

MSSNDCLRCQ
Meessen De Clercq

JORGE MENDEZ BLAKE

NOTHING IS LEFT TO TELL

MEESEN DE CLERCQ
Rue de l'Abbaye 2A Abdijstraat, B 1000 Brussels
www.meessendeclercq.com, T +32 2 644 34 54

JORGE MENDEZ BLAKE

Nothing is left to tell

Avec *Nothing is Left to Tell*, sa troisième exposition à la galerie, Jorge Méndez Blake (°1974) approfondit ses recherches autour de la littérature et des complexités du langage en s'intéressant à Samuel Beckett (1906-1989), écrivain d'origine irlandaise, prix Nobel de littérature en 1969. L'artiste mexicain s'est basé sur la très courte pièce de théâtre *Ohio Impromptu* qui contient certains des grands thèmes beckettien : l'isolement, l'incommunicabilité, la dualité, le ressassement de la parole, la contemplation du vide, l'allusion à la mort. Ces thèmes sont réévalués dans toute l'exposition à travers divers media.

Le grand dessin d'un rideau, artifice théâtral par excellence, ouvre la question de la représentation : que montrer / que dire ? Que regarder ? Qui écouter ? Le rideau masque et attise la curiosité. Une autre interrogation émane du miroir qui reflète et duplique. Ce miroir qu'on retrouve souvent chez Méndez Blake est posé sur une table à la forme close. Répéter à l'infini conduit-il à la démence ou à une contemplation extatique ? Comment aborder le couple qui est ici évoqué par le biais de ces deux chaises bordant chaque table mais aussi par ce diptyque photographique, visible depuis une perspective bien précise ? Que dire à l'autre ? Le grand dessin de la page finale de *Ohio Impromptu*, agrandie et dessinée au crayon fin, suggère qu'il y a peu à dire avec cette phrase, reproduite en rouge, inlassablement répétée tout au long de la pièce : *Nothing is Left to Tell* (Il y a peu à dire). Belle mise en exergue d'une certaine sécheresse. Le langage est encore suggéré de façon répétitive à travers une série d'œuvres sur papier reproduisant les mots *Rideau / Curtain* qui correspondent à l'ultime mot des pièces de Beckett. En éludant tout le texte, Méndez Blake engendre un bel écho à l'étrangeté et à l'abstraction beckettienne. L'emplacement des mots et la couleur sont choisis suivant une logique précise, tout comme la disposition de la série en elle-même.

En utilisant un grand rideau de velours sombre séparé en deux pans, l'artiste installe un dispositif théâtral qui ouvre et qui clôt la parole proclamée. Il pose donc la question plus générale de la représentation : deux grands rectangles noirs peints sur le mur agissent comme les ombres du rideau et un chapeau en bronze fait écho au diptyque photographique. Face à cette noirceur s'étalent quatre grands dessins de fleurs qui croissent près de l'atelier de l'artiste à Guadalajara. Elles semblent dessinées en filigrane, vues au travers d'un voile (le rideau à nouveau) qui rendent hommage aux élans plus optimistes de Beckett ; on peut ainsi lire dans son texte *Assez* : « *Je m'en vais maintenant tout effacer sauf les fleurs.(...) Rien que nous deux traînant dans les fleurs* ».



Exhibition view Jorge Méndez Blake, *Nothing is Left to Tell*, Meessen De Clercq, 2013



Curtain, 2013. Coloured pencil on paper, 204 x 145 x 2,6 cm. Unique



Unending stage (Ohio Impromptu), 2013. Wood, mirror, plexiglass, ca 438,5 x 112 x 72 cm. Unique



Detail of *Unending stage (Ohio Impromptu)*, 2013



All Beckett's Curtains, 2013. 16 Fine art print, 29,5 x 41,5 x 3,7 cm (each). Edition 1/3 + 1 AP



Exhibition view Jorge Méndez Blake, *Nothing is Left to Tell*, Meessen De Clercq, 2013

[Pause.]

So the sad—

[Knock.]

Saw the dear face and heard the unspoken words, No need to go to him again, even were it in your power.

[Pause. Knock.]

So the sad tale a last time told they sat on as though turned to stone. Through the single window dawn shed no light. From the street no sound of reawakening. Or was it that buried in who knows what thoughts they paid no heed? To light of day. To sound of reawakening. What thoughts who knows. Thoughts, no, not thoughts. Profound of mind. Buried in who knows what profound of mind. Of mindlessness. Whither no light can reach. No sound. So sat on as though turned to stone. The sad tale a last time told.

