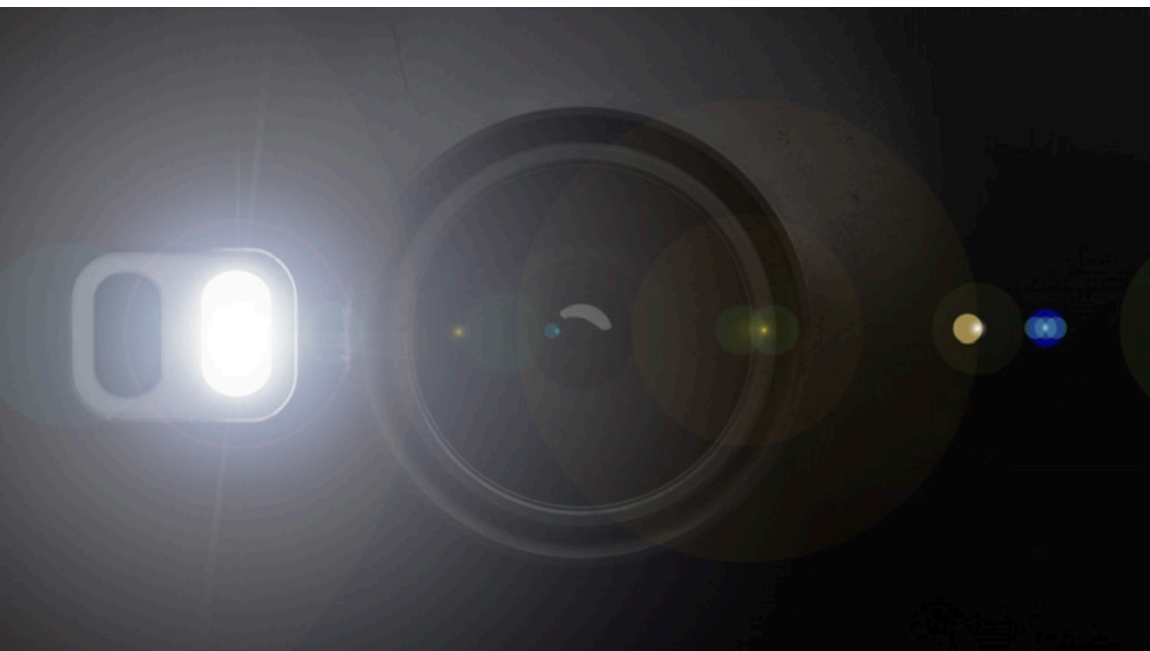


ENAR DE DIOS RODRÍGUEZ
Selected works

ECOTONE, 2022

Audiovisual essay





ECOTONE, 2022

Audiovisual essay, HD, 27:21 min

Ecotone is an essay-film about borderlands and the practices of control that are exerted over spaces in order to maintain their separation. Structured as a set of fields arranged according to scale (from vast natural areas to minute bodily spaces), **Ecotone** is a critique of current forms of capitalism, such as surveillance capitalism and biocapitalism. Using a wide range of visual materials, **Ecotone** aims to activate potential relationalities while demonstrating how economic, political, historical and environmental aspects intersect with each other.

Preview links

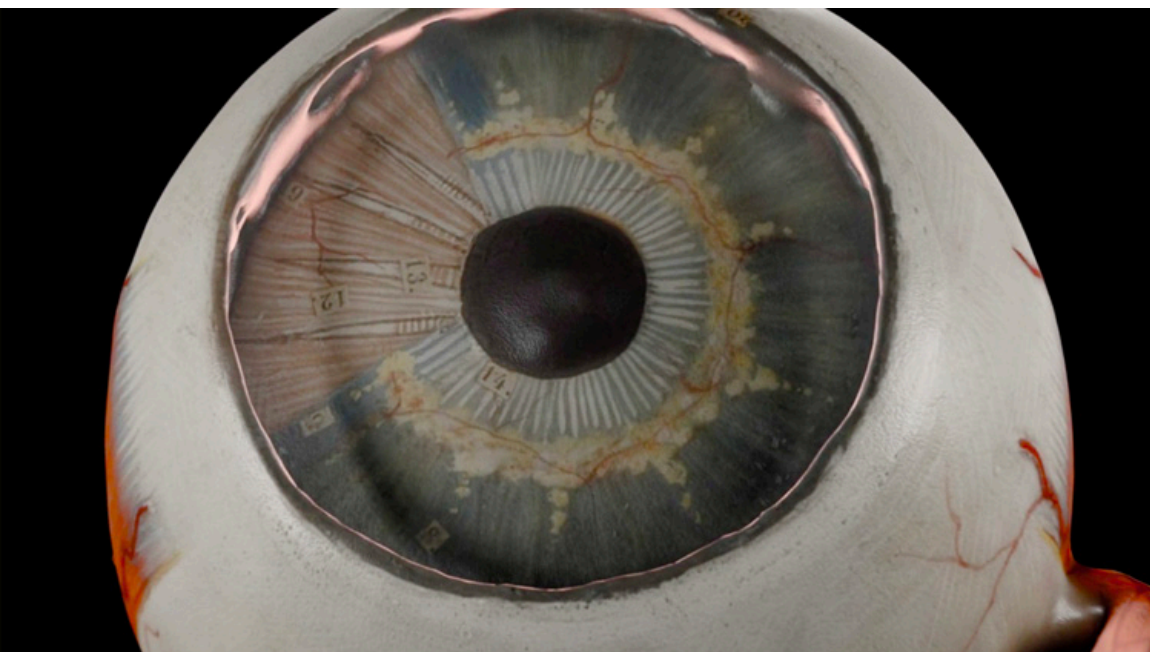
With English subs: <https://vimeo.com/768031951>

