

MARS. Museo Ambulante Rafa Sendín, 2023

Ocurrencia interpretada.

Intalación.
Diversos materiales.
Medidas variables.

Asistentes:
Aicil Sendín
Ivoe Sendín

Partitura de la ocurrencia.

110822

2028h Hacer una exposición en la calle, donde se interpretarán cuatro ocurrencias, además de esta misma que recoge esta partitura. Sin poner nada a la venta, solamente representación, presentación de nuevos trabajos. El lugar puede ser las inmediaciones del Museo Reina Sofía (durante la feria de ARCO, dos horas de duración. Obras posibles a exponer: Site Specific, Monumento, Dibujo, Tarjeta de Exposición. Componer también la hoja de sala Incluir a una persona disfrazada de guardia de seguridad. Inaugurar un museo (MARS), con una exposición de obras nuevas, pensadas para la ocasión. En lo sucesivo se podrán realizar exposiciones propias o de otras personas artistas, en cualquier lugar que se considere oportuno.

Ocurrencia surgida durante la lectura del libro: Entre la Geometría y el gesto. Escultura norteamericana 1965 – 1975. Ministerio de Cultura. Palacio de Velázquez. Parque del Retiro, 1986 (000416). Viendo la foto de una instalación de Barry L Va, Puntos centrales y longitudinales (a través de cuatro puntos de tangencial), 4 áreas recubiertas por separado, 1974. Madera. Dimensiones variables. Pág.: 172.

MARS. Museo Ambulante Rafa Sendín, 2023

Interpreted occurrence.

Installation.
Diverse materials.
Variable dimensions.

Asistents:
Aicil Sendín
Ivoe Sendín

Score of the occurrence.

110822

2028h To hold an exhibition on the street, where four occurrences will be interpreted, in addition to this one collected in this score. Without offering anything for sale, only representation, presentation of new works. The location could be the vicinity of the Reina Sofía Museum (during the ARCO fair, lasting two hours). Possible works to exhibit: Site Specific, Monument, Drawing, Exhibition Card. Also, compose the exhibition guide sheet. Include a person dressed as a security guard. Inaugurate a museum (MARS), with an exhibition of new works, designed for the occasion. Subsequently, exhibitions by oneself or other artists may be held anywhere deemed appropriate.

Occurrence emerged during the reading of the book: Between Geometry and Gesture. American Sculpture 1965 - 1975. Ministry of Culture. Palacio de Velázquez. Parque del Retiro, 1986 (000416). Upon seeing a photo of Barry L Va's installation, Central and longitudinal points (through four tangential points), 4 areas covered separately, 1974. Wood.
Variable dimensions. Page: 172.

MARS

Museo Ambulante Rafa Sendín

En el Museo Ambulante Rafa Sendín (MARS) se define constantemente el arte, se cuestiona, como se puede, o podría, definir en cualquier otro museo, poco importa cuál; como lo pueda hacer cualquier persona, sin distinciones. En esta muestra inaugural no se expone el arte (el arte es invisible), aunque sí se pueda experimentar. Se exponen 12 ocurrencias, el MARS es una de ellas, de Rafa Sendín. Aunque en lo sucesivo se pueda exponer o presentar cualquier cosa de cualquier otra persona. Las ocurrencias son los pensamientos que surgen de las experiencias y de la experimentación del arte y de lo que no lo es a priori. Lo que vemos de ellas es su documentación, su registro (o su realización, si se está presente mientras acontecen o mientras se producen). Son un registro como lo puedan ser las palabras de los pensamientos o de la realidad, aunque las comparaciones son solo comparaciones. Se podría decir que la documentación y los registros de una ocurrencia son la forma de las ideas, o al menos pretenden serlo, aunque solo es otra metáfora. El público es quien ha de experimentar el arte, de definir, definirse.

Rafa Sendín es un ser humano, como todas las personas. Nació en Salamanca, el 24 de agosto de 1971. Vive en Coria, la del río Alagón. Aunque estos días duerma en Madrid, como muchos otros. Estudia y experimenta el arte desde los trece años. Aprende de todas las personas y de la vida. El MARS no tiene sede fija, nos vemos en la siguiente dirección (definición).

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Partitura de la ocurrencia.
110822

2028h Hacer una exposición en la calle, donde se interpretarán cuatro ocurrencias, además de esta misma que recoge esta partitura. Sin poner nada a la venta, solamente representación, presentación de nuevos trabajos. El lugar puede ser las inmediaciones del Museo Reina Sofía (durante la feria de ARCO, 2 horas de duración. Obras posibles a exponer: Site Specific, Monumento, Dibujo, Tarjeta de Exposición. Componer también la hoja de sala. Incluir a una persona disfrazada de guardia de seguridad. Inaugurar un museo (MARS), con una exposición de obras nuevas, pensadas para la ocasión. En lo sucesivo se podrán realizar exposiciones propias o de otras personas artistas, en cualquier lugar que se considere oportuno.

Ocurrencia surgida durante la lectura del libro: Entre la Geometría y el gesto. Escultura norteamericana 1965 – 1975. Ministerio de Cultura. Palacio de Velázquez. Parque del Retiro, 1986 (000416). Viendo la foto de una instalación de Barry L Va, Puntos centrales y longitudinales (a través de cuatro puntos de tangencial), 4 áreas recubiertas por separado, 1974. Madera. Dimensiones variables. Pág.: 172.

OBRAS EN EXPOSICIÓN:

Placa conmemorativa, 2023.

Texto grabado con chorro de carborundo sobre mármol blanco y pintado con pintura plástica negra. 29,7x42 x 3 cm.

