

**DAID RODRÍGUEZ** (Mexico City, 1975) departs from memories and oral narrations of the members of a community, to create, through drawing, a reconstruction of spaces, places and atmospheres that have vanished and survive as the phantasmagoria of a specific time.

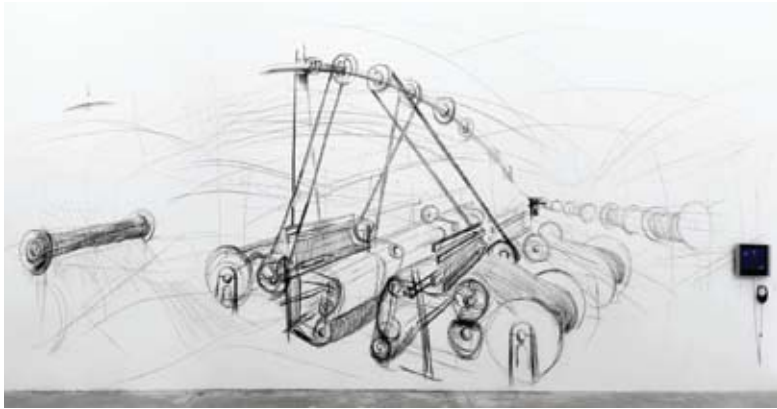
The project *The Lost Fame* focuses in the neighborhood “La Fama Montañesa”, in South Mexico City, where the artist was born and raised. This neighborhood was formed after the installation of a textile factory of the same name in early XIX Century. The settlements of factory workers and their families continued even after the factory’s decay and final closing in 1998. The neighbors of the community share a common history around the absence of the same inaccessible building. Even the youngest members have never seen the building, it remains as a source of multiple stories.

Daíd Rodríguez work stands as an ulterior document in progress built through the compilation of narrative fragments that become images that clash and rearticulate. A fundamental part of this reconstructive process is the participation of the “acting entities” —as the artist calls the participants of the project, both audience and collaborators— that draw from every possible source of memory: sounds, temperatures, time experience through routines, codes, etc.

## **Project: THE LAST SHIFT**

This is a project that reconstructs the last day of the Mental Hospital “La Castañeda”, in Mexico City. This psychiatric hospital was established in 1910 under the auspice of Porfirio Díaz, as part of his modernization plan and in commemoration of the hundredth anniversary of Mexican Independence. This was the most important institution of its kind in the 20th Century. In 1968, Manuel Díaz Ordaz government decided to close it and transferring the patients to different non-specialized institutions outside the city — this was done as part of the cleaning program that preceded the Olympic Games of Mexico City in that same year.

Through a series of interviews to two former interns, along with an investigation on the institution, this artist will become a medium with the purpose of documenting the process of dismantling and eviction of the place, and the experience of rediscovery of the city made by the patients.



*Stretchers*, 2007  
Mixed media  
82 x 22.4in

*Loom Hall*, 2009  
Charcoal on wall  
Installation view at Museo Universitario  
Arte Contemporáneo (Mexico City)  
Photography: Brenda Ortiz

*Dictionary*, 2008  
Video  
15'