With German subs: <https://vimeo.com/771458150>

With Spanish subs: <https://vimeo.com/784946468>

With French subs: <https://vimeo.com/787300030>

Password: ecotone

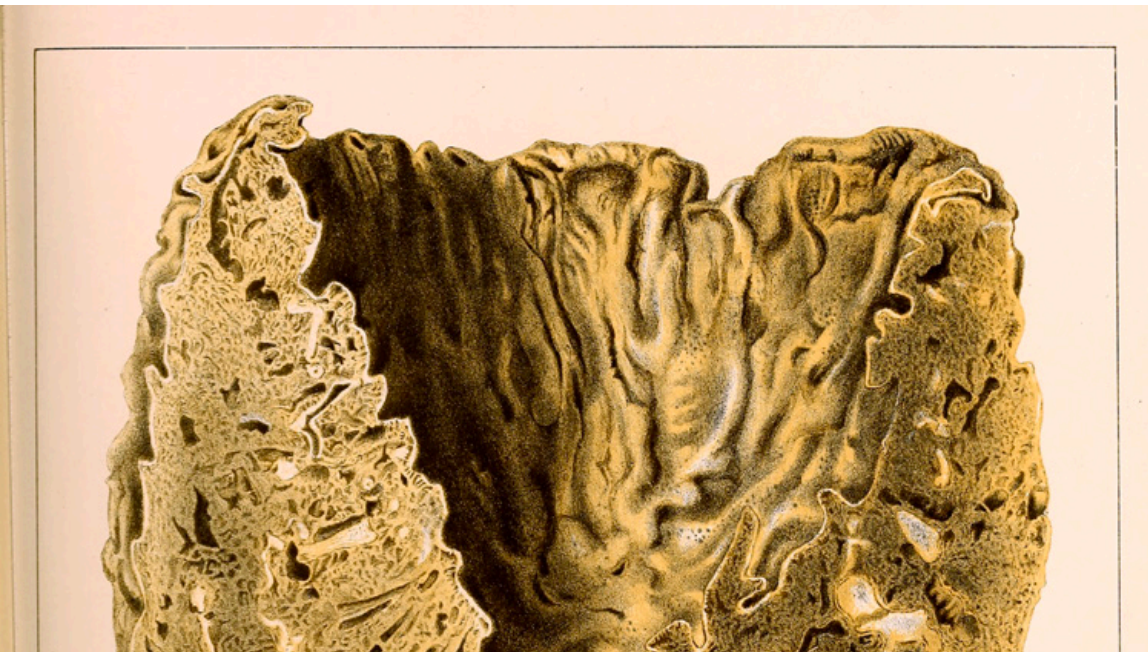


Filmstills



LIQUID GROUND, 2021

- > **LIQUID GROUND** Audiovisual essay
- > **A HISTORY OF CARTOGRAPHY** Light-boxes
- > **MAP OF THE PACIFIC OCEAN** Stand with brochures
- > **NEW IMPERIALISM, 1884-2021** Mural and projection



Filmstills

LIQUID GROUND, 2021

Audiovisual essay, HD, 31:46 min

Although the oceans make up more than 70% of the Earth's surface, to date now only a very small portion of the seabed has been mapped. However, in recent years, the mapping of these spaces has accelerated due to different economic, geopolitical and scientific interests, determined to build a 'new continent' to be explored and exploited under the sea. Shaped by a wide variety of found material—from the illustrations of the first worldwide oceanographic expedition, to current technologies and visions related to the oceans floors—Liquid ground is an audiovisual essay that takes as its thematic axis the ocean floor and its current cartography to talk about colonialism, ecology and representation.