Partitura de la ocurrencia.
030223

0109h He diseñado una placa una placa de granito blanco de 3 cm de grosor (29,7 x 42 cm). Con el texto:

MARS
Museo Ambulante Rafa Sendín
Inaugurado en Madrid, como primera sede
temporal, el día 24 de febrero de 2023.
En horario de 17:00 a 19:00h. En la Plaza del
Emperador Carlos V, bifurcación con Rda. de
Atocha. Sobre la acera, entre la parada de
autobús EMT, y el Museo Nacional Centro
de Arte Reina Sofía. Esta placa lo conmemora.

Tiempo Interior (Reloj revolucionario), 2023.

Reloj de pulsera Radiant New North Week RA480202 Hombre Multifunción. Caja y pulsera de Acero. Cristal mineral, movimiento cuarzo, display analógico. Diámetro: 42 mm. Y factura de compra, tinta sobre papel. Dimensiones variables.

Partitura de la ocurrencia.

Comprar un reloj de pulsera (no caro), y pedirle al relojero que le desmonte todas las agujas, y las deje sin ningún tipo de sujeción, dentro de la esfera del reloj. En la factura de compra se le solicitará al relojero que incluya el siguiente texto:

Se ha de tener en cuenta: que, a petición del cliente, y bajo su responsabilidad, al reloj se le han desmontado las agujas (segundero, minuterero, horario, etc.), de sus distintas sujeciones al mecanismo, quedando estas libremente sueltas en el espacio habido entre la esfera y el cristal.

Certifico, salvando este particular, que el reloj funciona perfectamente.

El reloj se podrá utilizar a la manera de un reloj de pulsera al uso, pero también de cualquier otro modo que la persona que interprete la ocurrencia estime oportuno. Queda también a su albur, el documentar o no la interpretación.

Ocurrencia surgida durante la lectura del libro: Dalí-Duchamp. Una fraternidad oculta. Alianza, 2004. (000400). “De nuevo, una vez observado, el juego se convierte en uno de anticipación, de adivinar cuando volverá a ocurrir: de esta forma la obra engatusa a sus espectadores, logrando que establezcan una relación completamente distinta con la cotidianidad y las silenciosas, aunque revolucionarias, posibilidades que ofrece”. El hoy es el mañana de ayer. Martin Herbert. Pág.: 49.

Escultura (297 x 210 mm x 06 gsm), 2023.

Folio DIM A4, papel reciclado. 297 x 210 mm x 80g/m2

Partitura de la ocurrencia.
100222

0901h Coger un folio DIM A4 y depositarlo sobre cualquier superficie, espacio y periodo de tiempo. Dejar la hoja en el sitio, momento y circunstancias elegidas a su suerte (si alguna persona la recoge o la tira a una papelera, esta podrá reponerse las veces que se considere oportuno.

Ocurrencia surgida durante la lectura del libro: La originalidad de la Vanguardia y otros mitos modernos. Rosalind E. Krauss. Alianza Editorial, 1985-2015 (000388). “Aparentemente, no hay nada que pueda proporcionar a tal variedad de experiencias el derecho a reclamar su pertenencia a algún tipo de categoría escultórica. Al menos, claro está, que convirtamos dicha categoría en algo infinitamente maleable.” 14. La escultura en el campo expandido. Pág.: 218. En principio he pensado en lo más opuesto a lo escultórico. Se me ha ocurrido un folio (que lo relaciono con la escritura y con el dibujo), luego he apreciado, en todas sus medidas (297 x 210 mm x 06 gsm), su dimensión, su tridimensionalidad, y, ahí, su esculturalidad.

Dalí L.H.O.O.Q. Rasée. 2023.

Impresión RC adhesivada sobre metacrilato.
27,23 x 42,33 x 0'6 cm.

Partitura de la ocurrencia.
300422

2116h Rasurar el bigote, digitalmente, de uno de los retratos que Philippe Halsman le sacó a Salvador Dalí, y ponerle debajo la inscripción que Marcel Duchamp le puso a un naípe con la reproducción de la Mona Lisa: L.H.O.O.Q. Rasée, añadida digitalmente.

Ocurrencia surgida durante la lectura del libro: Dalí – Duchamp. Una fraternidad oculta. Alianza, 2004. (000400). “Dalí, por su parte, encuentra entre la indiferencia provocativa de Duchamp una fuente de inspiración. Descubre L.H.O.O.Q¹., que alaba como <<una obra maestra absoluta>> y adopta el motivo de los bigotes como construcción de una imagen de genio”. Pág.: 36.

1 L.H.O.O.Q. es una obra de arte de Marcel Duchamp realizada en 1919. Es uno de los ready-mades de Duchamp. Los ready-mades son objetos que han sido producidos en serie, normalmente destinados a un uso utilitario y ajenos al arte que se transforman en obras de arte por el mero hecho de que el artista los elija y les cambie el nombre, los firme o simplemente los presente a una exposición artística. En L.H.O.O.Q. el objeto es una tarjeta postal barata con una reproducción de la conocida obra de Leonardo da Vinci, la Mona Lisa, a la que Duchamp dibujó un bigote y una perilla con lápiz y le puso un título.

El nombre de la obra, L.H.O.O.Q. es del francés y significa «Elle a chaud au cul», traducido literalmente «Ella tiene el culo caliente», que podría traducirse como «Ella está excitada sexualmente».

Duchamp realizó varias copias de L.H.O.O.Q. de diferentes tamaños y soportes. Una de ellas, es una reproducción en blanco y negro de la Mona Lisa sin bigote ni perilla que llamó L.H.O.O.Q. Afeitada.