[Pause.]

Nothing is left to tell.

[Pause. R makes to close book.]

Knock. Book half closed.]

Nothing is left to tell.

[Pause. R closes book.]

Knock.

Silence. Five seconds.

Simultaneously they lower their right hands to table, raise their heads and look at each other. Unblinking. Expressionless:

Ten seconds.

Fade out.]



Exhibition view Jorge Méndez Blake, *Nothing is Left to Tell*, Meessen De Clercq, 2013



End of the play, 2013. Piezography, diptych, 72,5 x 107 x 4 cm (each). Edition 1/3 + 1 AP



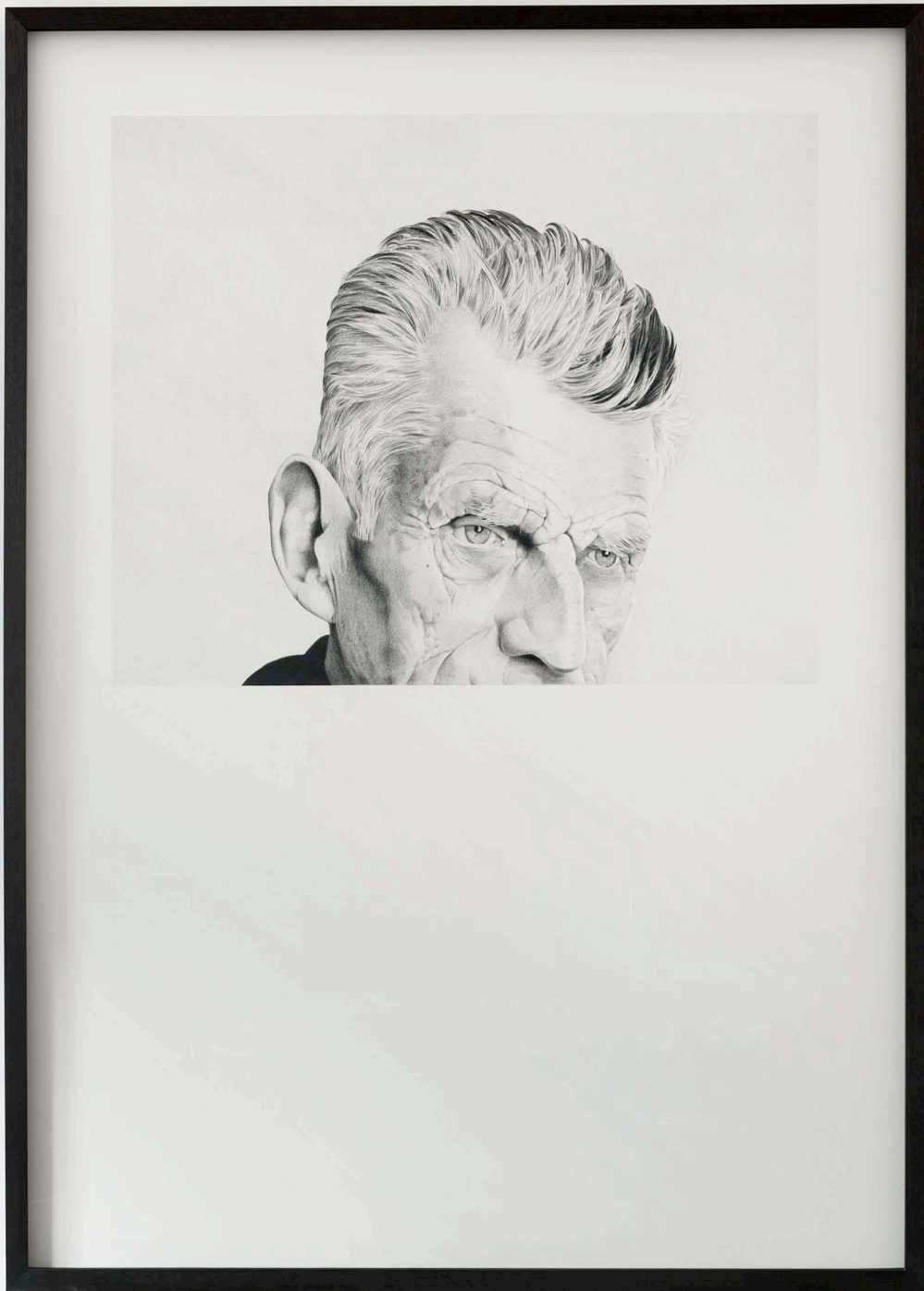
The Last Reader, 2013. Film Still, Single Channel Video, 3'24". Edition 1/3 + 1 AP