Preview links

With English subs: <https://vimeo.com/559716365>

With German subs: <https://vimeo.com/609763948>

With Spanish subs: <https://vimeo.com/557331900>

Password: liquid



Liquid ground, exhibition view
at LABoral Centro de Arte (Gijón), 2021



A history of cartography, exhibition view
at LABoral Centro de Arte (Gijón), 2021



A HISTORY OF CARTOGRAPHY, 2021

**Duratrans prints, light boxes, light stands
30 x 5 x ~160 cm each**

A history of cartography is a series of circular light-boxes that capture details from portraits of cartographers throughout history. The repetition of the same motif (white male hands touching or grabbing the globe) highlights the Western vision of the production of space, so closely linked to the yearning for possession, conquest and occupation.



A history of cartography, exhibition view (detail lightboxes)
at LABoral Centro de Arte (Gijón), 2021

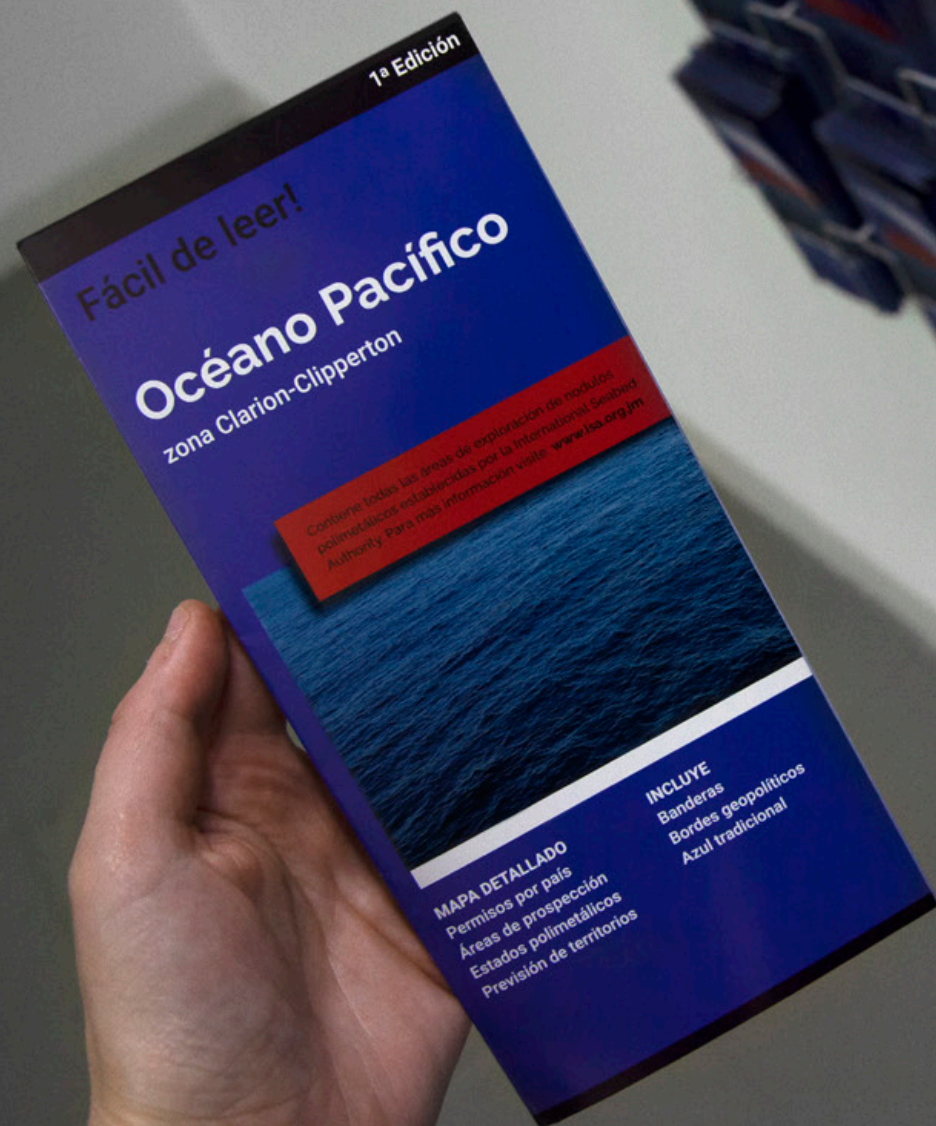


Exhibition view

MAP OF THE PACIFIC OCEAN, 2021

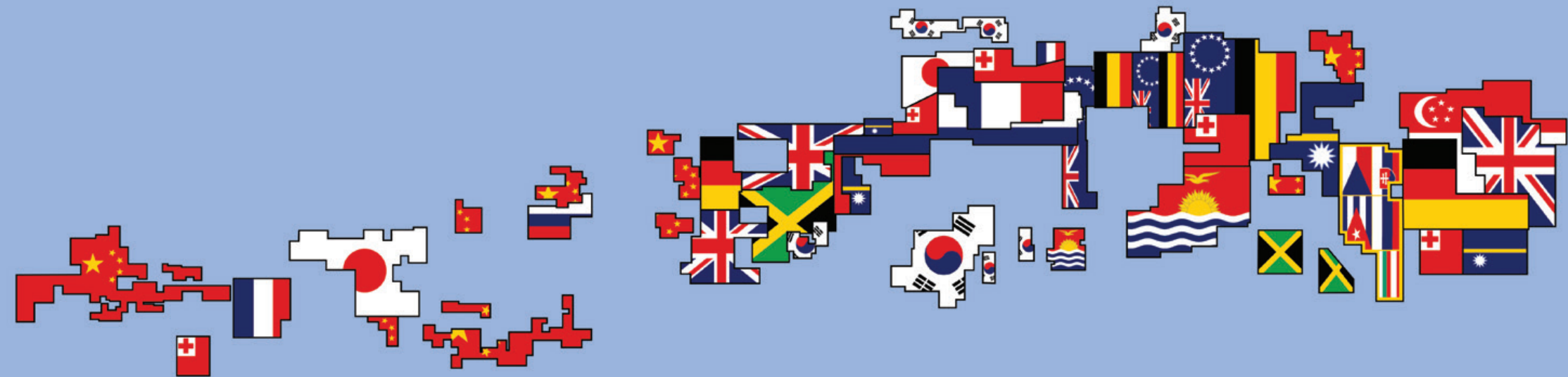
Metal stands, brochures (digital prints), lights
Variable dimensions

Map of the Pacific Ocean consists of brochures available to the visitors of the exhibition. Referencing the "Map of the World" series by Alighiero Boetti and imitating the design of a tourist map, these brochures depict the seabed areas of the Clarion-Clipperton Zone (Northwest Pacific Ocean). Although formerly considered Common Heritage of Mankind, these areas are now contested, since the International Seabed Authority have already issued permissions to different nations to explore (and then exploit) them. The brochure indicates these zones and informs about their respective "explorers".



Map of the Pacific Ocean, exhibition view (detail brochures)
at LABoral Centro de Arte (Gijón), 2021