Cinco trazos verticales de grafito sobre papel, 2023.

Papel reciclado y grafito. 297 x 210 x 80 mm

Partitura de la ocurrencia.

0845h Coger un folio o paquete de folios, de papel reciclado, y situarlo en el suelo, mesa o cualquier otra superficie horizontal y estable, y luego disponer sobre él, una barra de grafito negro.

Título: Dibujo(s). Low tech.

Ocurrencia surgida durante la lectura del libro: Richard Serra. Escritos y entrevistas 1972 – 2008. Universidad Pública de Navarra. Cátedra Jorge Oteiza., 2010. (000415). “Eso es lo único que se necesita: la herramienta y el fondo. Son Low rach”. Pág.: 403-404.

Site.specific, 2023.

Mapa Topográfico Nacional 1:50.000. Coria (621). 1952. Impresión en papel a varias tintas; negro, azul, rojo, verde y siena, y ladrillo de arcilla blanca. 49,5 x 60,8 x 5 cm

Partitura de la ocurrencia.
270722

1727h Desplegar un mapa de papel de cualquier territorio, y disponerlo sobre el suelo, en cualquier sitio, y situar sobre él un ladrillo.

Ocurrencia surgida durante la lectura del libro: Richard Serra. Escritos y entrevistas 1972 – 2008. Universidad Pública de Navarra. Cátedra Jorge Oteiza., 2010. (000415). “Rs: La mayor parte de mi obra (escultura y dibujo) está relacionada con el lugar. El lugar determina cómo pienso en aquello en lo que voy a hacer, sea una paisaje urbano o rural, una habitación o cualquier otro espacio arquitectónico. Recojo toda la información disponible que defina el lugar: mapas topográficos, mapas en relieve, isometría arquitectónica... Luego mido y estudio el lugar”. Pág.: 113. Esta ocurrencia la relaciono también con Brancissi, R. Smithson, Manzoni, Houllébecq y el constructivismo ruso.

Homenaje a Jorge Oteiza, 2023.

100 tizas de 100 x 10 mm.
11'8 x 11'8 x 10 cm.

Partitura de la ocurrencia.
100323

Do it yourself, 2023.

Score of the "ocurrencia".

090223

1841h To purchase a stretcher frame and a canvas for said stretcher frame (any size will do), with the particularity that both will be unassembled (the stretcher frame in its four rails and four wedges, and the canvas rolled up). They will be presented in that manner on the floor or any other support.

An occurrence that came up while reading the book "40 Years in the New York Art Scene: A Short and Complicated Life" by Marcia Tucker, published by Turner in 2009 (0004453). "Clement Greenberg, the famous modern art critic from whom we extracted our title. His mantra was that paintings are only valid to the extent that they remain true to their inherent characteristics: the canvas was flat, so the painting had to be flat; the paint was paint, not a tool to create an image of something else. No "images," no representations of things, no illusions." Page 112.

Contemporary Dance, 2023.

Score of the "ocurrencia".

100223

1316h Paint a hopscotch game on the ground (changing the order of the numbered squares to introduce the unexpected), and give the public the opportunity to use it as they understand it should be used, without any further instructions.

An occurrence that came up while reading the book "40 Years in the New York Art Scene: A Short and Complicated Life" by Marcia Tucker, published by Turner in 2009 (0004453). "It was like an incomprehensible but charming modern dance, performed without an audience, by an ordinary and somewhat clumsy person: me. [...] The result is a small, light, and vulnerable hieroglyphic, the record of a few aimless and indecisive movements whose marks on the ground unexpectedly create pure visual poetry." Page 143. In reference to Richard Tuttle's work "Ten Kinds of Memory and Memory Itself," and linking it to the memory of Andy Warhol's work "Dance Diagram: Fox Trot, the Double Twinkle Man" from 1962.

Monument, 2023.

Score of the "ocurrencia".

280722

1926h Take a piece of bronze, without a recognizable, intentional, or aesthetic form. Raw bronze would be ideal. The size should be adjusted to an economic budget. Place the bronze fragment directly on the ground.

Occurrence emerged during the reading of the book: Richard Serra. Writings and Interviews 1972-2008. Public University of Navarre. (000415). The "historically appropriate solution" is nothing more than a kitsch eclecticism. This applies to the bronze figure on a pedestal and the Ionic column.' Page: 168.

Dibujo de una hora, 2023.

Score of the "ocurrencia".

311222

2000h Sitting at a table, on which a sheet of A1 paper, a graphite stick, a stopwatch, and a blindfold have been arranged, set the alarm on the clock to sound in an hour and one minute. The one minute will be the estimated time it takes to put on the blindfold and

ensure that nothing can be seen. Then, take the graphite stick and start drawing, without attempting to draw anything specific (or doing so, if the interpreter wishes), without lifting the graphite stick from the sheet of paper for an hour. Title: One-Hour Drawing.

Occurrence arisen Reading the book: Warhol. David Bourdon. Anagrama, 1989. (000446). Thinking about Warhol's loose and impersonal drawings and my idea of "Self-Portrait of an Hour"1.

1- 170820

0858h Self-portrait, using the longest exposure times possible on my Canon EOS 1Ds Mark II camera. During this extended period, I will need to remain as still as possible.

Title: Movement.