Silence. Five Seconds. Fade Out, 2013. Velvet, metal, paint on wall curtains: 250 x 250 x 350 cm. Unique



Untitled (Beckett's Hat), 2013. Bronze, 39 x 31 x 10,5 cm. Edition 1/1 + 1 AP



The Unspoken Words, 2013. Coloured pencil on paper, 143 x 103 x 4 cm. Unique



You must go, I can't go on, I'll go on (I), 2013. Coloured pencil on paper, 144 x 103,5 x 4,5 cm. Unique



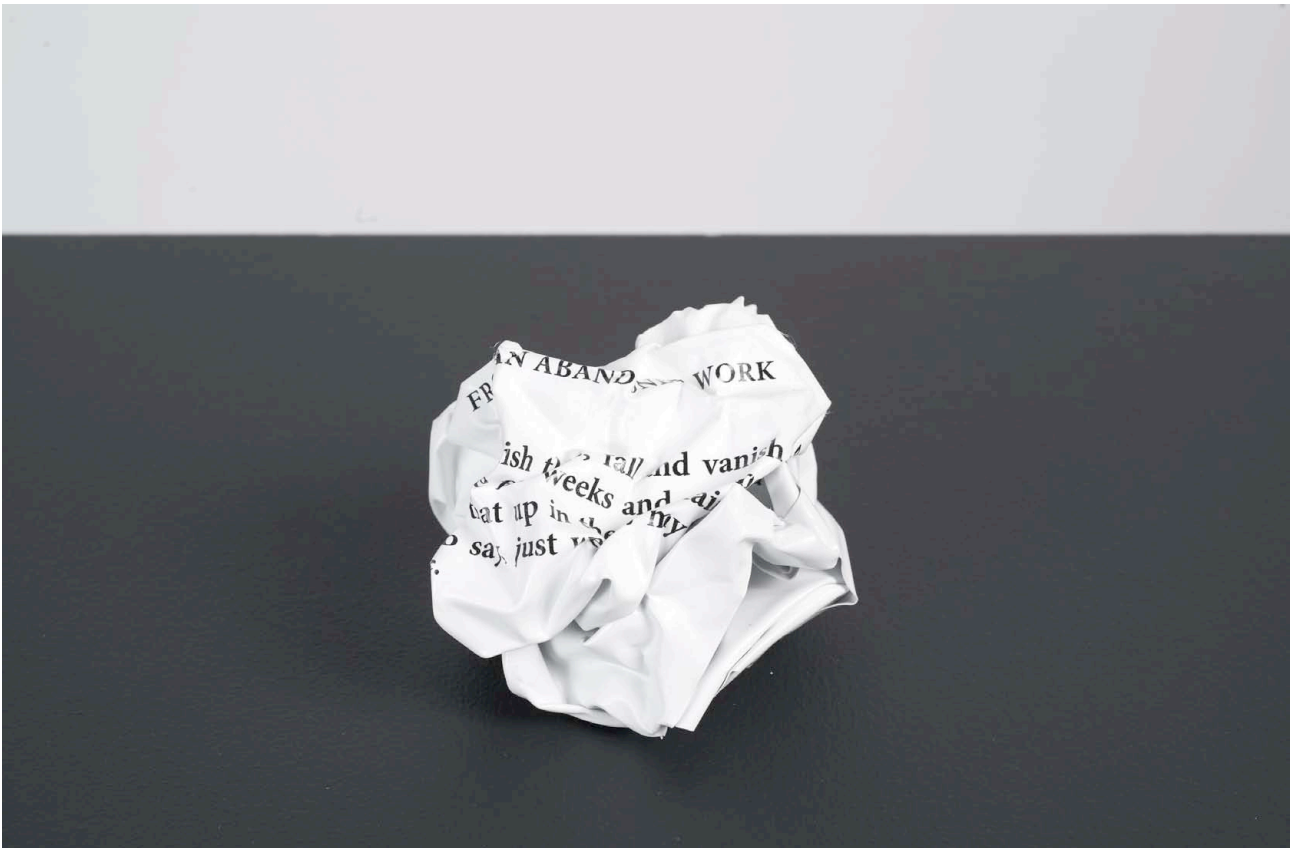
You must go, I can't go on, I'll go on (II), 2013. Coloured pencil on paper , 144 x 103,5 x 4,5 cm. Unique