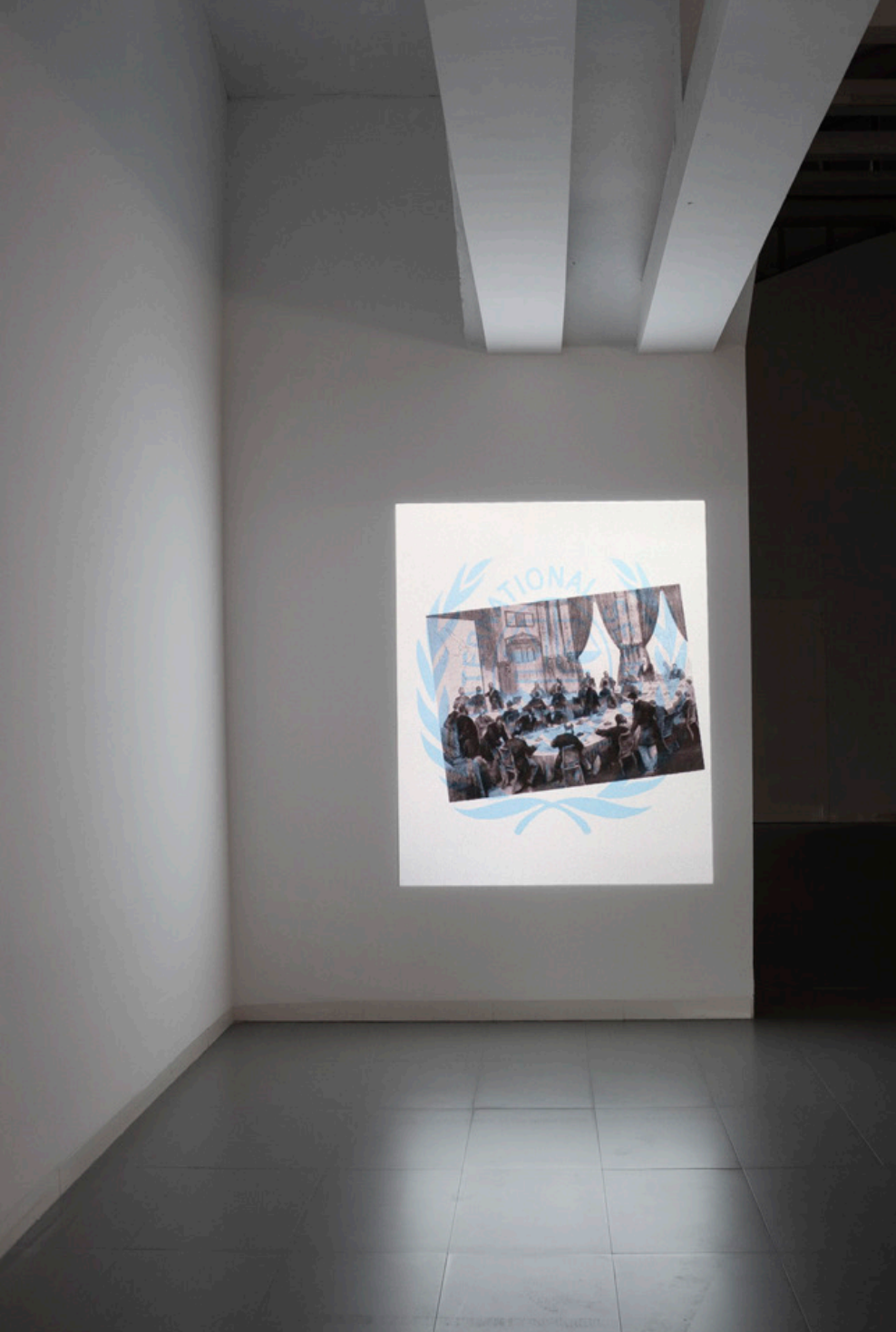
Pacific Ocean



0 495 990 1980 Kilometers

Map of the Pacific Ocean, detail inner brochure





NEW IMPERIALISM

1884-2021, 2021

Acrylic paint, slide projection
Variable dimensions

New Imperialism 1884-2021 is a slide projection of illustrations from the Berlin Conference (1884) on a painted mural representing the logo of the International Seabed Authority (ISA). Consequently, an analogy is created between the famous conference where European nations divided the African continent among themselves, and the international organization that is currently assigning parts of the ocean floors to nations worldwide.



VESTIGES, 2019-2020

- > **VESTIGES (AN ARCHIPELAGO)** Audiovisual essay