MARS

Museo Ambulante Rafa Sendín

At the Rafa Sendín Mobile Museum (MARS), art is constantly defined and questioned, as it could be in any other museum, regardless of which one it is, just like any person could do it, without distinctions. In this inaugural exhibition, art is not exhibited (art is invisible), although it can be experienced. 12 occurrences of Rafa Sendín are exhibited, one of which is the MARS. In the future, anything from any other person can be exhibited or presented. Occurrences are the thoughts that arise from the experiences and experimentation of art and what is not art a priori. What we see of them is their documentation, their record (or their realization, if you are present while they happen or while they are produced). They are a record like the words of thoughts or reality, although comparisons are only comparisons. It could be said that the documentation and records of an occurrence are the form of ideas, or at least they pretend to be, although it is only another metaphor. The public is the one who must experience art, define it, and define themselves.

Rafa Sendín is a human being, like all people. He was born in Salamanca, on August 24, 1971. He lives in Coria, by the Alagón River. Although these days he sleeps in Madrid, like many others. He has been studying and experimenting with art since he was thirteen years old. He learns from all people and from life. The MARS does not have a fixed headquarters; we will see you at the following address (definition).

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110822

2028h To hold an exhibition on the street, where four occurrences will be interpreted, in addition to this same one this score collects. Nothing will be put up for sale, only for representation and presentation of new works. The location can be in the vicinity of the Reina Sofía Museum (during the ARCO fair, lasting 2 hours). Possible works to exhibit include <<Site-Specific>>, <<Monumento>>, <<Dibujo>>, and <<Tarjeta de Exposición>>. Also compose the exhibition guide. Include a person dressed as a security guard. Inaugurate a museum (MARS) with an exhibition of new works, designed for the occasion. In the future, exhibitions by one's own or other artists can be held in any suitable place.

Occurrence arising during the reading of the book: " Entre la Geometría y el Gesto". Escultura norteamericana 1965 – 1975. Ministerio de Cultura. Palacio de Velázquez. Parque del Retiro, 1986 (000416). While looking at a photo of an installation by Barry L Va, Central and Longitudinal Points (through four points of tangential), 4 separately covered areas, 1974. Wood. Variable dimensions. Page: 172.

WORKS ON EXHIBITION

Placa conmemorativa, 2023.

Score of the "ocurrencia".

030223

0109h I have designed a white granite plaque with a thickness of 3 cm (29.7 x 42 cm). With the following text:

MARS

Rafa Sendín Mobile Museum

Opened in Madrid, as the first temporary location, on February 24th, 2023. From 5:00pm to 7:00pm. At the Plaza del Emperador Carlos V, where it intersects with Rda. de Atocha. On the sidewalk, between the EMT bus stop and the Museo Nacional Centro de Arte Reina Sofía. This plaque commemorates it.

Inner Time (Revolutionary Clock), 2023.

Score of the "ocurrencia".

To purchase a wristwatch (not expensive), and ask the watchmaker to remove all the hands and leave them without any type of attachment inside the watch face. In the purchase invoice, the following text should be requested from the watchmaker to include: "It should be noted that, at the client's request and under their responsibility, the hands (second, minute, hour, etc.) have been removed from their different attachments to the mechanism, leaving them freely loose in the space between the face and the glass. I certify, except for this particular, that the watch functions perfectly."

The watch can be used as a regular wristwatch, but also in any other way that the person who interprets the occurrence deems appropriate. It is also up to them to document the interpretation or not.

Occurrence arisen during the reading of the book: Dalí-Duchamp. Una fraternidad oculta. Alianza, 2004. (000400). "Once observed, the game becomes one of anticipation, of guessing when it will happen again: in this way the work captivates its spectators, causing them to establish a completely different relationship with everyday life and the silent, although revolutionary, possibilities it offers." "Today is yesterday's tomorrow." Martin Herbert. Page: 49.

Sculpture (297 x 210 mm x 06 gsm), 2023.

Score of the "ocurrencia".

100222

0901h Take a standard A4 sheet of paper and place it on any surface, in any space, and for any period of time. Leave the sheet in the chosen location, moment, and circumstances to its fate (if someone picks it up or throws it in the trash, it can be replaced as many times as deemed necessary).

Occurrence arisen while reading reading the book "La originalidad de la Vanguardia y otros mitos modernos" by Rosalind E. Krauss. The quote mentions that there is nothing that can provide to such a variety of experiences the right to claim their belonging to any sculptural category unless we make such a category infinitely malleable. You then had the idea of a sheet of paper, which you relate to writing and drawing, but which also possesses dimensions and a three-dimensionality that could be considered sculptural.

Dalí L.H.O.O.Q. Rasée, 2023.

Score of the "ocurrencia".

300422

2116h Shave digitally the mustache of one of the portraits that Philippe Halsman took of Salvador Dalí, and add underneath the inscription that Marcel Duchamp put on a playing card with the reproduction of the Mona Lisa: L.H.O.O.Q. Rasée, digitally added.

Occurrence that arose during the reading of the book: Dalí-Duchamp. A Hidden Fraternity. Alianza, 2004. (000400). "Dalí, for his part, finds a source of inspiration in Duchamp's provocative indifference. He discovers L.H.O.O.Q., which he praises as <<an absolute masterpiece>> and adopts the motif of the mustache as a construction of a genius image". Page: 36.

1. L.H.O.O.Q. is an artwork by Marcel Duchamp created in 1919. It is one of Duchamp's ready-mades. Ready-mades are objects that have been produced in series, usually intended for utilitarian use and unrelated to art, that are transformed into works of art simply because the artist selects them, changes their name, signs them, or presents them in an art exhibition. In L.H.O.O.Q., the object is a cheap postcard with a reproduction of Leonardo da Vinci's well-known artwork, the Mona Lisa, to which Duchamp drew a mustache and goatee with a pencil and gave it a title.

The name of the work, L.H.O.O.Q., is in French and means "Elle a chaud au cul," literally translated as "She has a hot ass," which could be translated as "She is sexually aroused."

