

 PAUL ROSERO CONTRERAS
PROYECTOS

Paul Rosero Contreras (Quito, 1982) is a multimedia artist working with speculative realism, scientific information and fictional narratives. His body of work intertwines distinct epistemologies, ranging from indigenous thinking to the history of science. It explores topics related to geopolitics, interspecies reciprocity, environmental issues and experimentation on future sustainable settings. Rosero holds an MFA from the California Institute of the Arts – CalArts and a Master in Cognitive Systems and Interactive Media from Universidad Pompeu Fabra, Spain. His work has received different prizes and grants, and it has been displayed widely at venues and events such as the 57th Venice Biennale, Musee Quai Branly in Paris, Instituto Cervantes in Rome, Museo de Historia de Zaragoza, 5th Moscow Biennale for Young Art, the 1st. Antarctic Biennale, H2 Center, Augsburg, 11th. Cuenca Biennale, 1st. Bienal Sur in Buenos Aires, at Siggraph in Los Angeles, among other spaces. Currently, Rosero teaches and conducts research at San Francisco de Quito University.



ARRIBA! (I)

photograph _site specific installation
1st.Antarctic Biennale, 2017
150 x 150 cm



ARRIBA!

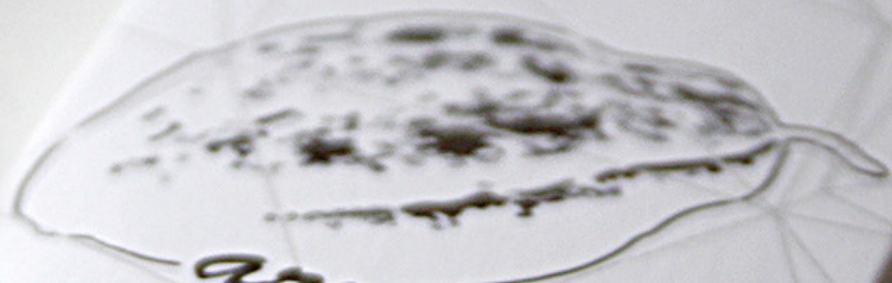
site-specific installation
audio recordings, chocolate bar, time capsule containing a living cocoa plant
2017

“Arriba!” is an artistic research project proposing the possible futuristic growth of tropical flora in extremely cold environments. This idea was presented as a temporal site-specific intervention bringing together two dissimilar natural elements. The approach dreams in images related to ecological becomings of life after the so-called environmental cataclysm. In this sense, a cacao plant contained into a temperature-controlled capsule was placed on top of a glacier in Paradise Bay, Antarctic Peninsula. In this magical spot, fossils have been found which date back 55 million years, recalling Antarctica during the Eocene era when it was attached to Australia, where both land masses formed a then pre-tropical environment.

Meanwhile, this artwork proposes a cacao plant as a kind of biological flag, it recalls the idea of planetary movement and the right for migration. Moreover, it is also a proof of concept for a design of greenhouses for extreme and yet to be discovered environments. Ultimately, this project includes an alien plant stating the notion of hybrid and extra-terrestrial ecologies, a custom made chocolate included as a luxurious energy supply, and the sound of the process of harvesting cacao beans. The work is a three-step performance envisioned as an out of context experience for the expeditioners of the South Pole.

This project is partly and generously sponsored by Pacari Premium Organic Chocolate.

↑ **ARRIBA! (I)**
photograph, 2017
150 x 150 cm
5/5
A/P



arriba!

PAUL ROSERO C.
ANTARCTIC BIENNALE *
*Small star icon



50g e

Made in Ecuador

70% Cacao

...and new trees will be born
Out of glaciers, into the
Vertigo of eternity



ARRIBA! (II)
photograph
150 x 150 cm



EL PENSAMIENTO DE LAS PLANTAS
Chaper 2 - ecosystem / installation
15st.Cuenca Biennale, 2021
15 x 5 m



EL PENSAMIENTO DE LAS PLANTAS

Chapter 2: Cuando despertó , el dinosaurio ya no estaba ahí

ecosystem / installation

sculptures of fungi, substrate and plastic waste, audio system, video, drawings, light and evaporated water

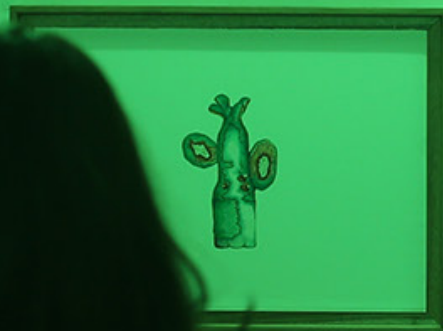
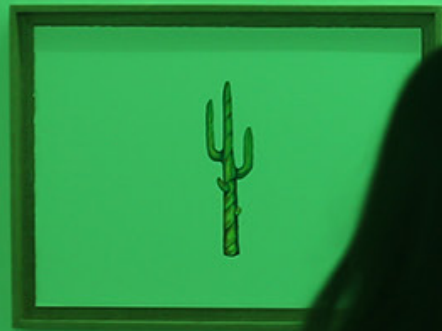
2021

This work is part of a long-standing research project focusing on experimental art & science methods for environmental recovery. Within the project, there are attempts to treat terrestrial ecosystems affected by everyday plastic pollution as well as experiments on biodegradation of abandoned fishing nets called “ghost nets” in marine ecosystems. Working with nets gathered from the coast of Esmeraldas, Ecuador, where the number of ghost nets stranded on rocky reefs has increased dramatically in the last ten years, causing changes in marine biodiversity; and with other kind of plastics like cigarette butts (one of the most abundant and toxic plastic polluters on the planet) and plastic bottles, this installation is built up in the form of a forest of hybrid plants, using cacti and succulents as reference. These living sculptures are the result of a biodegradation process of the aforementioned materials. The plants are produced from several experimental processes, where the mycelium of the fungi grows, metabolizes and forms the object containing the plastic waste inside. Overtime, the sculptures keep changing thanks to the aquasystem and living conditions. Cacti absorb the mixture of organic and inorganic substrate and the space suggests a possibility to manage human leftovers.















_Still of video
PURPLE HAZE_

An underwater scene with a purple and blue color palette. A vertical, textured rock formation runs down the center. Several clear, spherical bubbles are clustered along this formation. The background is dark and filled with small, out-of-focus light spots.

PURPLE HAZE

underwater 4k video
2018

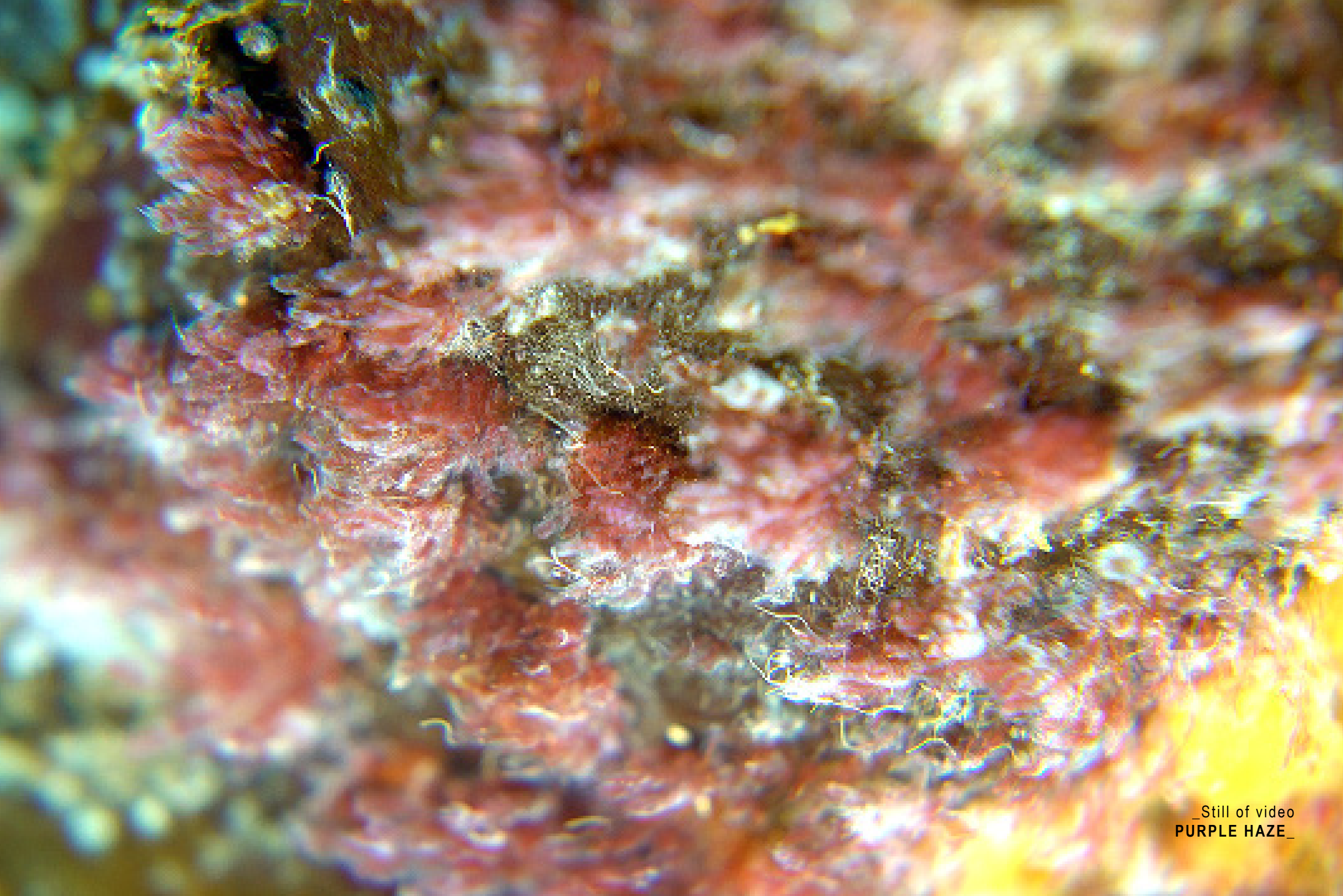
Watching Purple Haze one might travel to a dystopian future. One in which ocean becomes acid because of Co2 pollution and some sessile species such as corals are not able to survive. However, in this dark scenario, the video focuses on micro-biological resilience. All marine species spotted in the proximity of fumaroles in Roca Redonda underwater active volcano (Galápagos Archipelago) are presenting a survival mechanism that allows them to inhabit this unpleasant environment. In consequence, Purple Haze relates to hope and the relationship between micro and macro-cosmos by means of an investigation on symbiosis and interspecific cooperation.

