

Javier M. Rodríguez: Plot Points and the Inciting Incident
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In film narrative, the *inciting incident* is the moment when the balance of the story is disturbed by an event or decision that creates a problem that will be dealt with throughout the plot. This genesis of conflict is the alteration of the status quo and the starting point of a resolution process.

With a vast cinematographic baggage involved in his processes, Javier M. Rodríguez has created a recent body of work that explores the materiality of the moving image and reflects on the presentation of its narrative contents. However, the artist seems to face the inciting incident of his work, a breaking point with the technical possibilities of cinema in view of a dialogue with other formats of the artwork. To that effect, *Plot Points and the Inciting Incident* is the combination of the idea of expanded cinema that has permeated his latest works with the search for a specific material anchor. It is a translation process that emerges from film language and finds a new vocabulary in sculpture, the processes of image printing and projection itself.

The way in which the printed images are transformed by the effects of time on the materials has been one of the constant interests in M. Rodríguez's work: pieces that begin as monochrome and eventually reveal themselves with figurative contents. In this regard, *A Character Who Sleeps* translates a camera movement that will be completed over the years through the wearing processes of printing inks. Similarly, *But When You*

Came It Was Too Late appeals to the oxidation and deterioration of copper to reveal images hidden in temporality.

On the other hand, the artist opens a discussion on the supports on which the moving image is projected. In *If You Like, I Can Try To Tell You*, the print of a black and white frame serves as the screen that receives the images of two actresses interpreting the same character, in a two-color compendium. In *A Film For a Book*, the pages of a book collect visual poems when a feature film is submitted to a translation in editorial language.

M. Rodríguez reflects on the nature of movement in cinema in *Grados de ficción (Degrees of fiction)*, a pile of prints on paper that show a pan that follows a character's trajectory. The video takes up the principle that fiction in cinema is created from movement, a continuous succession of still images. This formal consideration is expanded in *Three Moments in Film*, a metal structure that alludes to a film reel. The sculptural ensemble harbors a rigid and tensed impression (image), a cloth sublimate that hangs with cadence (movement) and a plaster head that rests on the edge (depth).

Finally, *Trema* is another nod to the sculptural language that consolidates the pretensions of Italian neorealism through the use of a material of natural origin.

By approaching the moving image from its technical foundations and theoretical principles, M. Rodríguez manages to outline the

plot that could (or not) solve that which begins with this incident of incitement. What remains, for now, is a *cliffhanger*.

Paulina Ascencio