Duchamp made several copies of L.H.O.O.Q. in different sizes and media. One of them is a black and white reproduction of the Mona Lisa without a mustache or goatee, which he called L.H.O.O.Q. Shaved.

Drawing(s). Low tech, 2023.

Score of the "ocurrencia".

0845h Take a sheet of recycled paper or a package of sheets and place it on the floor, table, or any other stable and horizontal surface, and then place a black graphite stick on it.

Occurrence that arose during the reading of the book: Richard Serra. Escritos y entrevistas 1972 - 2008. Universidad Pública de Navarra. Cátedra Jorge Oteiza., 2010. (000415). "That's all that's needed: the tool and the background. They're Low rach". Page: 403-404.

Site.specific, 2023.

Score of the "ocurrencia".

270722

1727h To unfold a paper map of any territory, and lay it on the ground anywhere, and place a brick upon it.

An occurrence that arose while reading the book: Richard Serra. Writings and Interviews 1972 - 2008. Public University of Navarra. Jorge Oteiza Chair., 2010. (000415). "Rs: Most of my work (sculpture and drawing) is related to place. Place determines how I think about what I am going to do, whether it's an urban or rural landscape, a room, or any other architectural space. I gather all the available information that defines the place: topographic maps, relief maps, architectural isometry... Then I measure and study the place." (p.113) I also relate this idea to Brancusi, R. Smithson, Manzoni, Houllebecq, and Russian Constructivism.

Homage to Jorge Oteiza, 2023.

Score of the "ocurrencia".

100323

1958h To buy four packs of chalk (the kind we used in school), take them all out of the boxes, and stand them upright on the floor, all together in a square formation. The structure will be unstable, but that will also play a role.

Analysis of action painting, 2023.

Score of the "ocurrencia".

090223

1239h Buy a tube of oil paint, any color and any size, and dissect it (as if it were a frog) on a piece of cork, with the help of a cutter and needles to fix the open ends of the tube open on both sides. Present the interpretation of this idea to the public. Title: Analysis of Action Painting.

An occurrence arisen while reading the book: "40 Years in New York Art: A Short and Complicated Life" by Marcia Tucker, published by Turner Publications in 2009 (000453). 'After a few months, I couldn't take it anymore. But I found it irresistible and addictive to create something out of nothing, and that is the essence of theater. Action, no matter how informal or unconventional, offered a new way of understanding art and artistic creation. Unlike painting and sculpture, it was not static or based on an object, characteristics typically associated with the lofty realm of fine arts.' Page 99.

Do it yourself, 2023.

Score of the "ocurrencia".

090223

1841h To purchase a stretcher frame and a canvas for said stretcher frame (any size will do), with the particularity that both will be unassembled (the stretcher frame in its four rails and four wedges, and the canvas rolled up). They will be presented in that manner on the floor or any other support.

An occurrence that came up while reading the book "40 Years in the New York Art Scene: A Short and Complicated Life" by Marcia Tucker, published by Turner in 2009 (0004453). "Clement Greenberg, the famous modern art critic from whom we extracted our title. His mantra was that paintings are only valid to the extent that they remain true to their inherent characteristics: the canvas was flat, so the painting had to be flat; the paint was paint, not a tool to create an image of something else. No "images," no representations of things, no illusions." Page 112.

Contemporary Dance, 2023.

Score of the "ocurrencia".

100223

1316h Paint a hopscotch game on the ground (changing the order of the numbered squares to introduce the unexpected), and give the public the opportunity to use it as they understand it should be used, without any further instructions.

An occurrence that came up while reading the book "40 Years in the New York Art Scene: A Short and Complicated Life" by Marcia Tucker, published by Turner in 2009 (0004453). "It was like an incomprehensible but charming modern dance, performed without an audience, by an ordinary and somewhat clumsy person: me. [...] The result is a small, light, and vulnerable hieroglyphic, the record of a few aimless and indecisive movements whose marks on the ground unexpectedly create pure visual poetry." Page 143. In reference to Richard Tuttle's work "Ten Kinds of Memory and Memory Itself," and linking it to the memory of Andy Warhol's work "Dance Diagram: Fox Trot, the Double Twinkle Man" from 1962.

Monument, 2023.

Score of the "ocurrencia".

280722

1926h Take a piece of bronze, without a recognizable, intentional, or aesthetic form. Raw bronze would be ideal. The size should be adjusted to an economic budget. Place the bronze fragment directly on the ground.

Occurrence emerged during the reading of the book: Richard Serra. Writings and Interviews 1972-2008. Public University of Navarre. (000415). The "historically appropriate solution" is nothing more than a kitsch eclecticism. This applies to the bronze figure on a pedestal and the Ionic column.' Page: 168.

Dibujo de una hora, 2023.

Score of the "ocurrencia".

311222

2000h Sitting at a table, on which a sheet of A1 paper, a graphite stick, a stopwatch, and a blindfold have been arranged, set the alarm on the clock to sound in an hour and one minute. The one minute will be the estimated time it takes to put on the blindfold and

ensure that nothing can be seen. Then, take the graphite stick and start drawing, without attempting to draw anything specific (or doing so, if the interpreter wishes), without lifting the graphite stick from the sheet of paper for an hour. Title: One-Hour Drawing.

Occurrence arisen Reading the book: Warhol. David Bourdon. Anagrama, 1989. (000446). Thinking about Warhol's loose and impersonal drawings and my idea of "Self-Portrait of an Hour"1.

1- 170820

0858h Self-portrait, using the longest exposure times possible on my Canon EOS 1Ds Mark II camera. During this extended period, I will need to remain as still as possible.

