Mendez

and from the pain of life's first blow
came the joy of life's first breath
cried out
upside down
dangling
happily

I aMmM (revero)
the years now...
harder blows
more painful
more often
more crying out upside down... dangling... sadly (reverb)
who am I?
WHO AM I?

The louder I ask, the louder becomes a silence of no answer until it seems that silence is saying (reverb)
by saying nothing—you ain't nothing
but to somebody I AM
somewhere within - yet unknown
rebels at the very question: do not ask who am I
you will know what needs to be known when you ask instead
whose am I?
where shall I go?.....

The years
now
The years now

Harold Mendez

Harold Mendez (b. 1977, Chicago) has taken part in numerous exhibitions such as Big Noise, New Photography (2018) at the Museum of Modern Art, New York and the Whitney Biennial (2017), New York. In addition, his work has been shown at the Studio Museum in Harlem, the Tate Modern, Miami’s LAGARTO, Los Angeles; the Institute of Contemporary Art, Chicago, among others. His work has been reviewed in the Wall Street Journal and the New York Times. He has been an artist in residence at the Robert Rauschenberg Foundation, Core Program, Museum of Fine Arts, Houston; and the Logan Center, and the University of Illinois at Chicago. He is currently based in Los Angeles.

About the Artist

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The years now

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Takes as a point of departure forensic artifacts and objects memorialized to various events, places, and the United States, the artist brings together ancient ceramic vessels, a large sculpture, and a series of elements—all of which function as signifiers for and extensions of the human body. Using a variety of vessels, the artist activates the surface of the original into a function of virtual images, as well as digital scanning, 3D printing, and text impregnations. Mendez translates his chosen materials and assembles them to new configurations to create a haunting landscape of remembrance and loss that make poetic connections between material matter, time, and memory.

The years now is anchored by a large canvas of natural pigments and organic dyes that emerge from a small wooden sculpture in which a laser beam etches out a small control. When scanned, the control is automatically transformed into an image of the original surface. In the eyes of the viewer, the original surface is transformed into a small 3D virtual sculpture control is a witness of pigment and memory. To this piece in the Museum of Fine Arts, Houston and the United States, the artist brings together ancient ceramic vessels, a large sculpture, and a series of elements—all of which function as signifiers for and extensions of the human body. Using a variety of vessels, the artist activates the surface of the original into a function of virtual images, as well as digital scanning, 3D printing, and text impregnations. Mendez translates his chosen materials and assembles them to new configurations to create a haunting landscape of remembrance and loss that make poetic connections between material matter, time, and memory.

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