 Watch Video

<https://vimeo.com/364167066>
password: morado



_Still of video
PURPLE HAZE_
_



_Still of video
PURPLE HAZE_



TO FLOAT AND SWING

Hammock made out of bio-textile based on cassava starch, glycerin, polyvinyl alcohol, and cochineal dye.
2018

240 x 80 cm

In collaboration with Cristina Muñoz



ROCA REDONDA
underwater active volcano
Galápagos Islands
photograph
100 x 67 cm



ISLAND
polished meteorite
5cmx2.2cmx0.4cm aprox.
2015



THE ORIGIN OF PINK

HD video,

17'13" loop

Isla Isabela, Galápagos

2016




Watch Video

<https://vimeo.com/219942110>

password: iguana



_Still of video
THE ORIGIN OF PINK_

A black and white photograph showing several iguanas on a dark, rocky volcanic landscape. The iguanas are the central focus, with their scaly skin and long tails clearly visible. The background is a dark, textured volcanic rock surface. The lighting is dramatic, highlighting the textures of the iguanas and the ground.

THE ORIGIN OF PINK is part of a series of works that explore how human, animal and plant life are conditioned by the unsettling volcanic landscape. In the case of Sierra Negra volcano, Isla Isabela, focusing on the correlation between seismic activity and the rise of new species; specifically, on the mystery of nature embodied the island's Pink Iguana, the only evidence of ancient diversification along the Galapagos land iguana lineage: a living transitional morphology and a symbol for adaption to unknown conditions.

Still of video
THE ORIGIN OF PINK



Still of video
THE ORIGIN OF PINK



THE SOURCE
photograph
100x67 cm
2016



DARK PARADISE: Humans in Galápagos

2 channel video installation

4k video, 5.1 surround sound system

2016-2019

The work of the artist Paul Rosero Contreras largely explores the landscape and the myriad and unexpected ways plant and animal life undergoes endless transformation. His art broaches themes related to the environment; the biological modification of species; geopolitics; the effects of meteorological conditions on life; history; and ecosystem change. The artist wrangles with different territories through painstaking scrutiny, which imitates and subverts the visual repertoires associated with representation, science fiction, and the geographical record.

Dark Paradise: Humans in Galapagos explores the territory and forms of life on the Galápagos Islands, which were largely uninhabited until annexation to Ecuador in 1832. This video-installation presents two parallel projects, The Origin of Pink and Purple Haze, counterposing a volcano on land and a hydrothermal vent underwater, both portrayed as forces that reflect the past and design the future of the planet and its species.

The Origin of Pink spins a fictional narrative around the island's iguanas, investigating an apparent biological cause for the pinkish pigmentation of the reptile's skin. This study into the iguana's characteristic hue generates a series of connections with processes of preservation and mutation in an apparently hostile environment. Purple Haze records the underwater activities of hydrothermal vents and their constant belching of hydrogen molecules that generate chemical and physical reactions that create and sustain a host of ecosystems and forms of life.

In this fashion, Rosero Contreras establishes a metaphor for social and cultural change through the uncertain manners in which bodily morphologies transform and adapt over time. His work is a comment on how the manifold solutions life finds in the most inhospitable environments very often remain unseen and pass unnoticed.

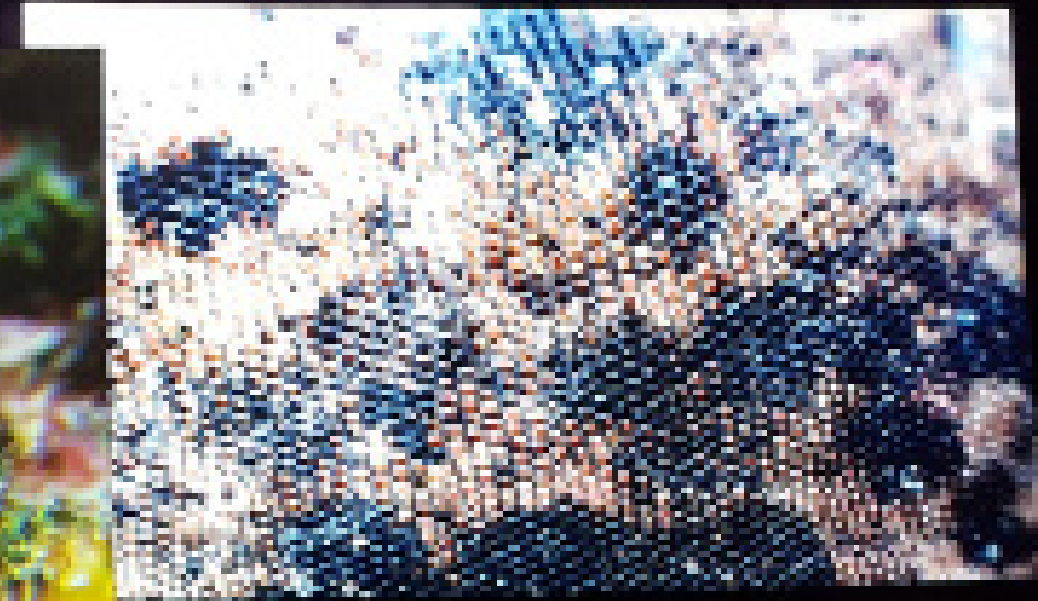
Miguel A. López

DARK PARADISE: Humans in Galápagos



Watch Video

<https://vimeo.com/364427162>





THE SKIN OF ILLUSION
Chromogenic print on fabric
2018
225 x 150 cm



Still of video
THE ORIGIN OF PINK



_ Still of video
THE ORIGIN OF PINK _



_ Still of video
THE ORIGIN OF PINK _



_Still of video
THE ORIGIN OF PINK_



THE NIGHT IS ALIVE
3D virtual sculpture, 2020
(obsidian crow and living sun coral), sound
dimensions variable







RHINO BEETLE
volcanic canteen
(proof of concept for a natural filter of rainwater)
with Yoko Ono for The Water Event, 2018



EL COLAPSO DE LAS DICOTOMÍAS
installation view 2nd. Bienal Sur, Guayaquil
light boxes, 3d printed sculptures, photographs
2019