- > **GREETINGS FROM** Postcards and mailboxes
- > **I BROUGHT YOU THE BEST** Print and posters
- > **REGULATIONS** Paint on wall





VESTIGES (AN ARCHIPELAGO), 2020

Audiovisual essay, HD, 41:21 min

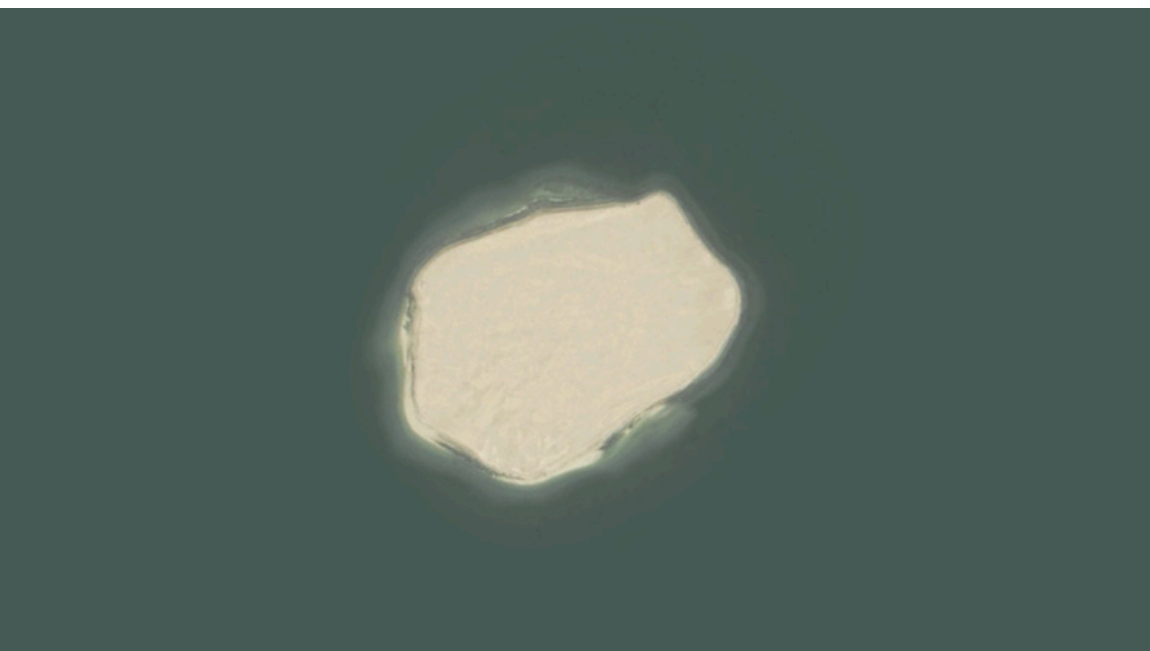
Composed as a typology of islands, Vestiges (an archipelago) is an audiovisual essay that investigates humans' insatiable demand of sand, the most extracted natural resource after water. A poetic narrative maze where colonialism, dredging machines or land reclamation projects emerge. A story of how sand is entangled in a global machine that has been named progress, constantly shaping how landscapes, natural resources or geo-political values are being assembled.