You must go, I can't go on, I'll go on (III), 2013. Coloured pencil on paper, 144 x 103,5 x 4,5 cm. Unique



You must go, I can't go on, I'll go on (IV), 2013. Coloured pencil on paper, 144 x 103,5 x 4,5 cm. Unique



From on Abandoned Work, 2013. Aluminum, paint, serigraphy, lacquer, ca 5 x 5 x 5 cm. Edition 1/9 + 1 AP

JORGE MÉNDEZ BLAKE

Born in 1974, in Guadalajara, México (Mexico)

Lives and works in Guadalajara (Mexico)

SOLO EXHIBITIONS

2013

Nothing is Left to Tell, Meessen De Clercq, Brussels (Belgium)

2012

All the Calvino Books (and Other Stories), Museo d'Arte Contemporanea Villa Croce, Geneva (Italy) curated by Anna Lovecchio

Poems and Monuments, I301PE, Los Angeles (USA)

All the Borges' Books, Frame, Meessen De Clercq, Frieze Art Fair, New York (USA)

Ceboruco, OMR Galleria, Mexico D.F. (Mexico)

2011

Mallarmé Library, Travesía Cuatro, Madrid (Spain)

Empty Bookshelf, Meessen De Clercq, Brussels (Belgium)

2010

The Constructivist Library, Art Positions, Meessen De Clercq, Art Basel Miami Beach, Miami Beach (USA)

The Red Library, Meessen De Clercq, Brussels (Belgium)

The Marquise Went Out at Five, Museo Tamayo, Mexico D.F. (Mexico)

All the Poetry Books, Museum of Latin American Art, Los Angeles (USA)

2009

The Borges Library, Project Room, Preset Future Artissima Art Fair, Torino (Italy)

3 bibliotecas, OMR Gallery, Ciudad de México (Mexico)

The Wall Library. Art Brussels Solo show, Meessen De Clercq, Brussels (Belgium)

Das Kapital, Meessen De Clercq, Brussels (Belgium)

2008

The Exploration, Library Moti Hasson Gallery, New York (USA)

The Castle, Museo de Arte Moderno, Ciudad de México (Mexico)

2007

The Castle, José Cornejo Franco Public Library, Guadalajara (Mexico)

2006

Fiction is the Beginning of Exile, OMR Gallery, Ciudad de México (Mexico)

2005

Isla Negra's Treasure, Sala de Arte Público Siqueiros, Ciudad de México (Mexico)

Unable to Establish Any Contact, José Clemente Orozco's Studio, Guadalajara (Mexico)

The Characters Interfer with Architecture, Casa Encendida, Madrid (Spain)

2004

Almost Stories (Variations to Build a Text or the Complete Stories, maybe), OMR Gallery, México City (Mexico)

2002

Journey to the Center of the Earth, Arena México Gallery, Guadalajara (Mexico)

Artists can write, INTAR Gallery, New York (USA)

2001

Stage, Zapopan Project, Guadalajara (Mexico)

GROUP EXHIBITIONS

2013

Mom, Am I Barbarian?, 13th Istanbul Biennial, Istanbul (Turkey)

SABER DESCONOCER, 43 Salón (Inter) Nacional de Artistas, Museo de Antioquia, Medellín (Colombia)

Grants & Commissions Program Exhibition: Deferred Archive, CIFO Grant Program Cisneros Fontanals Art Foundation, Miami (USA)

El deseo o la emergencia de lo privado en lo público, Centro Cultural de España en Lima (Peru)

Panorámica. Paisajes 2013-1969, Museo del Palacio de Bellas Artes, Mexico City (Mexico.)