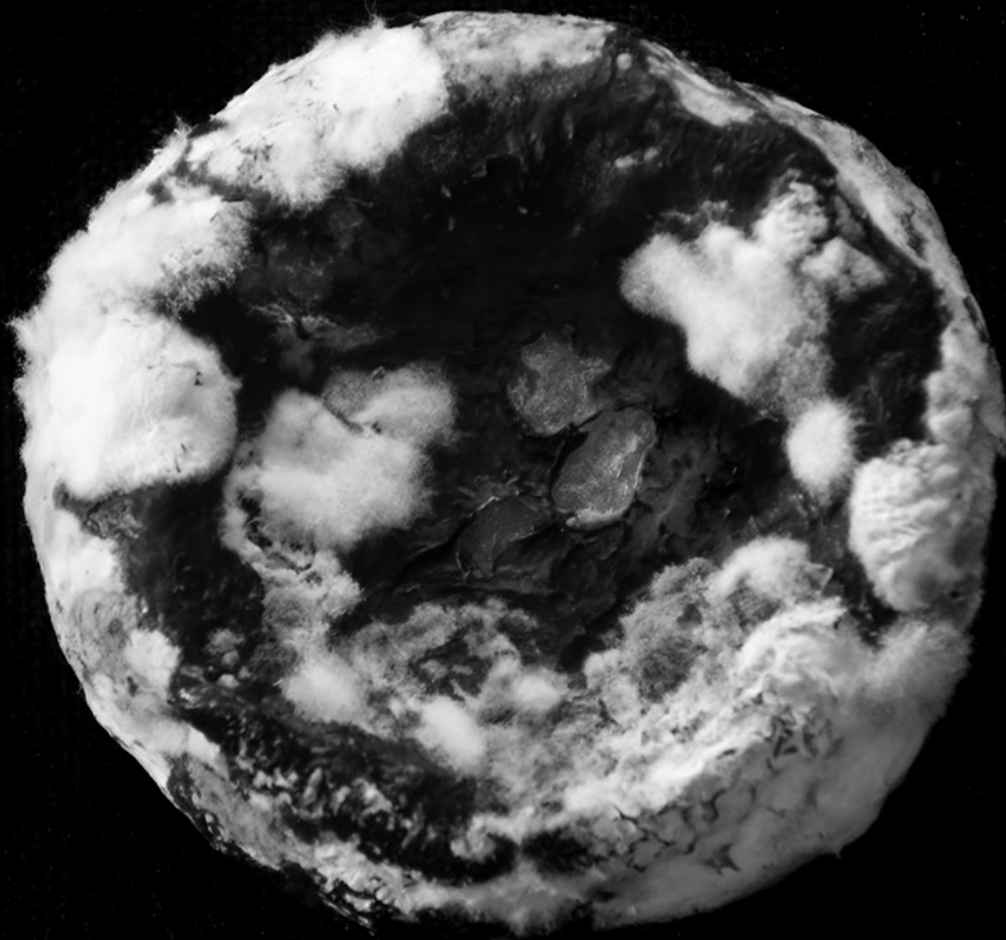


across**TIME**
a living fossil
stromatolite I
2019

(bacterial cellulose and carbonate calcium into a tempered mobile -



acrossTIME
a living fossil - stromatolite I
2019



_Photograph
BACTERIAL MOON_



COSMOS: LLUVIA GRIS


photograph, bacterial discs, volcanic
domes, sound system, video
2019



_Installation view
COSMOS: LLUVIA GRIS_



Still of video
LLUVIA GRIS

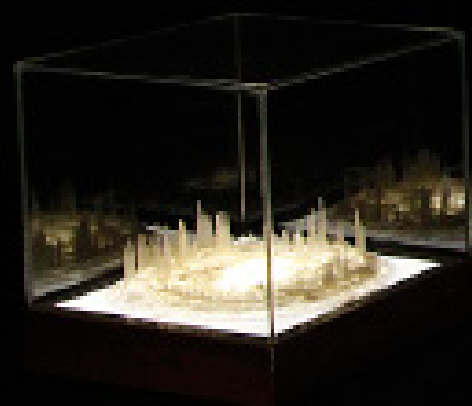
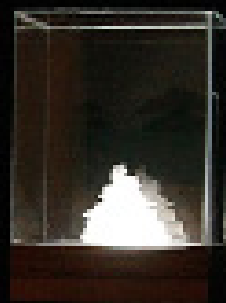
 Watch Video
<https://vimeo.com/348709921>
password: sicilia



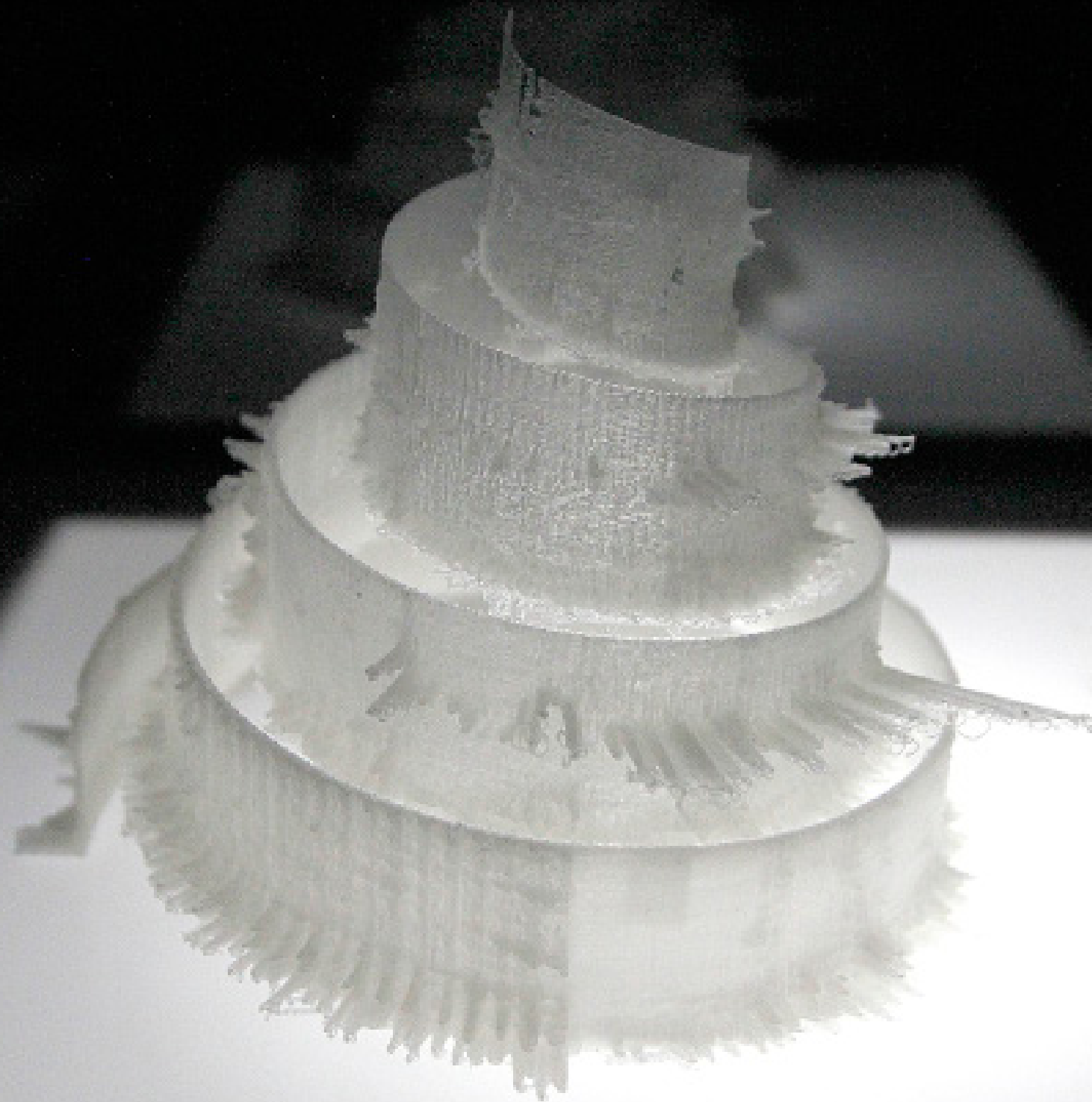
_Still of video
LLUVIA GRIS_
_



_ Still of video
LLUVIA GRIS _



THE ANDEAN PAVILION
installation view 1st. Bienal Sur
Buenos Aires, Argentina
2017



THE ANDEAN PAVILION
sculpture detail
30 cm x 28 cm diameter
2017





A MESSAGE FOR A STAR
volcanic rock, polished meteorite,
magnifying glass
35 cm diameter



EL PENSAMIENTO DE LAS PLANTAS

photographs, inflatable sculpture
2019

El Pensamiento de las Plantas includes photographs, an extraterrestrial object, and the specter of Icarian explorations.

Historically, the view from above or the so-called “God view” has been linked to power. Surveillance, privacy, and information warfare are critical contemporary issues, marked by a constant culture of paranoia about who may be seeing us from above. The intelligence surrounding viewing systems, and the technology used to reach them are decreasingly accessible. While all this may be true, the view from above has existed beyond and outside of humankind, and before history. Birds, tall plants and distinct species who climb up mountains and trees embodied this point of view before religions or capitalism appeared on the earth.

The rain forest canopy is part of this unexplored viewpoint. It has been of interest to some of the greatest biologists for nearly two centuries.

In this project explores the inner dynamics occurring in the tropical rainforest, developing a speculative framework from a multi-species perspective. On one hand, it explores inter-and-cross-species communication and bio-sensing experiments that have been conducted clandestinely since the hallucinogenic American and European postwar art scene. On the other, it embodies indigenous traditions and ancient knowledge on the interstice of human and non-human interaction around the Amazonian region.