Preview links

With English subs: <https://vimeo.com/388103443>

With Spanish subs: <https://vimeo.com/382336122>

Password: vestiges





Vestiges (an archipelago), exhibition view
at Project Space (Melbourne), 2019



GREETINGS FROM, 2019

C-Prints, mailboxes, LED lights
Variable dimensions

This series of postcards, presented within mailboxes, deal with beach nourishment: the process by which sand from one place is replaced by sand from other sources in order to maintain or construct paradisiacal landscapes. By "correcting" the locations' names of the postcards through the inclusion of words out of sand, *Greetings from* informs about the places where the sand from those beaches actually comes from. Consequently, this series of landscapes images recognizes the material production of those places, as well as the geopolitical tensions hidden within them.



Greetings from, exhibition view
at Project Space (Melbourne), 2019



Greetings from, exhibition view (details postcards)
at Project Space (Melbourne), 2019



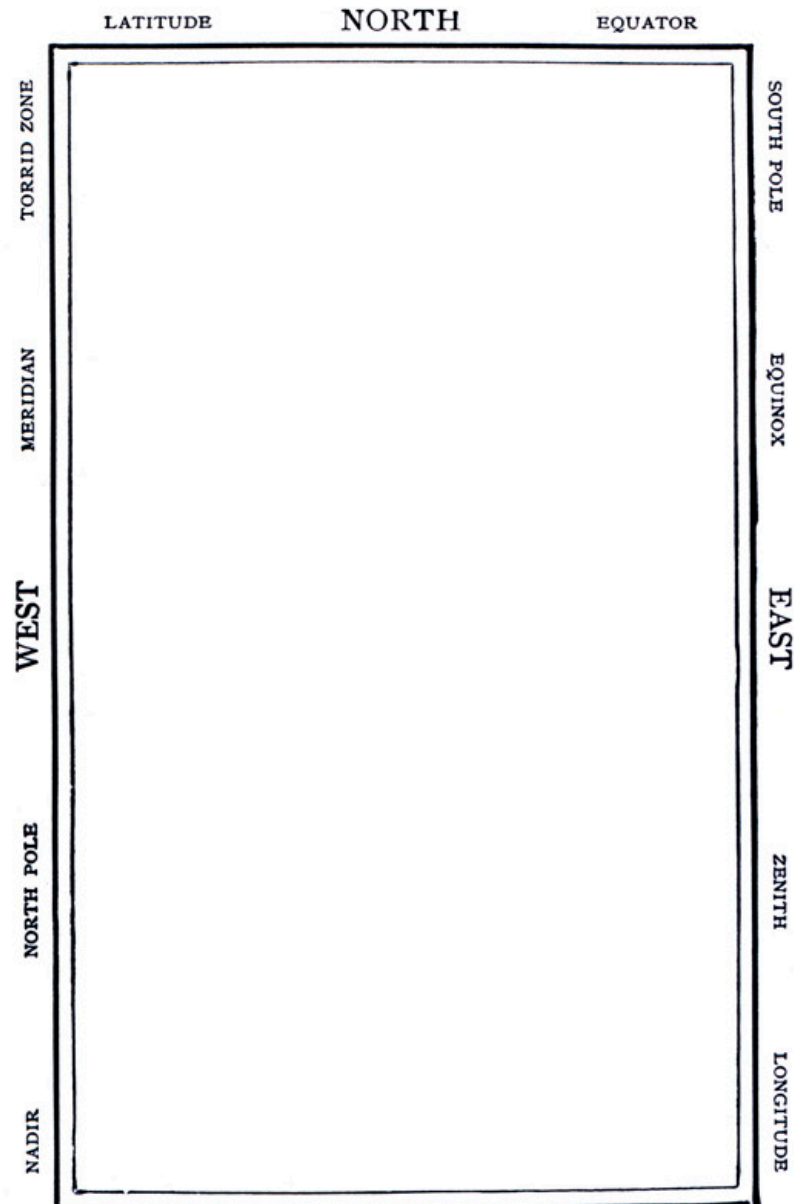
Exhibition view

I BROUGHT YOU THE BEST, 2019

Xerox copy, posters, vinyl
Variable dimensions

*He had bought a large map representing the sea,
Without the least vestige of land:
And the crew were much pleased when they found it to be
A map they could all understand.
"What's the good of Mercator's North Poles and Equators
Tropics, Zones, and Meridian Lines?"
So the Bellman would cry: and the crew reply
"They are merely conventional signs!"
"Other maps are such shapes, with their islands and capes!
But we've got our brave Captain to thank"
(So the crew would protest) "that he's brought us
the best—
A perfect and absolute blank!"*

Excerpt from "The Hunting of the Snark" by Lewis Carroll, 1876



• • • • •
Scale of Miles.

OCEAN-CHART.



Exhibition view

REGULATIONS, 2019

Acrylic paint on wall
Variable dimensions

There, on the two walls on the back, there are black lines dividing the pristine white space. It could be a scale of something larger. One line marks four centimetres, because if you own a piece of land in Australia, you only own the top four centimeters of its topsoil; everything below is owned by the state. The other line marks 155 centimeters, the point at which artworks are considered properly placed. You might imagine which line is which and what it means to have such conventions; what might happen in the space. Now, imagine sand as a scale of something greater.

Excerpt from "Vestiges" (exhibition catalogue text)



PROJECT SPACE
SPARE ROOM

P
PAY STATION
AREA 319

Vestiges, exhibition view from outside
at Project Space (Melbourne), 2019

THE MORE COMPLICATED THE BORDERS, 2018

- > **FORTRESS EUROPE** Sculpture
- > **FORTRESS EUROPE (PROMOTIONAL VIDEO)** Video
- > **GENERAL ADMISSION** Entrance tickets
- > **YOU ARE HERE** Stickers
- > **A BUSINESS MODEL** Photographs





FORTRESS EUROPE, 2018

Acrylic paint, stanchions
97 x 300 x 36 cm

Always to be placed blocking the emergency exit of the exhibition space, Fortress Europe is a pair of stanchions whose painted belt depicts logos of some of the private companies that are funded by the Frontex to manufacture products, and carry out research, related to the securitization of the European Union external borders. The biggest European weapons companies are among these companies.



Exhibition view (details of stanchions)