Title: Movement.

MARS. Museo Ambulante Rafa Sendín, 2023

Placa conmemorativa. (Diseño).

MARS. Museo Ambulante Rafa Sendín, 2023

Commemorative plaque. (Design).

MARS

Museo Ambulante Rafa Sendín

Inaugurado en Madrid, como primera sede temporal, el día 24 de febrero de 2023. En horario de 17:00 a 19:00h. En la Plaza del Emperador Carlos V, bifurcación con Rda. de Atocha. Sobre la acera, entre la parada de autobús EMT, y el Museo Nacional Centro de Arte Reina Sofía. Esta placa lo conmemora.

MARS. Museo Ambulante Rafa Sendín, 2023

Placa conmemorativa.
Texto grabado con chorro de carborundo sobre mármol blanco y pintado con pintura plástica negra.
29,7x42 x 3 cm.

MARS. Museo Ambulante Rafa Sendín, 2023

Commemorative plaque.
Text engraved with carborundum jet on white marble and painted with black plastic paint.
29.7x42 x 3 cm.

MARS

Museo Ambulante Rafa Sendín

**Inaugurado en Madrid, como primera sede temporal, el día 24 de febrero de 2023.
En horario de 17:00 a 19:00h. En la Plaza del Emperador Carlos V, bifurcación con Rda. de Atocha. Sobre la acera, entre la parada de autobús EMT, y el Museo Nacional Centro de Arte Reina Sofía. Esta placa lo conmemora.**

MARS. Museo Ambulante Rafa Sendín, 2023

Cartela utilizada en el MARS. Diseño y foto de la misma.

Rafa SENDÍN

Salamanca, España, 1971

Placa conmemorativa, 2023.

Texto grabado con chorro de carborundo sobre mármol blanco y pintado con pintura plástica negra. 29,7x42 x 3 cm.

Colección Rafa Sendín.

MARS. Museo Ambulante Rafa Sendín, 2023

Artwork label used in the MARS. Design and photo of the same.

Rafa SENDÍN

Salamanca, España, 1971

Placa conmemorativa, 2023.

Texto grabado con chorro de carborundo sobre mármol blanco y pintado con pintura plástica negra. 29,7x42 x 3 cm.

Colección Rafa Sendín.

MARS. Museo Ambulante Rafa Sendín, 2023

Foto de la instalación en el estudio de Coria, durante los preparativos para la exposición inaugural del MARS.

MARS. Museo Ambulante Rafa Sendín, 2023

Photo of the installation in Coria's studio, during the preparations for the inaugural exhibition of MARS.

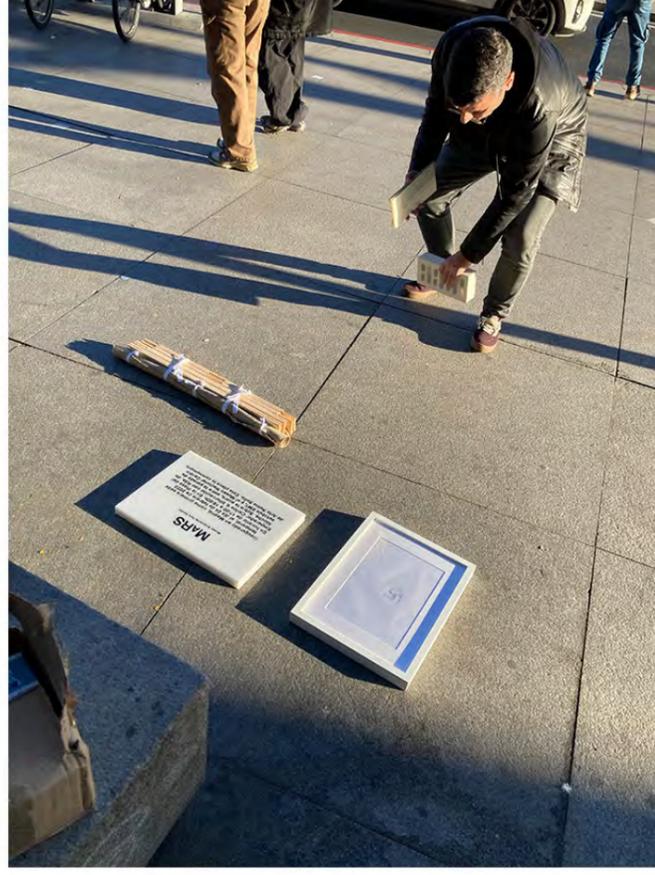
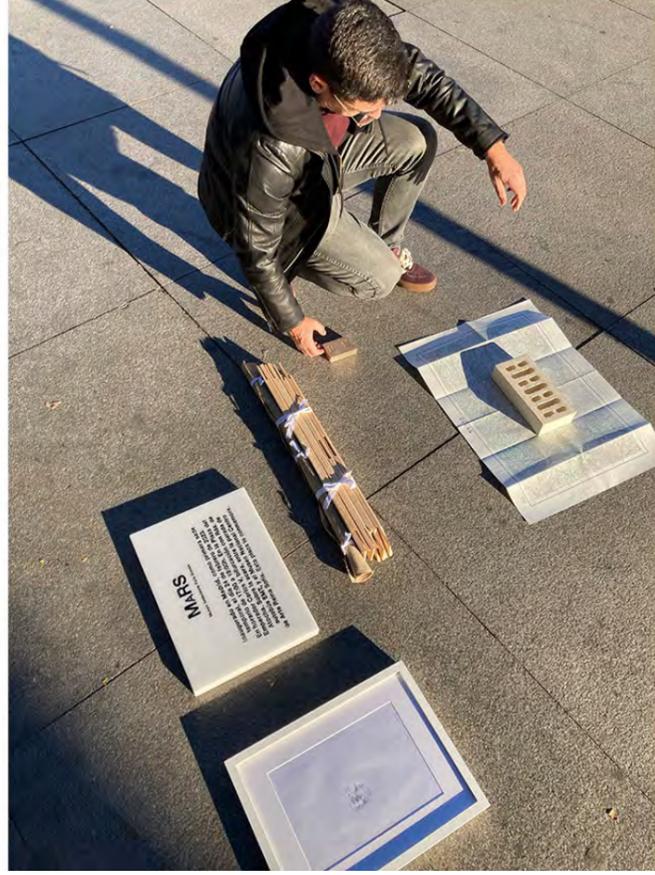
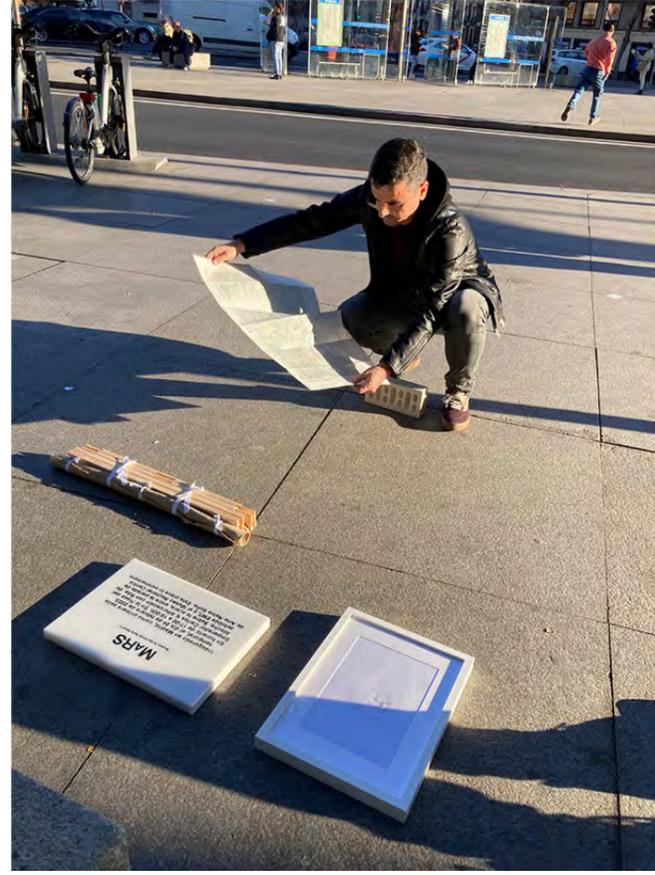


