

Andrea González

Barbara Sánchez Barroso

Enar De Dios

13 > 22 Nov 2024

àngels barcelona- espai2 / project space C. Dels Àngels, 16, 08001, Barcelona



Andrea González (Madrid, 1990)

Transhelvética, 2024
Film, Full HD, 8 min

Transhelvética is a video exploration of the remnants of an unsuccessful initiative to link Rotterdam to Marseille through a transnational infrastructure spanning the Netherlands, Switzerland, Germany, and France. This enduring vision, conceived in 1600, persists into the present day, weaving through pivotal moments in the evolution of the European project. The video unveils the enduring legacy of colonial extraction politics embedded in the organization of European water infrastructures and was awarded the Miquel Casablanca Art Prize 2023. Additionally, I produced an essay soon to be published in "Ghost Planning and Infrastructural Incantation", e-flux Architecture. In collaboration with Sant Andreu Contemporani.

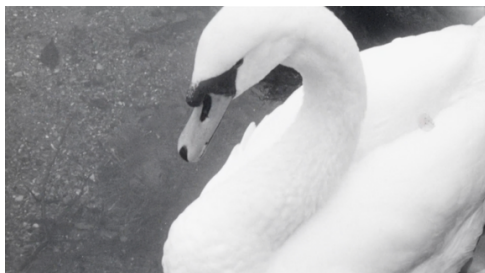


Barbara Sánchez Barroso (Lleida, 1987)

Biophilia, 2023

Super 8 film transferred to digital, video installation, projection on ceramic pieces, 7 min

In an exercise of speculative fabulation, we find ourselves in a world where it seems that the system model in which we lived has come to an end. A world in ruins, and a narrative that presents to us that perhaps this is a moment of possibility. A possibility that reveals itself towards the apocalyptic narratives we consume, as well as the construction of a new world based on values and stories from the past, and on the very notion of construction itself. Perhaps it is necessary to rethink the relationships, the values with which we have lived until now, and the very agents that make life possible, and focus simply on living in the ruins, together, and with joy.



Botanical dream, 2022

16 mm transferred to digital, 5 min 40 sec

Botanical dream sets in motion a desire conceived by a more-than-human subject: the botanical garden. The result of the colonial illusion of being able to collect and order all the world's forests in one place, it consists of an ever-evolving multi-identity. In the film, Barroso transforms the garden, through dreamlike fiction, from a mute object into an acting subject. Opening up the spectator's imagination to an impossible rupture of the glass and steel prison that contains it, the vegetation of the garden hopes for an irruption into the space of the city in order to overthrow its order. Through disorder, an echo of the forests from which it was violently extrapolated, the garden becomes a queer forest never before conceived.



Enar de Dios (Ourense, 1986)

Ecotone, 2022

27 min 21 sec

Ecotone is an audiovisual essay 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.

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Carlos Casas

Deserts 1.0

16.11.24 > 25.01.25

Biographies

Andrea González Garran (Madrid, 1990) is an architect and designer with an intense and unorthodox practice in the field of communication strategies, such as visual identity, and in diverse formats such as graphic publications or radio. She works independently across artistic research, creative services, and cultural productions. She currently co-runs Home Cinema, screening art films, hosts Curva Ras in Radio Relativa, is a member of fanfare, platform critically exploring communication, and is an editor at Ja Ja Ja Nee Nee Nee, an online radio dedicated to the arts. Has been an artist in residence at Matadero Madrid with the Vacaciones Project, later carrying out Levantinismo. While coordinating the experimental radio platform, he participates in the INJUVE Creation Aid Program.

Barbara Sánchez Barroso (Lleida, 1987) works mainly with moving image and video installation. It is interested in empathy and connection towards coexistence, thinking about the relations of nature-culture and agency. She believes in the political dimension of the personal and the vulnerable, the power of narrative and storytelling. Considers herself an explorer of stories, and a storyteller itself who tries to transcend, from a situated knowledge, the boundaries between life and fiction. Her work has been exhibited in solo and group exhibitions at Bial Sur in Riyadh and Rosario; Hong-Gah Museum, Taipei; Palazzo Ca'Tron, Venice; Inter Arts Center, Malmö; Fundació Joan Miró, Barcelona; MoCA, Taipei; MHKA, Antwerp; HIAP, Helsinki; Centre d'Art La Panera, Lleida; La Capella, Barcelona; CAC, Quito; Chiquita Room, Barcelona; B'Chira Art Center, Tunis; Bòlit, Girona; Centrum, Berlin; and MUST, Lecce, among others. Her works are part of the collections of the Han Nefkens Foundation-MACBA, Naturgy Foundation, Fundació Palau, and the National Collection of the Generalitat.

Enar de Dios Rodríguez (Ourense, 1986) is a visual artist interested in demonstrating how economic, sociopolitical, historical, and environmental aspects intersect with each other. Through the use of a diverse range of media, including video, photography, and installation, her recent projects have focused on acts of territorialization, examining their origins, repercussions, and the requisite technologies of control essential for their execution. Enar's artistic practice is research-based, rooted in interdisciplinary investigations, wherein the selective process of existing visual and textual material serves as a starting point for an exploration of the poetic and its political applicability. Understanding art as an affective form of knowledge-production, and inspired by feminist, posthumanist, and decolonial perspectives, her projects ultimately aim to creatively sabotage the imposed future.

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Carlos Casas (Barcelona, 1974) is an artist, filmmaker and professor, who explores the boundaries of contemporary visual experience. His practice spans film, sound, and visual art, combining the approach of an anthropologist with the objectives of a visual artist. Through his works, he elegantly and accurately documents environments and individuals inhabiting the remote corners of our planet. Casas studied Fine Arts, Cinema and Design between Barcelona and Vienna. In 1998 he was awarded an Artist-in-residence in Fabrica, Benetton Research Art Center, and in 2022 he was chosen as its program director. Casas' works have been hosted by art institutions and galleries such as the Tate Modern in London, the Cartier Foundation, the Palais de Tokyo, the Center Pompidou in Paris, La Triennale in Milan, CCCB Barcelona, NTU CCA in Singapore, among others. His films have been presented and awarded at the most important international film festivals. He has also showcased in the music festivals such as Sónar in Barcelona and Netmage Festival in Bologna. Furthermore, his installations have been presented at the Bangkok Biennale, Shanghai Biennale and the Venice Architecture Biennale 2021. The project "Bestiari" by Carlos Casas and Filipa Ramos has been selected to represent Catalunya at the Venice Biennale 2024.