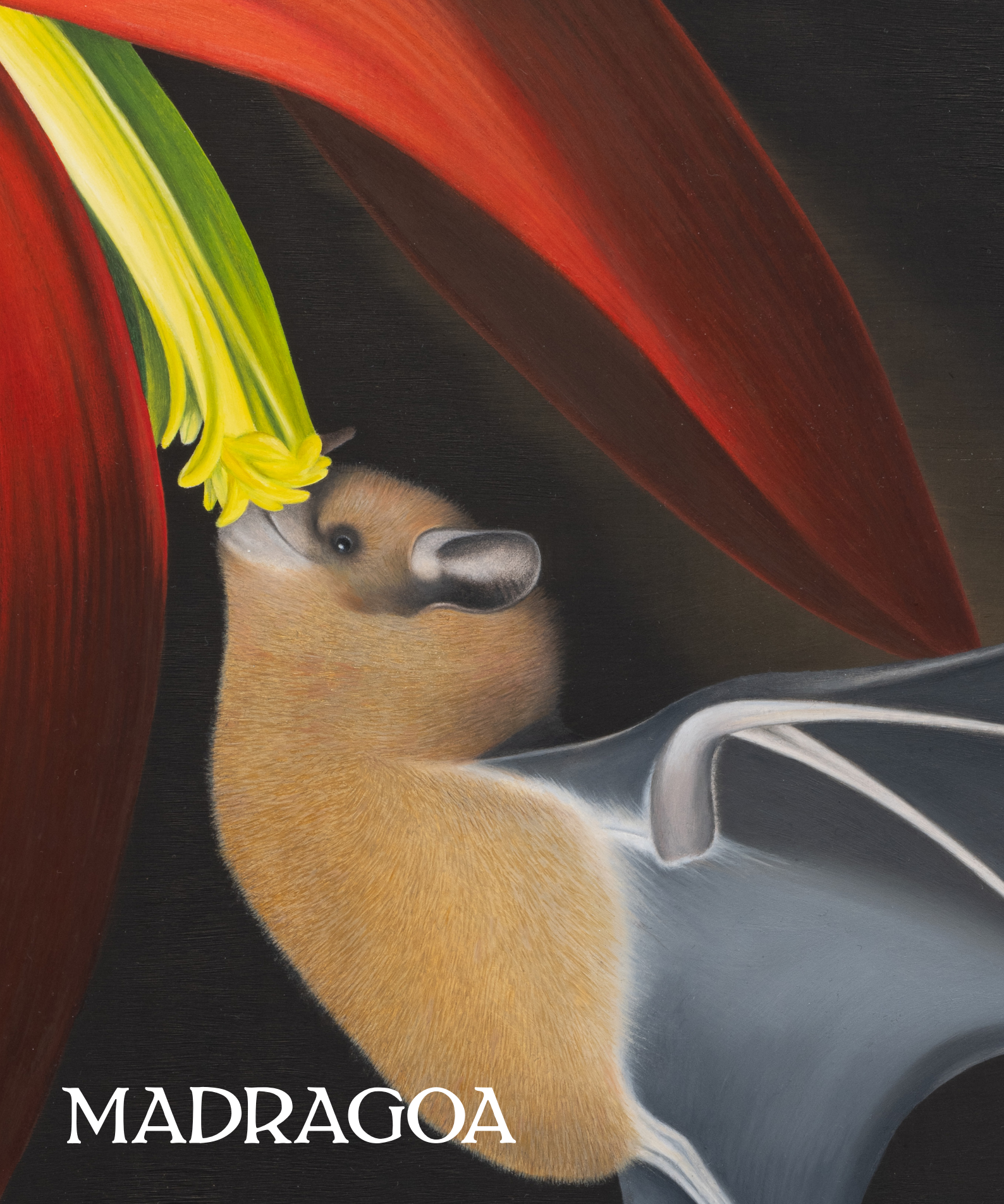


RODRIGO HERNÁNDEZ

at Frieze NY | Booth F10



MADRAGOA

SE VIDER, SE DISPERSER

(TO EMPTY ONESELF, TO DISPERSE)

Using Aesop's fable "The Bat, the Birds, and the Beasts" as a starting point, this new series of paintings expands my research on bats, showcasing in the booth at Frieze New York these fascinating, mysterious creatures.

The fable goes like this:

"The Birds and the Beasts declared war against each other. No compromise was possible, and so they went at it tooth and claw. Now the Bat family had not openly joined either side. They were a very politic race. So when they saw the Birds getting the better of it, they were Birds for all there was in it. But when the tide of battle turned, they immediately sided with the Beasts. When the battle was over, the conduct of the Bats was discussed at the peace conference. Such deceit was unpardonable, and Birds and Beasts made common cause to drive out the Bats. And since then the Bat family hides in dark towers and deserted ruins, flying out only in the night."