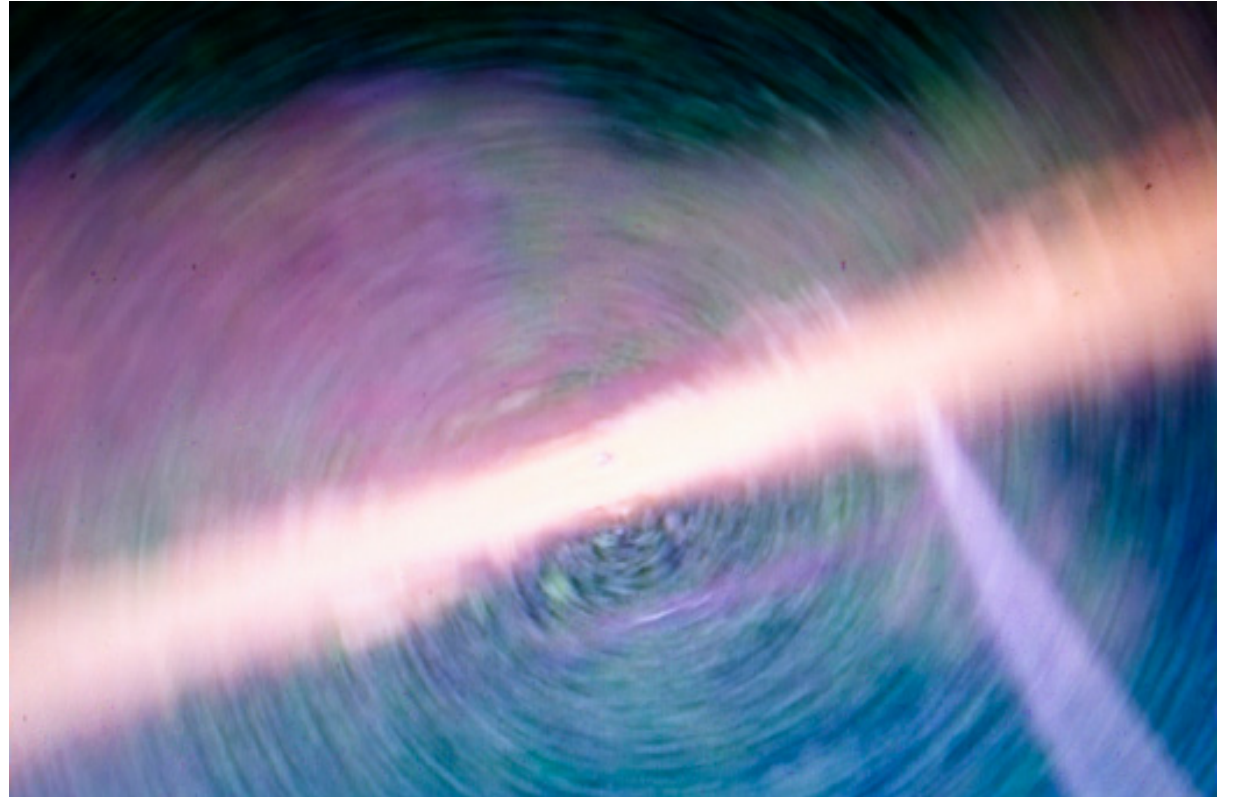
The word dendronautics stems from the Greek words dendron (tree) and nautica (navigation). It is defined as the art of bringing persons or scientific instruments close to the crowns of forest trees, or more generally, as the art of arboreal exploration. Rosero Contreras is particularly interested in the collaboration between Graham Dorrington, an English aeronautical engineer and Dieter Plage, a German wildlife filmmaker whose documentaries brought attention to conservation issues, and who died in an accident while filming on board of a Dorrington’s airship in the rain forest in Sumatra on April 3, 1993.

El Pensamiento de las Plantas honors people dedicated to preserving life by proposing non-human agency and the irrational as inspirational. In fact we are all alive, interconnected by similar processes, from the intellectual and multisensory properties that relate humans to other lifeforms; ultimately, from the deep sea to the canopy of rainforests.











OBITUARY

inflatable sculpture, air pump, color filters

250 x 180 cm

2019

HOME, NO HOME

Urban intervention / Sculpture

scrapings of walls, monuments, floors and buildings made by slaves

light boxes, photographs

2012

After Nantes, Bordeaux was the second largest city in the slave trade in France. Records indicate that between one hundred twenty thousand (120,000) and one hundred fifty thousand (150,000) people were deported in vessels between 1672 and 1837, making France the third European country, after England and Portugal, with increased travel of ships laden with slaves during the slave period. This percentage reached 12% of the triangular trade started from several African countries such as Mozambique, Angola or Zanzibar islands, among others, and ended the trip mainly in the French colonies as Sant-Dominique (now Haiti). Finally, in the year 1848 the slavery was abolished from an uprising originated in Haiti and led by Toussaint Louverture (1743-1803). His youngest son Issac, lived and died in Bordeaux. Following a map drawn with symbolic sites of the city regarding this process, I collected some material that builds monuments, plaques, houses, government buildings or squares that represent the richness of the city based on slaves work.

↖ **Toussaint Louverture**
(1743-1803)
leader of the emancipation of slaves
2015











HOME, NO HOME

object made of parts of sites related to slavery in Bordeaux
2012



CUANDO TÚ TE HAYAS IDO

installation

16mm film, drawings made of ashes of burned books and wikileaks,

reactive lights

2011

Quando tú te hayas ido, in English, When you have gone focuses on the unveiling of lesser-known or secret information by working with several databases as sources for the images that conform up the installation.

Using Wikileaks cables as literary texts this work departs from the selection of fragments, which due to their visual, aural or sensorial evocation, allow their de-codification towards experimental languages. Subsequently, the discovery of a photographic archive about Afro Ecuadorians from the end of the 19th Century – beginning of the 20th Century, gears the search towards a gap in the visual history of Ecuador: the social location of the Afro within a country mired in the dichotomous dialogue of the dominated Indian by its foreign antagonist, thus emphasizing the fact that merely three decades ago the last black slave dies within the Ecuadorian territory.

The third concern lies in the appropriation of the Final Report of the Truth Commission -created to investigate human rights violations that occurred between 1984 and 1988- and its incineration as a metaphorical instrument. Its ashes not only become the material used for drawing, but more importantly, the mechanism to question circumstantial memory.



Sketch

collage of photographs from

archive

2011



Cuando tú te hayas ido
16mm. film. 4'25" (loop)
stills
2011





Watch Video 

<https://vimeo.com/52429030>





THE OPENING

action recorded in video
custom 3d printer, HD video,
9'20" loop
Cotopaxi volcano
2015



An active volcano at the Ecuadorian highlands is the location of an action where a momentary encounter between a glacier, a human and a machine is carried out. Looking for the production of a symbiotic sculpture that expands the notion of in-situ intervention by means of a translation of natural forces into physical matter.

Watch Video 

<https://vimeo.com/145852937>

password: yellow





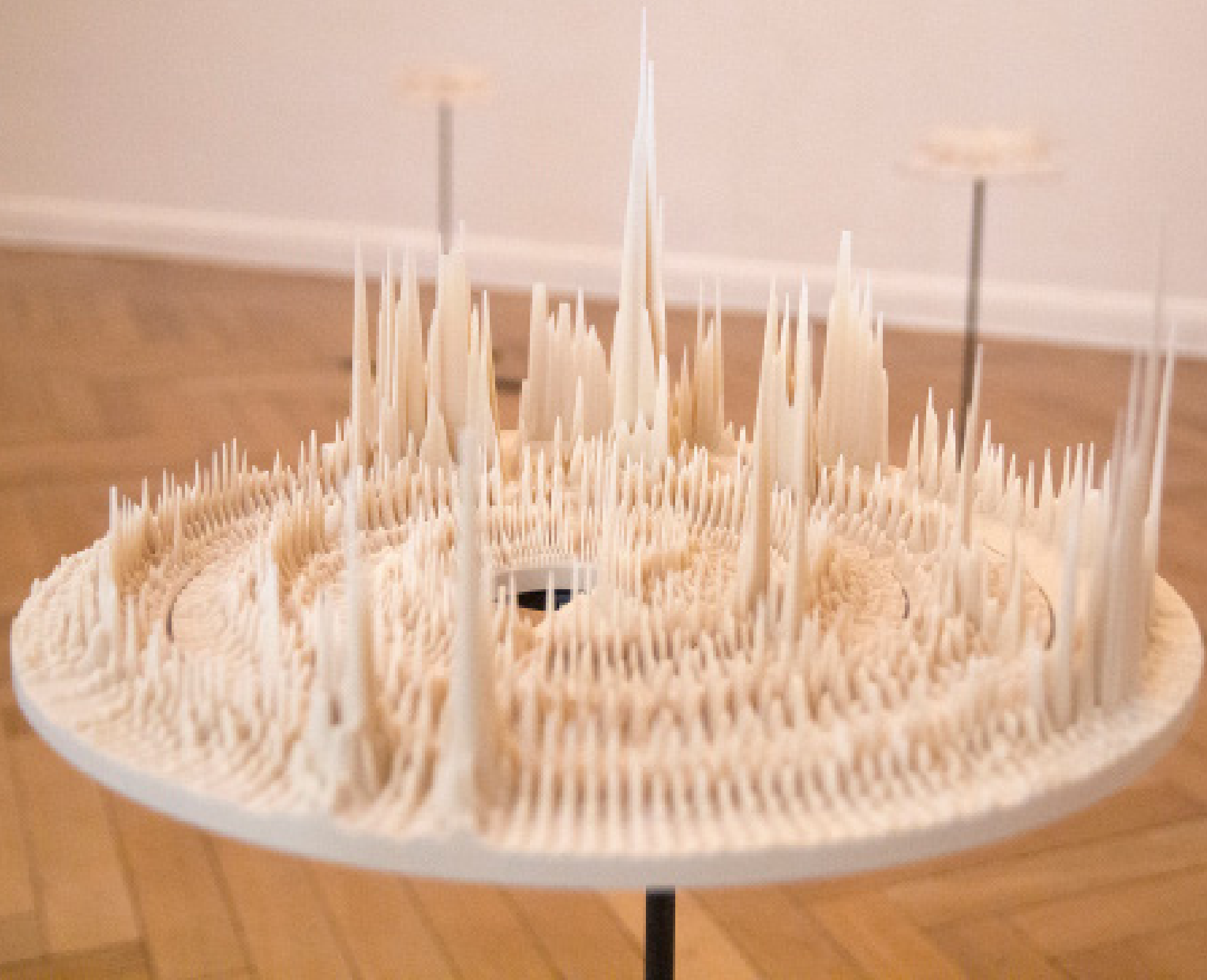
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THE OPENING_