SALIDA DE EMERGENCIA



Fortress Europe, exhibition view
at La Térmica (Málaga), 2018



Exhibition view

FORTRESS EUROPE (PROMOTIONAL VIDEO), 2018

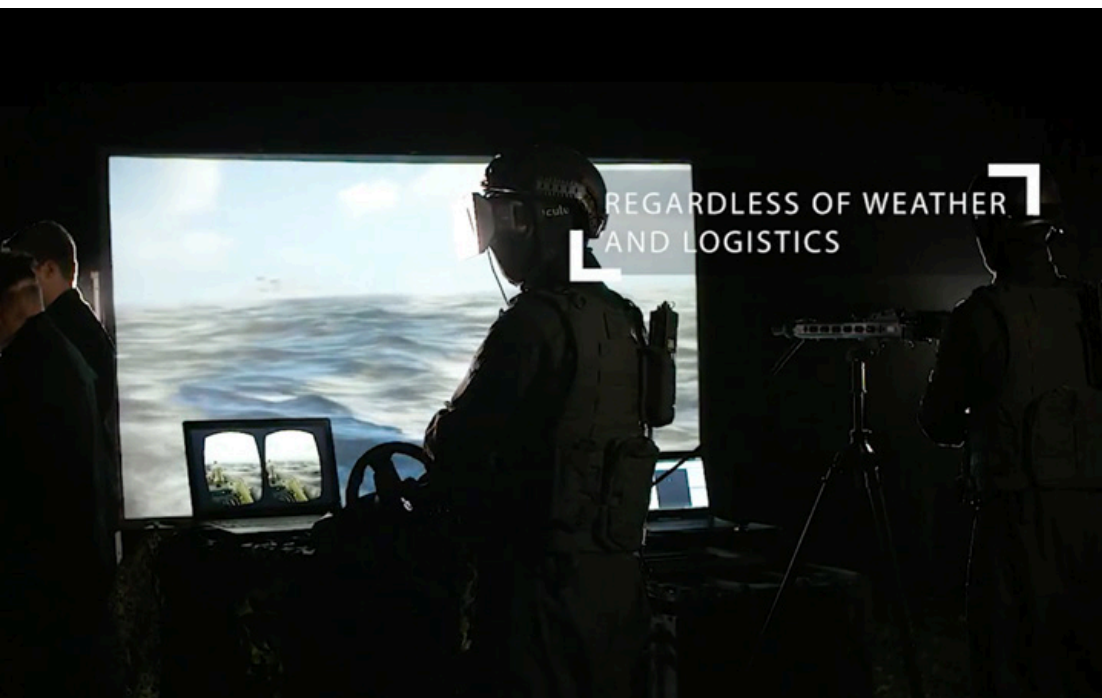
HD video, HD, 04:04 min

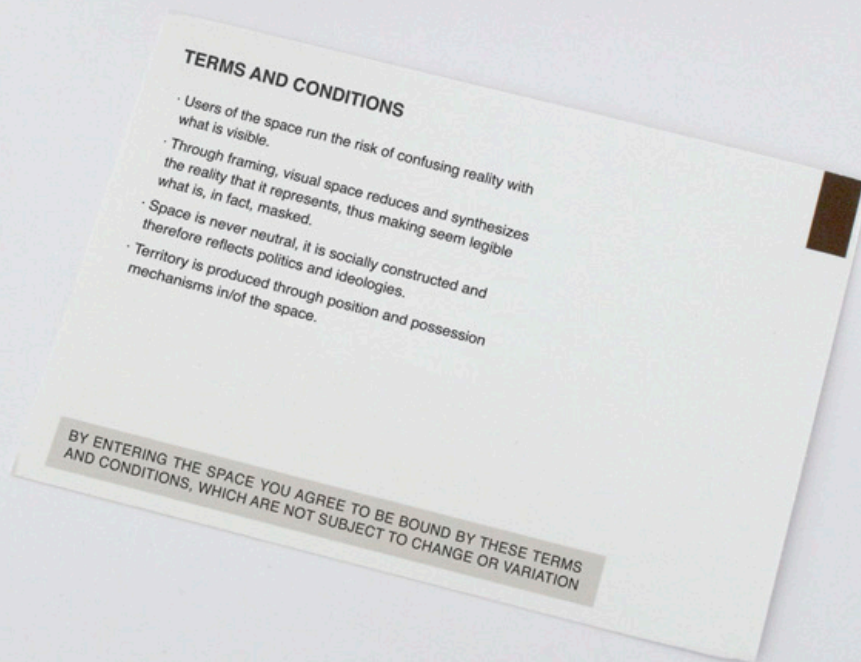
Stanchion with tablet, 128 x 31 x 36 cm

Solely taken from found footage of promotional videos from some of the private companies that are funded by Frontex to carry out products related to the securitization of the external borders of the European Union, Fortress Europe (promotional Europe) is a visual poem that reveals the ideologies behind these businesses.

Preview link

<https://vimeo.com/266694454>





GENERAL ADMISSION, 2018

Entrance tickets, 7 x 10 cm each

Functioning as a traditional art institution entrance ticket, General admission is a customized entrance ticket that is given to visitors before they enter the exhibition space. However, the texts of this entrance tickets refer to broader concerns related to the production and limitation of space, as well as the action of framing.



Entrance tickets

YOU ARE HERE, 2018

Entrance tickets, 7 x 10 cm each

You are here is an entrance sticker that is given to visitors before they enter the exhibition space. As it usually happens with this kind of entrance stickers, each visitor should carry it on a visible place during the duration of his/her exhibition visit. The design of You are here replicates the traditional dot that can be found on city maps but in this case becomes a situational element for the viewers' gaze. The bodies in the exhibition space are the carriers of the artwork.



You are here, carried by visitors' bodies
at Palazzo Strozzi (Florence), 2019



A BUSINESS MODEL, 2018

Inkjet prints on dibond, various sizes

A business model is a on-going photographic series depicting façades of businesses that are named "Europa".

Inkjet print



A business model, exhibition view
at La Térmica (Málaga), 2018





A business model, inkjet print