At the core of this story is a bat struggling with an ambiguous sense of identity, a conflict that ultimately pushes it to the margins of the social world. I see the bat as a powerful metaphor for survival in conditions of abjection and isolation. These creatures, often cast in our nightmares, have frequently been forced to develop strategies to endure hostile environments. The fable assigns human traits to the bat, portraying it as opportunistic or disloyal, traits that lead to a final punishment. At the same time, it depicts the bat as an animal troubled by indecision and moral fragility. To me, bats inherently embody ambivalence: they are commonly associated with ominous symbolism, yet paradoxically, as seen in some Sufi interpretations, they also symbolize transformation and the ability to navigate darkness, offering spiritual guidance and enlightenment.

In this new series of paintings, I aim to further emphasize the ecological significance of bats, highlighting their roles in pest control, pollination, and seed dispersal—essential processes for maintaining biodiversity. Through this work, I hope to address the pressing issue of survival not as an isolated concern for any single species but as something linking all

forms of life on Earth.

The bats in these paintings are depicted engaging in a simple, natural activity: approaching flowers. This seemingly ordinary action serves functions far beyond the individual, illustrating a vision of interconnectedness where all creatures -the humans, the bats, the birds, the beasts...- coexist as part of a shared community of life in a world in extreme crisis.

Rodrigo Hernández

PROJECT RELATED PRESS:

Five Must-See Solo Shows at Frieze New York
<https://www.frieze.com/article/must-see-solo-shows-frieze-new-york-2025>



Se vider, se disperser #3
2025
oil on wood
20 x 30 cm
unique





Se vider, se disperser #1
2025
oil on wood
35 x 30 cm
unique







Se vider, se disperser #6
2025
oil on wood
20 x 35 cm
unique



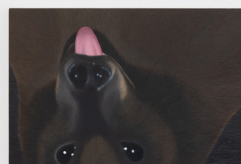


Se vider, se disperser #7
2025
oil on wood
20 x 30 cm
unique



RODRIGO HERNÁNDEZ

Se vider, se disperser #7
2025
detail





Se vider, se disperser #2
2025
oil on wood
30 x 25 cm
unique





Se vider, se disperser #4
2025
oil on wood
30 x 35 cm
unique





Se vider, se disperser #5
2025
oil on wood
20 x 15 cm
unique





RODRIGO HERNÁNDEZ



Fidelidade Arte, Lisbon (2021); Centro de Arte José de Guimarães, Guimarães (2021); Madragoa, Lisbon (2020); Istanbul Modern, Istanbul (2020); Galleria Campari, Milan (2019); SCAD Museum of Art, Savannah (2019); Sala de Arte Publico Siqueiros, Mexico City (2019); Kunsthalle Winterthur, Winterthur (2019); Future Generation Prize, Kiev (2019); Midway Contemporary Art, Minneapolis (2019); ArtlBasel Parcours, Basel (2018) and Pivô, São Paulo (2018).

His work is part of several public and private collections, such as: Colección Diéresis, Guadalajara; AkzoNobel Art Foundation; Museo Amparo, Puebla; Nouveau Musée National de Monaco, Monaco; Zuzeum Art Centre, Riga; Collection Villa Santo Sospir, Cap Ferrat; Stichting Kunst & Historisch Bezit ABN AMRO, Amsterdam; among others.

Rodrigo Hernández (Mexico City, Mexico, 1983) currently lives and works between Lisbon and Mexico City.

Working mostly with classical medias and techniques of art making, including drawing, sculpture and painting, Hernández is interested in the constitutive movement of art and image making, using a wide range of visual references, which range from classical Japanese printmaking, fashion, European modernism, Mesoamerican iconography and contemporary art, among others, to develop a very personal formal vocabulary. His projects vary from object-making within a devoted studio practice to site-specific and research oriented projects.

Rodrigo Hernández has taken part in numerous solo and group exhibitions at: Tanya Bonakdar, New York (2025, upcoming); Conchita, CarrerasMugica, Bilbao (2024); with what eyes?, Wattis Institute for Contemporary Arts, San Francisco, California (2023); forms of the surrounding futures, Göteborg Biennial, Göteborg (2023); Carrés, Turning to Dust and Bones, P/////AKT, Amsterdam (2023); Flux of Things, Kestner Gesellschaft, Hannover (2023); Fundación Jumex, Mexico City (2022); Rostro Responsivo, Museo de Arte Moderno de Medellín, Medellín (2022); El ensamble del ocaso [The Sunset Ensemble], MARCO, Monterrey (2022); Palace Enterprise, Copenhagen (2021); Kunsthalle Kohta, Helsinki (2021); Culturgest Porto, Porto (2021);

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