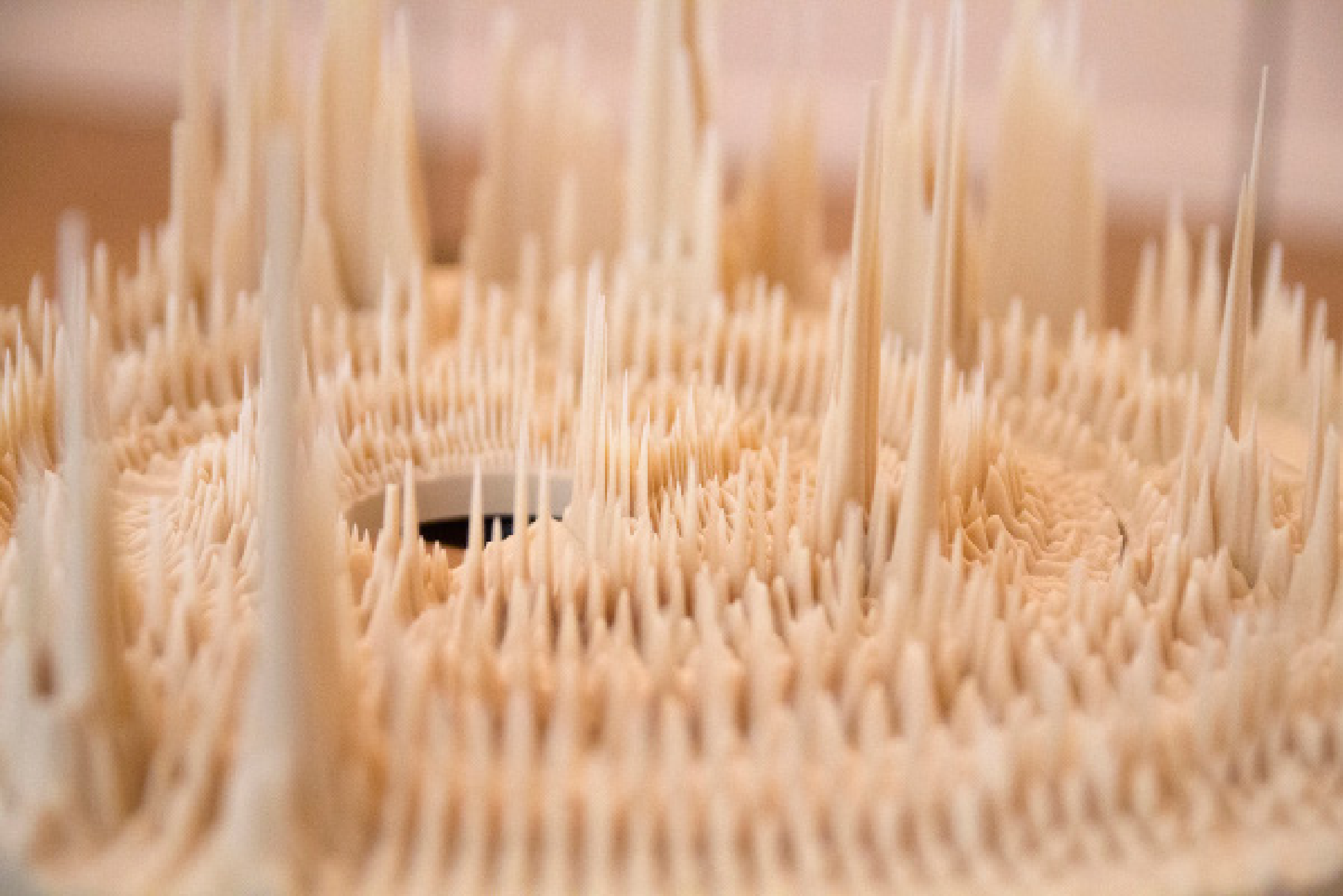


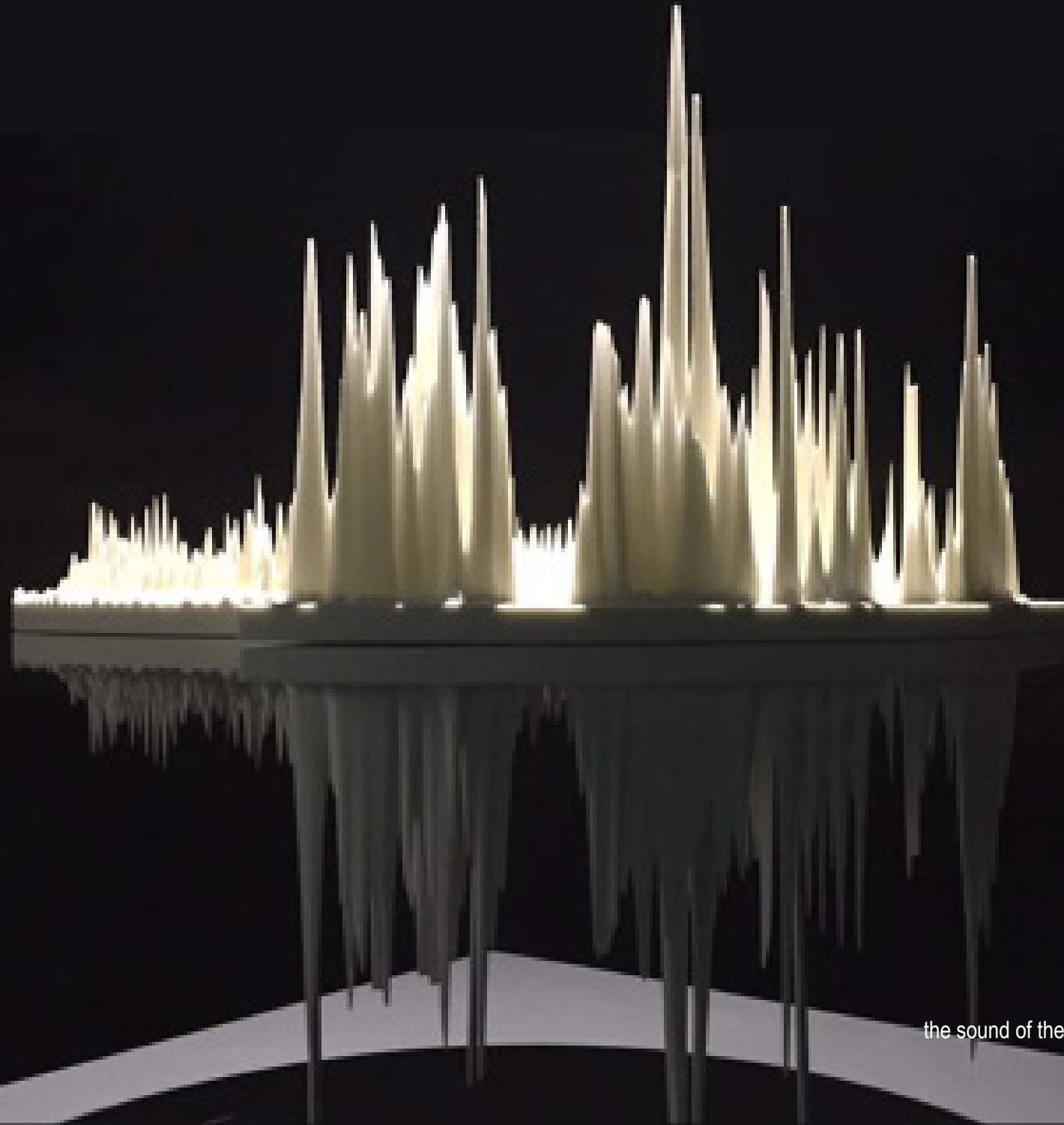
_ Still of video
THE OPENING _



_ Still of video
THE OPENING _







STORNATO

the sound of the glacier of an active volcano turned into a sculpture
on-field action, 3d printer machine, object