Escotoma. Historias de Butades, Galería Metropolitana de la UAM, Mexico City (Mexico)

Programa de video Televisa ZONA MACO, Fundación Televisa, Zona MACO, Mexico City (Mexico)

Monkey Business. The Paradox of Value, Galerie Sophie Scheidecker. Paris (France)

Lo arribante ya habitaba ahí, intervenciones en hoteles Habita. Grupo Habita, Mexico City (Mexico)

The Life of Others. Repetition And Survival, Akbank Art Center, Istanbul (Turkey)

Earth and elsewhere, Queensland Art Gallery (Australia)

2012

Block, Pillar, Slab, Beam, Aspen Museum of Art, Aspen (USA) curated by Matthew Thompson

Footnotes on Candida Höfer, OMR Gallery, Mexico City (Mexico)

Pas encore, Galerie Sultana, Paris, (France) curated by *Frédéric Bonnet*
Greetings from Los Angeles, Starkwhite. Auckland (New Zealand) curated by Brian Butler
Poulet, The Jumex Collection, Ecatepec, (Mexico) curated by *Michel Blancsubé*
Resisting the Present, Museum of Modern Art, Paris (France) Curated by *Angeline Scherf and Angeles Alonso*
Voyage, Voyage, Maison de l'Amérique Latine, Paris (France) curated by Albertine de Galbert
Itinerarios XVIII, Fundación Marcelino Botín, Santander (Spain)
Extrarradio, Mustang Art Gallery, Elche (Spain) curated by José Luis Corazón
En obras. Colección Teixeira de Freitas, TEA Tenerife, (Spain) curated by Adriano Pedrosa

2011

Now: obras de la Colección Jumex, Instituto Cultural Cabanas, Guadalajara (Mexico) curated by Victor Zamudio Taylor
Dublin Contemporary, curated by Jota Castro / Christian Viveros, Dublin (Ireland)
Nos hicimos la ilusión de ir directamente, Espai Cultural, Barcelona (Spain) curated by Ruth Estève and Saar Demeuse
Library Science, curated by Rachel Guggelberger, Artspace, Minneapolis (USA)
Resisting the present, Amparo Museum, Puebla (Mexico)
Kayisi Kent A4, DEPO, Istanbul (Turkey) curated by Dilek Winchester
La Vie Mode d'Emploi (Life A User's Manual), Meessen De Clercq, Brussels (Belgium)
Everything Must Go, Casey Kaplan Gallery, New York (USA)
Atardecer ranchero, Travesía Cuatro, Madrid (Spain)
Destello, The Jumex Collection, Ecatepec (México)
Crisiss America Latina, Arte y confrontacion: 1910-2010, Museo del Palacio de Bellas Artes, Mexico City (Mexico)
La práctica de la textualidad, Galeria Jesus Gallardo, Teatro Doblado, Leon (Mexico)

2010

Twenty First Century, Queensland Art Gallery (Australia)
Public Art Section, Art Basel Miami Beach, Miami (USA)
De Frente Al Sol, curated by P. Charpenel, Galerie Martin Janda, Wien (Austria)
Mexico : Expected - Unexpected , B.P.S. 22, Charleroi (Belgium)
Constante la nueva Babilonia , Museo de Arte de Zapopan, Guadalajara (Mexico)
One Room, One Work, 1301PE, Los Angeles (USA)
A+D. Alegorías de la migración, Instituto Cabañas, Guadalajara (México)
The Mole Horizon, Bozar, Center for Fine Arts, Brussels (Belgium)
Voces Invisibles/ Unseen voices, Proa Foundation, Buenos Aires (Argentina)

2009

México : Expected-Unexpected, Stedelijk Museum Schiedam, Schiedam (The Netherlands)
Where do we go from here ?, Bass Museum, Miami (USA)
Zona Maco, OMR Gallery, Monterrey (Mexico)
One foot Apart, Leme Gallery, Sao Paulo (Brasil)
1301PE Gallery, Los Angeles (USA)
Mexico: Expected/Unexpected, TEA Tenerife Espacio de las Artes, Tenerife (Spain)
ArtBasel 40, Galeria OMR (Mexico City), Basel (Zwitzerland)
Nothingness and Being, Fundación/Colección JUMEX, Ecatepec (México)
Una serie de microfascismo s consecutivos y sin fin, MUCA Roma, Ciudad de México (México)
Pavillion m, Madonna del Orto, Venezia (Italy)
Opus 6, Teatro Diana, Guadalajara, (México)