MARS. Museo Ambulante Rafa Sendín, 2023

Fotos de la interpretación de la ocurrencia, N°1.

MARS. Museo Ambulante Rafa Sendín, 2023

Photos of the interpretation of the occurrence, N°1.

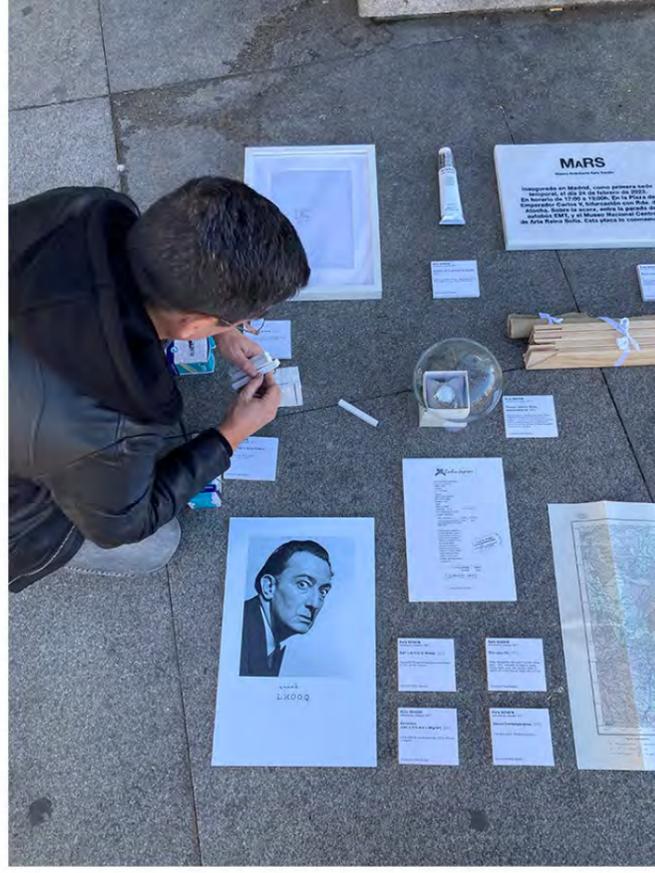
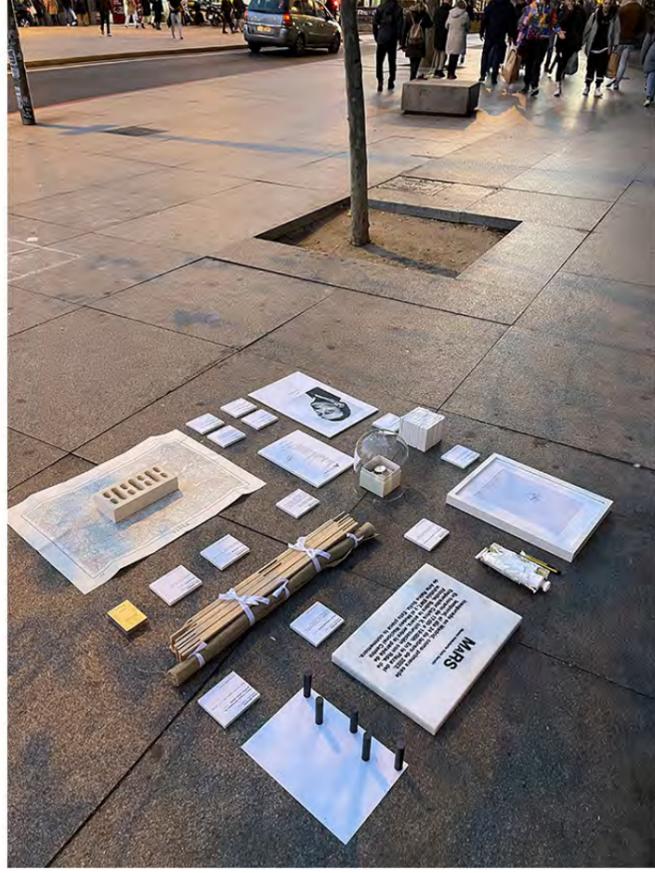
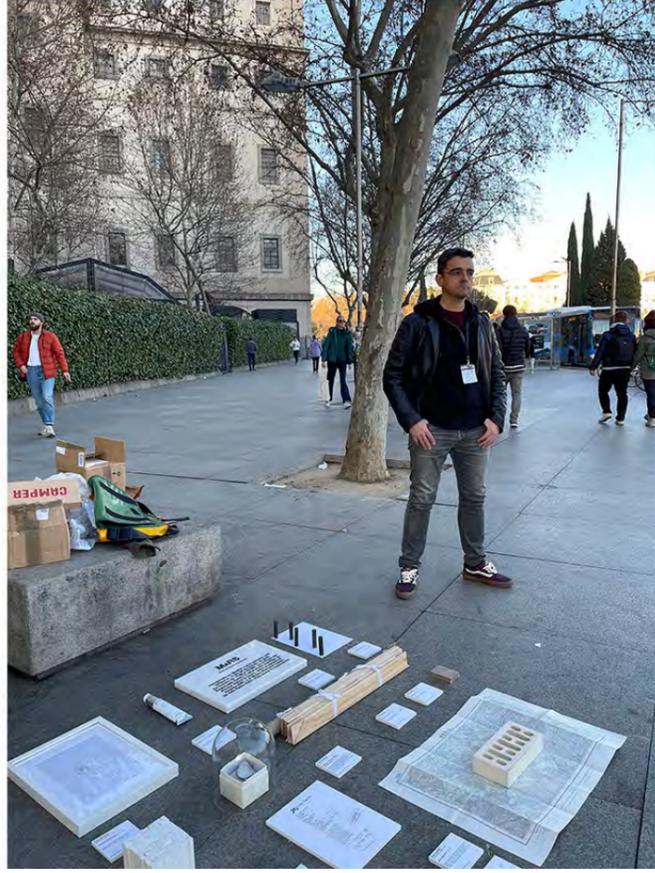
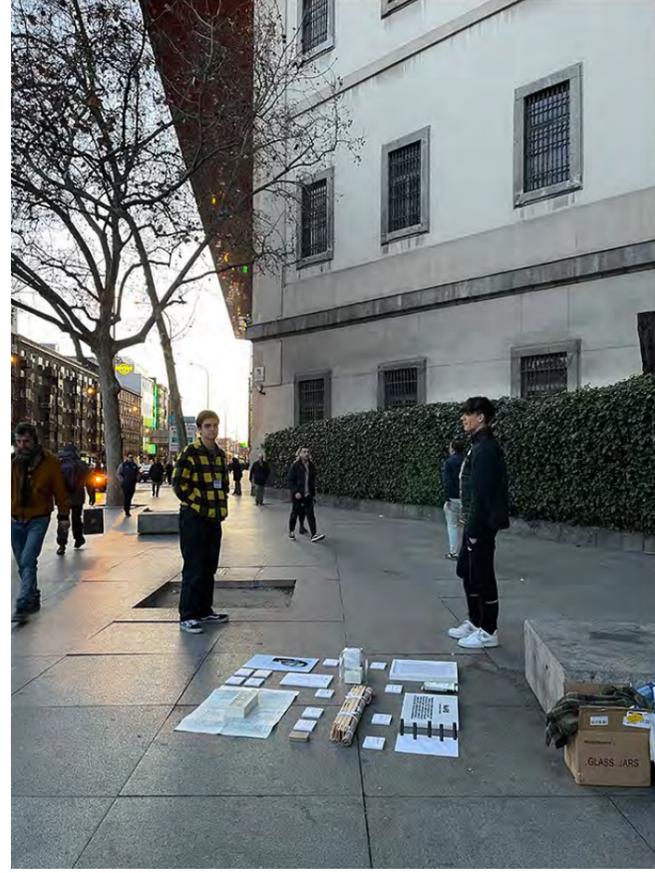


MARS. Museo Ambulante Rafa Sendín, 2023

Fotos de la interpretación de la ocurrencia, N.º2.

MARS. Museo Ambulante Rafa Sendín, 2023

Photos of the interpretation of the occurrence, N.º2.



MARS. Museo Ambulante Rafa Sendín, 2023

Foto de la instalación en la exposición inaugural del MARS.

MARS. Museo Ambulante Rafa Sendín, 2023

Photo of the installation at the inaugural exhibition of MARS.