Cotopaxi Vulcano
2015

STORNATO

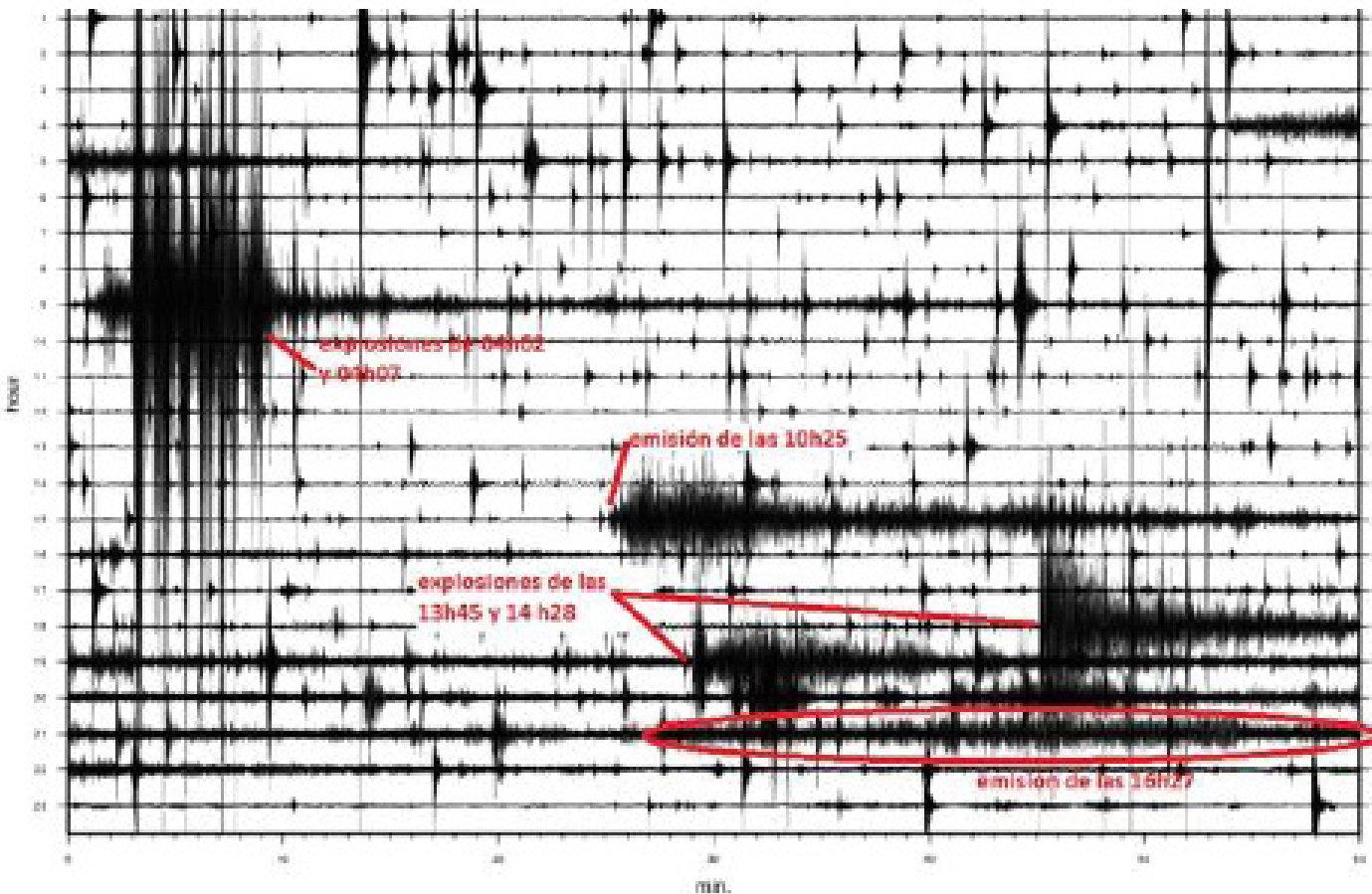
the sound of the glacier of an active volcano turned into a sculpture
 action, 3d printer machine, object
 Cotopaxi Vulcano
 2015

Emergence in the context of hybridity has to do with a spatial and temporal superimposition that becomes visible by means of an action. This action is instituting an advent on and off the hybrid organism. It's the birth of a symbiotic space that is not an utopian space. Regardless, none of them have no real place, a symbiotic space does not spread out onto an ideal, wonderful and flat field. There is no cities with big avenues nor benefic countries. There is neither direct nor inverse analogy to the social space. It is social space by itself.

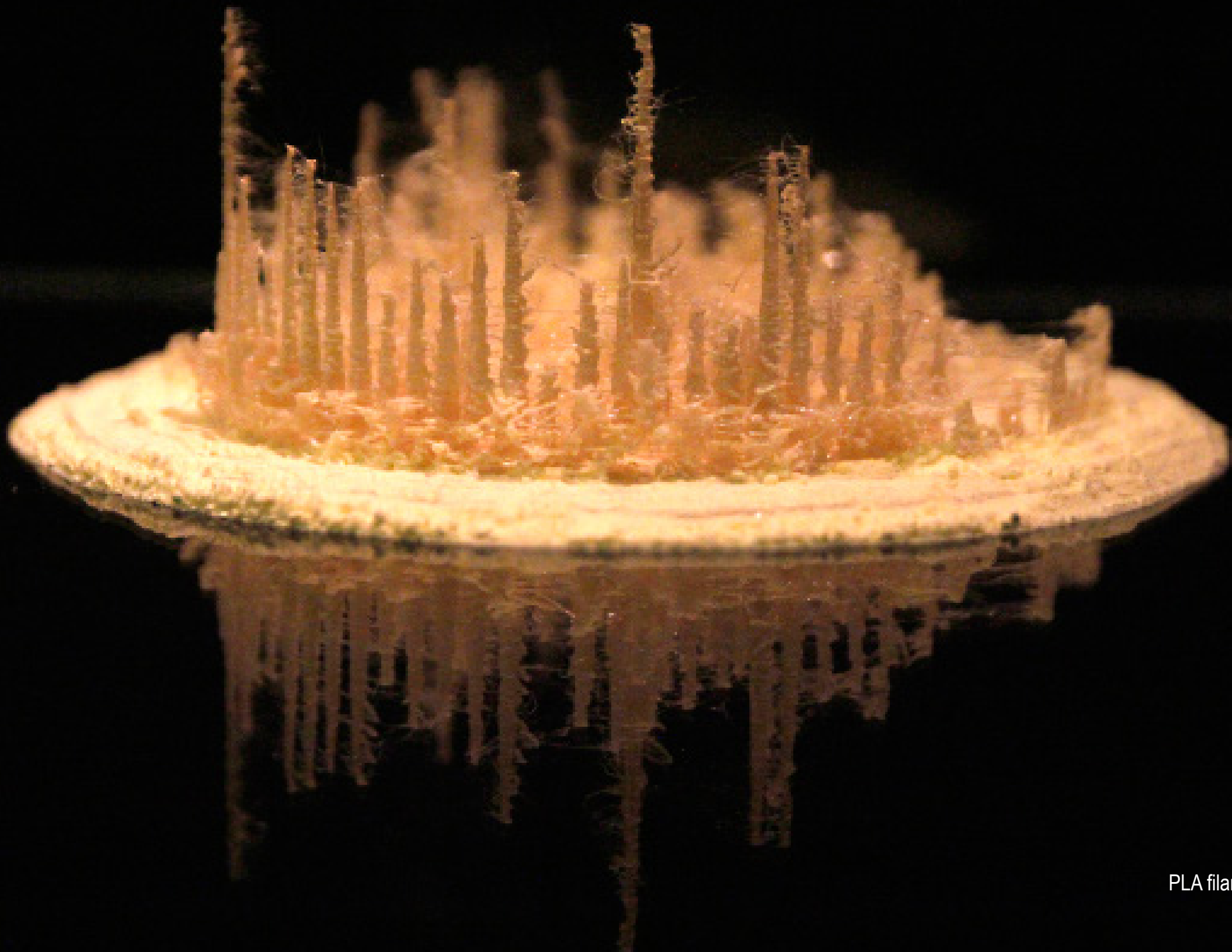
A symbiotic space acknowledges the heterotopy in the sense that it anticipates language. It breaks its linear syntax. In a hybrid space words stop onto themselves, words arise the myth and dissect the purpose. As well as the heterotopy, a symbiotic space proposes a clash in time of multiple real emplacements. These emplacements fluctuate inside and outside of the given and institute an amalgam. This is a becoming that states a type of contestation to the space we live in without proposing any other specific geography.

Extract from the Hybridist Manifesto
 by PRC
 2015

← seismographic data
 Cotopaxi eruption
 August, 2015







STORNATO
Version I
PLA filament and sulfur
A/P



HABITAT

HD video + object made out of ashes gathered from an active volcano
Cotaló, Tungurahua,
2016

The hybrid inhabits a space constructed in between and within both worlds. Under and above grounds are interconnected in such a way that if you remove one out, both will disappear. In consequence, the flows back and forth both grounds. This flow pulls in and out residues of both. This is the foundation of a mixture that implies an opening. This flow might be correlated with the idea of touch in Merleau-Ponty: "To be touched is, of course, to undergo something that comes from the outside, so I am, quite fundamentally, occasioned by what is outside of me, which I undergo, and this undergoing designates a certain passivity, but not one that is understood as the opposite of 'activity'. To undergo this touch means that there must be a certain openness to the outside that postpones the plausibility of any claim to self-identity" (1).

Extract from the Hybridist Manifesto
by PRC
2015

1. Merleau-Ponty Maurice, Galen A. Johnson, Michael B. Smith, The Merleau-Ponty Aesthetics Reader: philosophy and painting. Northwestern University Press, 1993.



HABITAT

an active volcano taking over
humankind
HD video
sitlls
2016





_Still of video
HABITAT_
_



↑
_ Still of video
HABITAT _



HABITAT
HD video stills
container of ashes
2015





2011-2013
Isla Greenwich, **Antarctica**
Scientific Research Station
"Pedro Vicente Maldonado"
jurisdiction of Ecuador



AUDIOPOIESIS (I)

photograph
100X67 cm
5/5 + 2 A/P
2012

AUDIOPOIESIS

interactive exploration in Antarctica
audio recordings, photographs, video, drawings
2011-2013

What does frozen history sound like?

audiopoiesis is an interactive sound system that - through the use of contact hydrophones (vibration sensors) and software - records and decodes a spectrum of imperceptible audio frequencies of various surfaces.

The first recordings were realized in the Antarctica from February to March, 2013. The metaphor revolves around the exploration of secret sounds, or sounds that are trapped in polar surfaces, as banks that contain and preserve human history. From the biological theory of Autopoiesis, the Antarctica is assumed as a great junction of ecosystems that are self-sustainable and capable of producing and maintaining symbiotic life. In this sense, vibrations are decoded to be used as parameters for the generation of sound. This idea is researched in terms of energy, subjective unveiling of frozen history, self-displacement and sound as presence. The project is conceptualized as an interface for developing ways of human-environment communication.