2008

Animal Roto, Museo de Arte Moderno, Ciudad de México (Mexico)
La invention de la Cotidiano, Museo Nacional de Arte, Ciudad de México (Mexico)
Obra Pública, Instituto Cultural Cabanas, Guadalajara (Mexico)
City: Instructions, urban interventions on diverse locations, Guadalajara (Mexico)
Unexpected México, The Isabel and Agustín Coppel Collection, Maison Rouge, Paris (France)
Art Basel, OMR Gallery, Basel (Switzerland)
The Best Art Work in the World (or The Portrait of the Artist), Charro Negro Gallery, Guadalajara (Mexico)
25 años, OMR Gallery, Ciudad de México (Mexico)
MACO, International Art Fair, Moti Hasson Gallery and OMR Gallery, Ciudad de México (Mexico)
Implications of Image, Arts and Sciences University Museum, MUCA, CU, Ciudad de México (Mexico)

2007

Art Basel Miami, International art Fair, OMR Gallery, Miami (USA)
YAQ, La Planta, Guadalajara (Mexico)
Stardust ou la dernière frontière, MAC/VAL Musée d'art Contemporain du Val-de-Marne, Paris (France)
Viva México?, Zacheta National Gallery of Art, Warsaw (Poland)
Vento-Sul 4a. Muestra Latinoamericana de Artes Visuales, Paraenense Art Institute, Curitiba (Brazil)
L'Ottava Tavola: An Etymology of Contemporary Codes, Cortona (Italy)

Art Basel, International Art Fair, OMR Gallery, Basel (Switzerland)

Glitch, Triangle Project Space, San Antonio (USA)

LA Art, International Art Fair, OMR Gallery, New York (USA)

2006

Object-Book, Editions, National Museum of the Stamp, México DF (Mexico)

Fatti e Finzione della venusta isola di San Servolo in Venezia, San Servolo, Venice (Italy)

Skier in the Bottom of a Well, The JUMEX Collection, Ecatepec (Mexico)

Limbo, Carrillo Gil Museum, Ciudad de México (Mexico)

Implications of Image, Sinaloa Museum of Art, Culiacán (Mexico)

2005

I Am He As You Are He As You Are Me And We Are All Together, Art Central, Guadalajara (Mexico)

Air Container, Raul Anguiano Museum, Guadalajara (Mexico)

2004

Only Characters Change, Museum of Contemporary Art, Monterrey (Mexico)

23 Zones, Cabañas Cultural Institute, Guadalajara (Mexico)

Multitasquin, OMR Gallery, México DF (Mexico)

VIII Cuenca International Painting Bienal, Cuenca (Ecuador)

Small Pieces Big Spaces, Occurrence Gallery, Montreal (Canada)

The Relativity of Time and the Different Systems of Reference, OPA, Guadalajara (Mexico)

2003

Tekhne, The Buena Vista Building, Miami, Florida (USA)

Within Temporary Crossroads, Central de Arte, Guadalajara (Mexico)

Vulnerable, Hermenegildo Bustos and Polivalent Rooms, Guanajuato University, Guanajuato (Mexico)

Mexico Illuminated, Freedman Gallery, Reading, PA (USA)

Passages, Rufino Tamayo Museum of Contemporary Art, México DF (Mexico)

REMIX, Arena México Gallery, Guadalajara (Mexico)

Arena México, 3 Artists from Guadalajara, Ramis Barquet Gallery, New York, (USA)

Cold Skin, Carrillo Gil Museum, México DF, Center for the Arts, Monterrey, Mexican Institute, París (France)

Creation in Movement, National Center for the Arts, México DF (Mexico)

2002

Item, Spain Cultural Center in México, México DF (Mexico)

7 dilemmas, Museum of Modern Art, Mexico DF (Mexico)

Untouchable, Luis Barragán Hommage, Clavijero House, Guadalajara (Mexico)

Site and surface, University of Guanajuato, Guanajuato (Mexico)

Vidarte 2002, International Festival of Video and Electronic Arts, Palacio de Correos, México DF (Mexico)

MexArtFest, Osaka Sky Building, Osaka (Japan)

Sauvage, La panaderia, México DF (Mexico)

Winter Show, Jack Tilton Gallery, New York (USA)

Leisure Theory, The JUMEX Collection, Estado de México (Mexico)

Anecdote, Arte 3 Gallery, León (Mexico)

2001

Braziers Internacional Artist Workshop, Braziers Park, Oxfordshire (UK)

It's not so much a living hell, it's just a dying fiction, FAZ Studio, Guadalajara (Mexico)

Confulgente hado (or Reinventing Principles) New Visual Art Talents in Mexican Art, Ex Teresa Arte Actual -

