



untitled

23.5 x 20.5 inches

Mixed Media, Ink on Mylar and MDF
Price available upon request



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Mario Rojo

Instagram: @escalofries

Bio

Mario Rojo was born in Ciudad Juarez, Chihuahua in 1990 and grew up in El Paso, TX in the late '90s. In the borderlands between Mexico and the United States, Rojo experienced a certain form of cultural clash. The artist seeks to interpret the sensibility of territory placed in the geographically and politically segmented. Rojo explores this idea of segmentation by creating works inspired by the presence of the micro — the unknown, and the unperceived. Rojo's abstract, layered and multi-media works invite a mood of contrast and new experiences where frontiers and boundaries at once appear and dissolve before our eyes. In contrast, the mirroring of the macro — the large, immense and even infinite — acts as a balance to his attention to the micro. Creating works that try to capture the essence of this process, in the pureness of memory, the presence of layered surfaces, and the boundlessness of the existent and the non-existent, Rojo seeks a particularly unique and individual form of creative expression. Rojo holds a Bachelor of Fine Arts in Studio Art from the University of Texas at El Paso with a focus in printmaking and drawing. In 2014, his first mural collaboration was featured in *The New York Times* travel section as a way to promote cultural travel to Texas. Rojo now lives and works in Northwest Arkansas.

Artist Statement

The accumulation of various perspectives, senses and emotions help me explore the infinite possibilities that may become a singular subject matter for research. The experimentation with mediums, subjects and techniques establish a sort of voice for the multiple ideas navigating within me. The process involves layering with simple media that are then destroyed and later reconstructed to a new entity on top of the previous. The chosen materials aid in the execution of creating these dimensional layers. The intention is that these interact with each other.

In my relief prints, you can see the path the Computerized Numerical Control (CNC) router machine carved as it moved through the wood. The print was created using a CNC router machine's spoil board as a relief matrix. The spoil board protects the machine's original bed from project damage, leaving behind various remnants of line vectors. The matrix which is engraved with designs from past router projects that overlap and transform the relief on the surface overtime is then hand printed. Inked with a rubber ink brayer, a paper is placed over the matrix and hand printed with a baren or large wooden spoon. In the relief process, a traditional printmaking technique, the image is transferred to the paper from the inked surface, by pressing the paper against the matrix.

The physical process involved with this technique reminds me about the way numerous beings in the environment have interacted throughout time, something that will always interest me. The marks in layers of past generations beneath younger layers create new compositions. This physical process is the effect of countless energy, as in the carving and printing of the relief process. My process for working is a response to all this I call life.