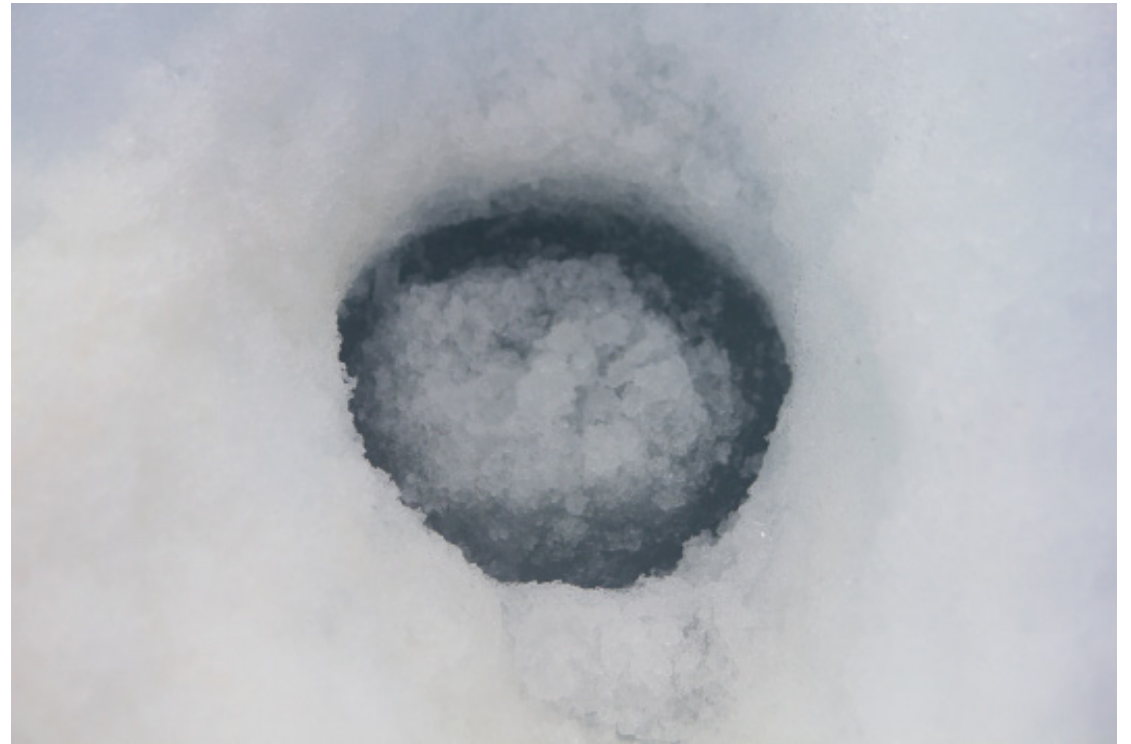


AUDIOPOIESIS

the sound of a glacier melting down in Antarctica

sound archive

2013







▶ Listen to the recordings
https://soundcloud.com/psrc/sound_book

> **Audiopoiesis**
audio recordings, photographs
2013

Protests Atomic Cake



SALUTE TO BIKINI

atomic mushroom cloud sculpture, multimeter
slide projection on drawing made of marine salt
2015

—

Salute to Bikini makes reference to the place where the first atomic bomb was released. The installation focuses on how images lose impact over time. By revisiting the atomic mushroom cloud image from 1946 as an example, the project points out how images are assimilated until the point of becoming souvenirs.

→ installation
object + drawing + slide projection
2014











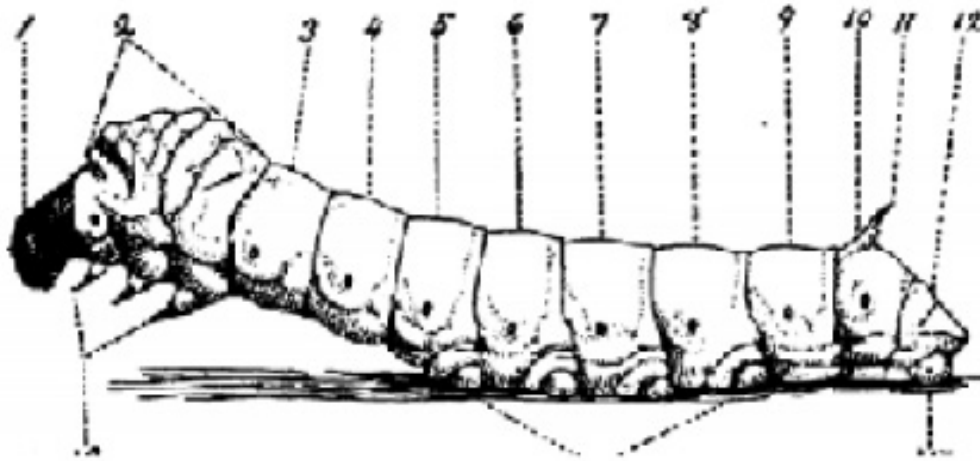
WAVE

biological sculpture, tracking system, video, sound
2013- 2016

Wave is a bio-driven reactive installation composed by a 3D prototype of a sound wave sculpted in silk by a swarm of *Bombyx mori* silkworms along with a generative sonification and visualization of this process. In the context of a post-human life, the idea of organic 3D printing is introduced as part of a hybrid process of construction.

Bombyx mori is a species of silkworm genetically-engineered to achieve a number of labors within the textile industry as well as in the field of design. By using the spinning capabilities of silkworms as a multi-axis 3D printer, it is viable to obtain patches of silk instead of only cocoons during their weaving process. This project explores this procedure by situating a reactive color tracking system in a synthetic environment in order to shape glitchy hybrid sculptures. It also reflects on how genetically-modified organisms (GMOs) constantly redefine our social perception of artificial entities and transform our embodied relationship with nature itself.

Wave is part of an ongoing research project that focuses on mutualism and inter-species collaborations to generate artificial ecosystems based on the idea of post-humanism. This artifact/habitat hybridizes digital and biological construction not as a metaphor but as a way of rethinking phenomenological experiences. By utilizing computer vision and ultraviolet lights, the movements of a swarm of color-coded silkworms are interpreted into a generative sound and visual framework, while a bio-sculpture is built together in a real time semi-autonomous living installation.