Bancomer Cultural Foundation, México DF (Mexico)

Proyecta Versión 1.0, Goethe Institute, Guadalajara (Mexico)

2000

Propulsión a Chorro, Museum of the Arts, Guadalajara (Mexico)

1999

A Day After 2000, Museum of the Arts, Guadalajara (México)

Simulacria, 16/16, Guadalajara (Mexico)

Superfino, 16/16, Guadalajara (México)

EDUCATION

1992 – 1997

Bachelor Degree in Architecture, ITESO University, Guadalajara (Mexico)

AWARDS

2012

Recipient of the grant CIFO Grant Program, Cisneros Fontanals Art Foundation, Miami (USA)

2010

Member of the *National System of Art Creators (2010 – 2013)*, by the National Funding for Culture and the Arts (FONCA), Mexico

Recipient of the grant *Beca de Artes Plasticas by Fundacion Marcelino Botin*, Santander (Spain)

2009

Selected work for *Bienal Monterrey FEMSA*, Center for the Arts, Monterrey (Mexico)

2007-08

Recipient of the grant *Young Creators 2007-2008*, by the National Funding for Culture and Arts (FONCA), Mexico.

2004

Honor Mention in the *2nd Yucatan Biennale*, Mérida, Yucatán (Mexico)

2003-04

Recipient of the grant *Young Creators 2003-2004*, by the State Funding for Culture and Arts.

2002

Selected work for the *XXIII National Young Art Encounter*, Contemporary Art Museum, Aguascalientes (Mexico)

Selected work for *Vidarte. International Festival of Video and Electronic Arts*, Palacio de Correos (Mexico)

2001-02

Recipient of the grant *Young Creators 2001-2002*, by the National Funding for Culture and Arts (FONCA), Mexico

2001

Selected work for the *Bienal Monterrey FEMSA, 2001*, Center for the Arts, Monterrey (Mexico)

AWARDED AND ARTISTIC RESIDENCIES

2009

A + D, LABoral, Centro de Arte / O'DAM, grant for artistic Residence, Gijón (Spain)

2007

Art Omi, International Artist's Residence, Omi, New York (USA)

2006

ArtLab San Servolo, Artist Residence, Venice (Italy)

2001

Braziers, International Artist Workshop, Oxfordshire (UK)

BIBLIOGRAPHY

CATALOGUES, BOOKS

La habitación del escritor. Exhibition catalogue, 2013.

Resisting the Present. Mexico 2000/2012. Paris: Musée d'art moderne de la ville de paris / ARC, 2011.

Peeping Tom's Digest Issue #2. An exploration of the Mexican contemporary art scene. Belgium: SNEL, 2011.

Nos hicimos la ilusión de avanzar directamente. Barcelona: Roma Publication, 2011.

Never Odd or Even. Nueva York: Goethe-Institute, 2011.

NOW. México: Fundación/Colección Jumex, 2011.

La vie mode d'emploi (Life a user's manual). Bruselas: Meessen de Clercq, 2011.

All the Poetry Books, Los Angeles, LAND, 2011

Destello. México: Fundación/Colección Jumex, 2010.

Mountain, Building, Book. Selected Works 2005-2010. Jorge Méndez Blake. Bruselas: Meessen de Clercq, OMR, 2010.

21st Century. Art for Kids. Brisbane: Queensland Art Gallery / Gallery of Modern Art, 2010

Constante. La nueva Babilonia. Guadalajara: Museo de Arte de Zapopan, 2010

IX Bienal Monterrey FEMSA. Monterrey: FEMSA, 2010

Creación en movimiento. 20 años FONCA. México: Conaculta, 2010

Liga 2005-2008. Guadalajara: Liga-Conaculta, 2010.

Book, Building, Mountain. Selected Works 2005-2009. Jorge Méndez Blake. Bruselas: Meessen de Clercq, 2009.

La invención de lo cotidiano. México: Colección Jumex, 2009.

México: Expected/Unexpected. París: Maison Rouge, 2008.

Cita. Ciudad: Instrucciones. Foro de Arquitectura Com: Plot. México: Ediciones Anónimas, 2008.

Cita. Instructivo para recorrer la ciudad. México: Ediciones Anónimas, 2008.

Vento-Sul 4a. Muestra Latinoamericana de Artes Visuales. Curitiba: Instituto Paranaense de Arte, 2007.

