

## Enar de Dios Rodríguez

*Liquid ground*, 2021

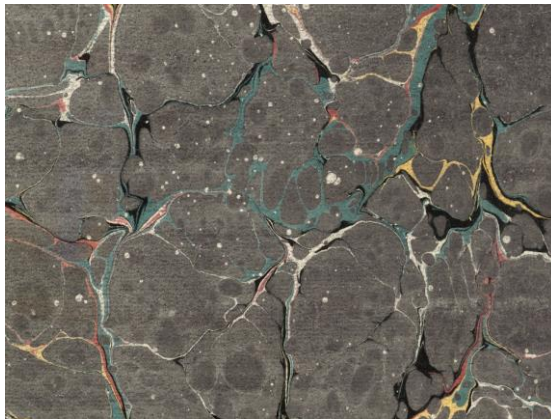
Essay film, HD, color, sound

31:46 min

**1.8 > 31.8.24**

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**ONLINE VIDEO PROGRAM - [WATCH ONLINE HERE](#)**



Although the oceans make up more than 70% of the Earth, until now only a very small part 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. “Liquid ground” is a video essay that takes as its thematic axis the ocean floor and its current cartography to talk about colonialism, ecology and representation.

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” functions as a reminder of the liquid grounds that, in reality, sustain and compose us. Moreover, it is a call to disobeying the stability of the arbitrary, extractive and limiting lines that are drawn over space. Like any other form of knowledge, “Liquid ground” is also a series of riddles.

### Director’s statement

*Liquid ground* was conceived in a moment in which the Patania II robot is sucking minerals from the bottom of the ocean, while the fallen skeleton of a whale allows the construction of complex ecosystems in the seabed, while a sonar determines how deep is the sea, and while we continue, unceasingly, every day, swallowing saliva. At this very moment, while you read these lines, and everything is happening simultaneously.

This 30 min film talks about how we learned to see the bottom of the ocean in a chronological order: through the first illustrations of the species living there, the museum gaze that resulted from moving the seas to the cities, and the digital representations that are being produced nowadays for these territories. But it also talks about cartography, colonialism, ecology and representation. In fact, *Liquid ground* is a video essay that understands looking and thinking as an endless poem. As any other form of knowledge, this film is also a series of riddles.

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Directed, written, edited, camera: Enar de Dios Rodríguez

Voices: Eilís Kenney and Lilly Bridge

Soundtrack produced and mixed: nara is neus and Valentí Adell

With images from Reports of the Scientific Results of the Voyage of H.M.S. Challenger,

Internet Archive (Proyecto Agua Antonio Guillén), Kiln shipmap.org, YouTube (Geoscience Australia, Neville Sanjana), Wikimedia Commons (Craig Smith NOAA), Pond5, PANGAEA (Jens Greinert, Timm Schoening, Kevin Köser, Marcel Rothenbeck) and recorded in the Haus des Meeres (Vienna)

Influenced by writings of Etel Adnan, Karen Barad, Roberto Bolaño, Eva Hayward, Stefan Helmreich, Luce Irigaray, Melody Jue, Claudia La Rocco, Lynn Margulis, Nature, Astrida Neimanis, Adrienne Rich, Catriona Sandilands, Juliana Spahr and Wikipedia

Chapter II color graded by Kurt Hennrich

Produced in 2021 with the support of Stadt Wien and Bundesministerium für Kunst, Kultur, öffentlichen Dienst und Sport

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Enar de Dios Rodríguez (Ourense, 1986). Graduated in Translation and Interpreting from the Universidade de Vigo, she also studied Photography at the University of Applied Arts in Vienna and graduated with a Master of Fine Arts from the San Francisco Art Institute. His interdisciplinary work – which includes video, photography, and installation – is based on extensive research and archival material. With a central interest in the production of space, paying attention to the socio-political and environmental consequences, his work uses the reconfiguration of existing information to explore the poetic and develop its political potential. His work has been exhibited at the Contemporary Jewish Museum (San Francisco), Project Space (Melbourne), Künstlerhaus (Vienna), 45 Salón Nacional de Artistas (Bogotá), and Palazzo Strozzi (Florence), as well as at festivals such as Ars Electronica (Linz), DokuFest (Prizren) or Curtocircuito (Santiago de Compostela). Among the numerous grants and awards he has received are the Pixel, Bytes + Film production grant (Austrian Ministry of Culture) or the Murphy and Cadogan Contemporary Art Prize (Murphy and Cadogan Foundation). Enar has given talks and conferences at institutions such as the University of California (Berkeley) or the Vienna Academy of Fine Arts, and workshops at La Térmica (Málaga) or Plataforma Laboratorio de Arte, Ciencia y Tecnología (Bogotá). She is also the founder of the Bay Area Online Exhibitions Archive, a member of the art and science project SEEC Photography, as well as the artistic association Golden Pixel Cooperative.