L' Ottava Tavola. Nueva York: Artist Pension Trust, 2007.

Viva México!. Varsovia: Zacheta Narodowa Galeria Sztuki, 2007.

Fatti e Finzione della venusta isola di San Servolo in Venezia. Venecia: San Servolo Servizi, 2006.

Esquiador en el fondo de un pozo. México: Colección Jumex, 2006.

Dorfsman, A. e Y. Okon (eds.). *La panadería*. México: Turner, 2005.

México en ARCO '05. México: Conaculta, 2005.

Méndez, J. (ed.). *Dicen que finjo o miento*. México: Central de Arte, 2005.

Sala de Arte Público Siqueiros. Memoria dos mil cinco. México: Conaculta, 2005.

Mexicanos. Madrid: La Casa Encendida, 2005.

Charpenel, P., M. Arreola y A. Mallet (eds.). *Solo los personajes cambian*. México: MARCO, 2005.

Basualdo, C. (ed.). *Los usos de la imagen: fotografía, film y video en la Colección Jumex*. Buenos Aires: Malba Colección Constantini, Colección Jumex y Espacio Fundación Telefónica, 2004.
Ashida, C. (ed.) *Piel fría*. México: Conaculta, 2004
Segunda Bienal de Artes Visuales de Yucatán. México: Conaculta, 2004.
23 Zonas. México: Conaculta, 2004.
Vidarte 2002. México: Conaculta, 2002.

ARTICLES, INTERVIEWS, REVIEWS

"Jorge Méndez Blake: la unión de arquitectura y literatura". Museografo, web page, Mexico (2013).
Retana, Luisa Reyes. "Jorge Méndez Blake OMR México City". *Arte al día* magazine, Mexico (2013).
Russell Ferguson. "Best of 2012". *Art Forum* magazine, Vol. 51, No. 4: 219. December (2012)
Esparza, José; "Una conversación entre Jorge Méndez Blake y Jorge Luis Borges, a propósito de *All the Borges Books*". *Domus* magazine, Mexico, num. 01 (2012): 102-105
Kalash, Alberto; Méndez, Jorge. "Diálogo". *Revista Taxi*, num. 4 (2011) : 96-105
Munguía, Jorge. "Jorge Méndez Blake". *Suplemento TOMO*. Abril (2011):
Albores, Montserrat. "Jorge Méndez Blake". *Artforum Critic's Picks* web, abril, (2011)
Méndez, Jorge. "Hands on: Jorge Méndez Blake para 192". *Revista 192*, num. 14 (2011): 65-72
Reyes, Fernanda. "Jorge Méndez Blake. El hermes de la literatura". *Revista Arte al límite*, num. 45, (2010): 62-63
Kurikhina, Marina. "Jorge Méndez Blake. Open Libraries". *Revista VGLAZ*, num. 1 (2010): 42-47
Pérez, Daniela, "The marquise went out at five, leaving the empty library behind...". *Revista Rufino*, num. 002 (2010): 30-39.
Garnica, D. "Lecturas a la vista". *Revista Luvina*, num. 55 (2009).
Pohlenz, R. "Jorge Méndez Blake". *Revista Flash Art*, núm. 261 (2008): 258.
Lammers, G. "Por sus pistolas". *Revista Tiempo de Relojes*, núm. 51 (2007): 108-112.
Berlanga, J. "Entrevista a Jorge Méndez Blake. Ida y vuelta". *Revista La Tempestad Universitaria*, núm. 16 (2007): 18-19
Dávila, J., J. Méndez y J. Solórzano. "I Was of Three Minds". *Revista Código 06140*, año 6, núm. 39 (2007): 36-45.
Teets, J. "El tesoro de Isla Negra". *Revista Blink*, año 2, núm. 11 (2005): 35
Ibarra, G. "(Sin título) Remasterizando la literatura". *Revista SPOT*, año II, núm. 7 (2005): 35-38
Lara, B. "Jorge Méndez Blake". *Revista Código 06140*, año 2, núm. 20 (2004): 36-37
Lara, B. "The Tongue is an Eye". *Revista Luvina*, núm. 31 (2003): 55-62
Helguera, P. "Jorge Méndez Blake". *Revista Art Nexus*, núm. 45, Vol. 3 (2002): 116-117
O'Reilly, S. "Braziers International Artist Workshop". *Revista Frieze*, noviembre (2001): 132.