↖ **Wave. Version II**
Object sculpted in silk
documentation
2016

Watch Video 
<https://vimeo.com/102679085>



WAVE
>

5th Moscow Biennale for Young Art

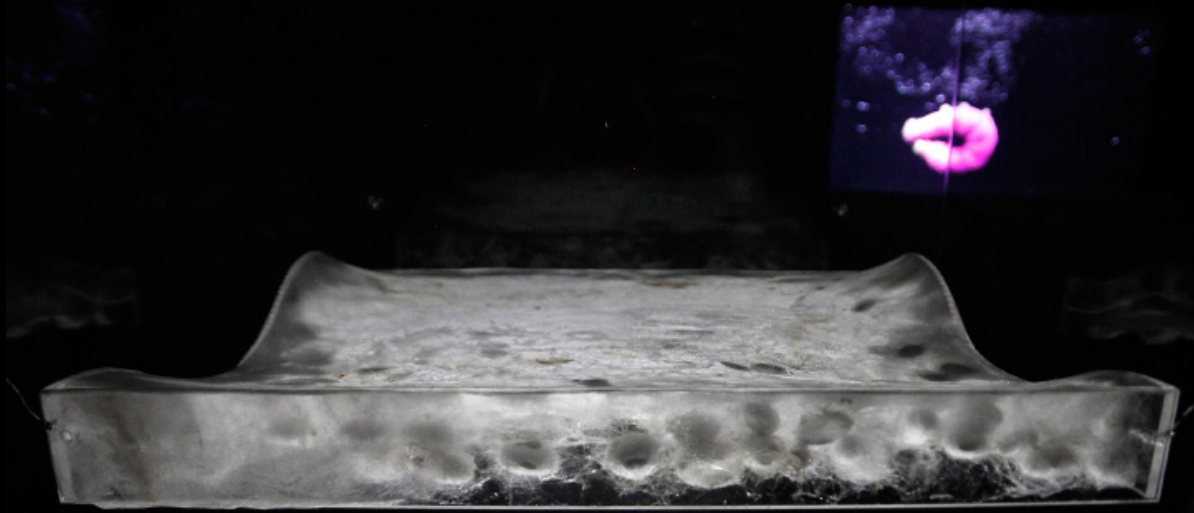


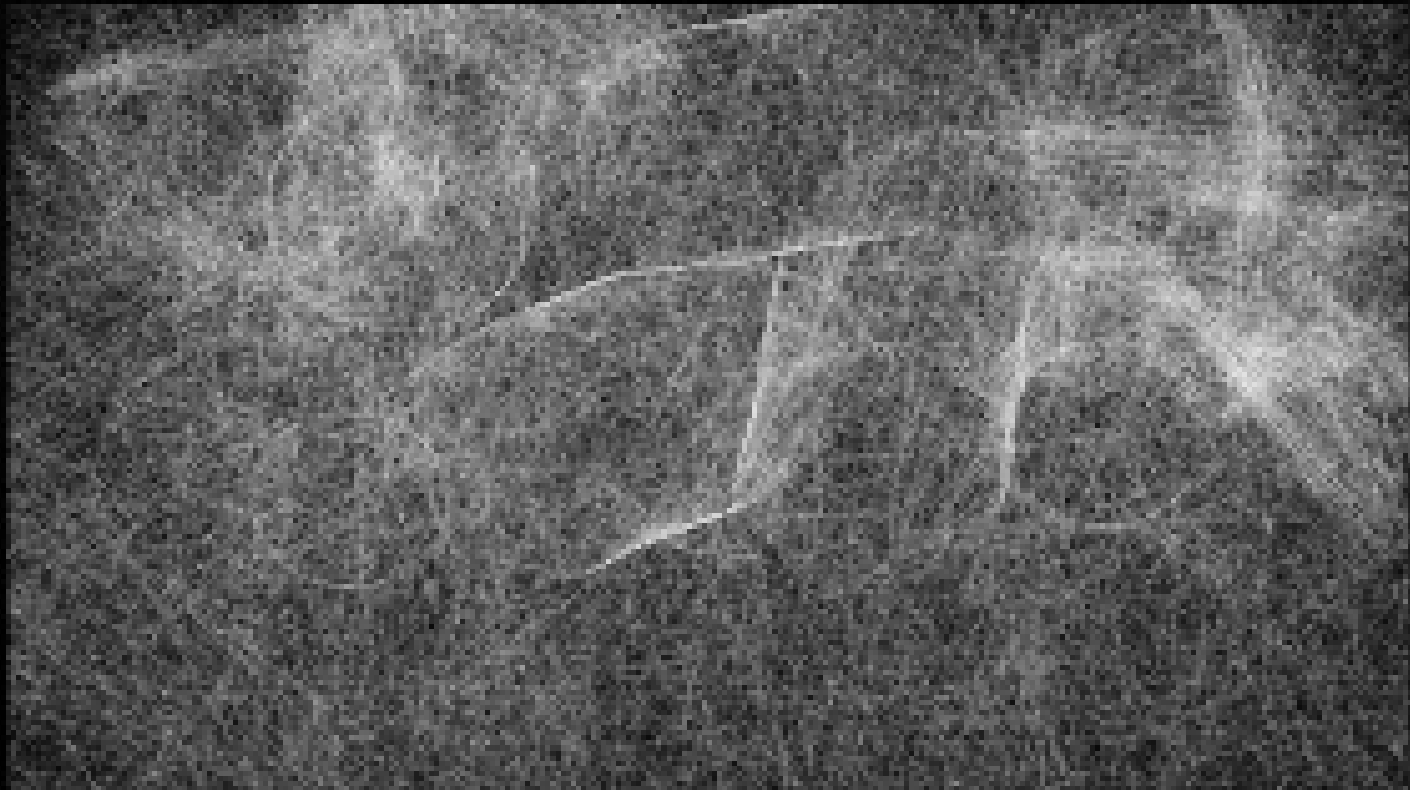


WAVE.
Version II
raw silk, acrylic, glass, steel
2014- 2016



silk moth





video projection
2016





5000 AÑOS DESPUÉS
Arte Actual FLACSO, Quito
2017

ENSAYO SOBRE LA CEGUERA

>



In an isolated beach on the border of Russia and Abkhazia, industrial waste is found adapting to the environment: water and oil pipes sharing space with introduced bushes and a big tire with crustaceans growing on it.

These materials are symbolically reutilized in an installation that proposes a way of perceiving the current situation of seas, as supposed, a blind person could do. Or, as Sabine Wilke phrased it, can we imagine a multi-sensory dimensional response to landscape that is not automatically enveloped in the paradigm of subjectivity? In this sense, there is no romantic view on how the ocean was, rather than a critical perspective in regards of symbiotic processes taking place on the shores and on open ocean.

Natural rubber is native of the Amazonas but it is not cultivated widely due to the existence of South American leaf blight and other natural predators of the rubber tree. In this context, it is not only a nomad material, but also one that embodies great part of the history of industrialization.

This project reflects on how a product originally used from a natural source, becomes artificial and has the potentiality to become part natural once again. In this possibility, this project institutes the notion of hybridity.

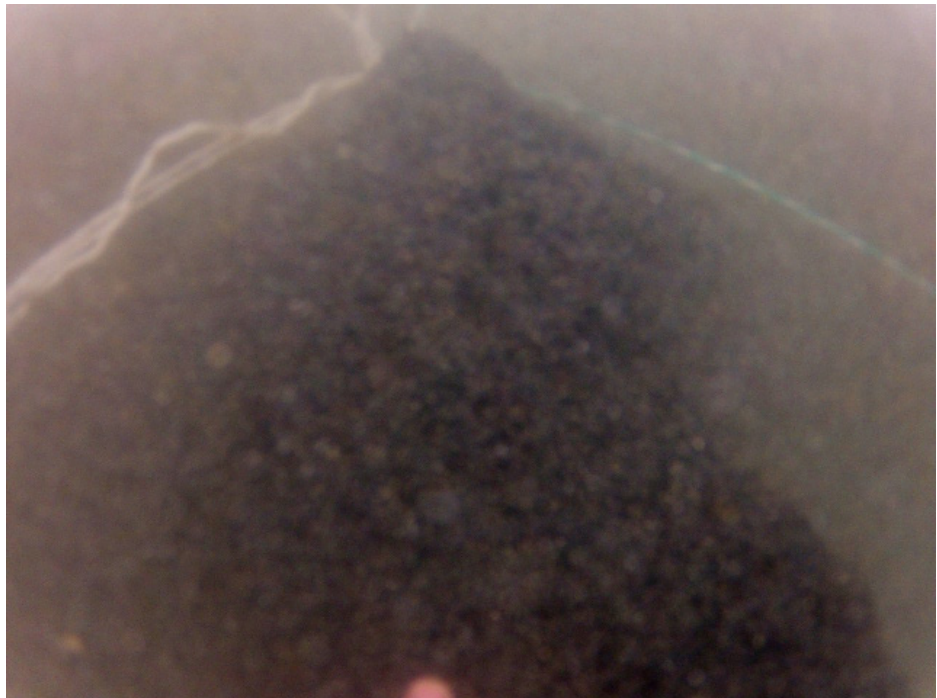
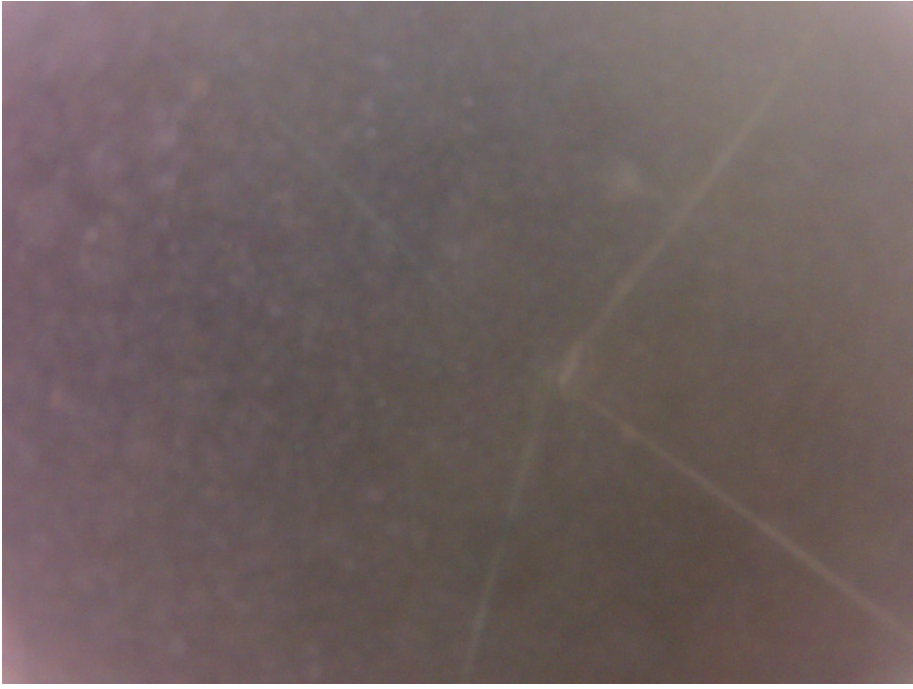
The Castle, is a sculpture produced by replicating a 'found-process' as an analogy of this promising nature. The space that generates this speculation is thought as a space of eternal becoming, where beings are not pre-designated to a given life. Then, there is something that always will affect from the outside in a movement working as a gate to the unknown. The idea of industrial waste constantly adapting to different ecosystems turns fundamental within the artist's body of work.

↖ Previous page: Detail of a form of *Maxillopoda*, Crustaceans

→ Tire found on the shore of a beach on the same border.















SIERRA NEGRA
installation view
Import Projects, Berlin
2017



EL LUGAR DONDE SE PESCA CON RED
ROCK #3
(HOW TO FIND A METEORITE IN A LAKE FULL OF ALLIGATORS)
^

ROCK #3

how to find a meteorite in a lake full of alligators

installation

2016

The question is how we think projects that are not subscribed to States or regions marked by borders and by the Official History. I think when we explore places or territories with forms of knowledge that do not necessarily have to do with rationality but with other sensibilities, is that we are getting into the territory of language, and that is something very complex to manage. I still believe in some level of mystery in art, but that has nothing to do with that Benjamin's aura, but rather, that I think that art, whatever it is, although not material, still keeps certain level of "indecipherability". It is a mystery that does not necessarily translates into an apprenticeship. The work-spectator experience is not given solely on the ground of reason or communication. Art is not communication.

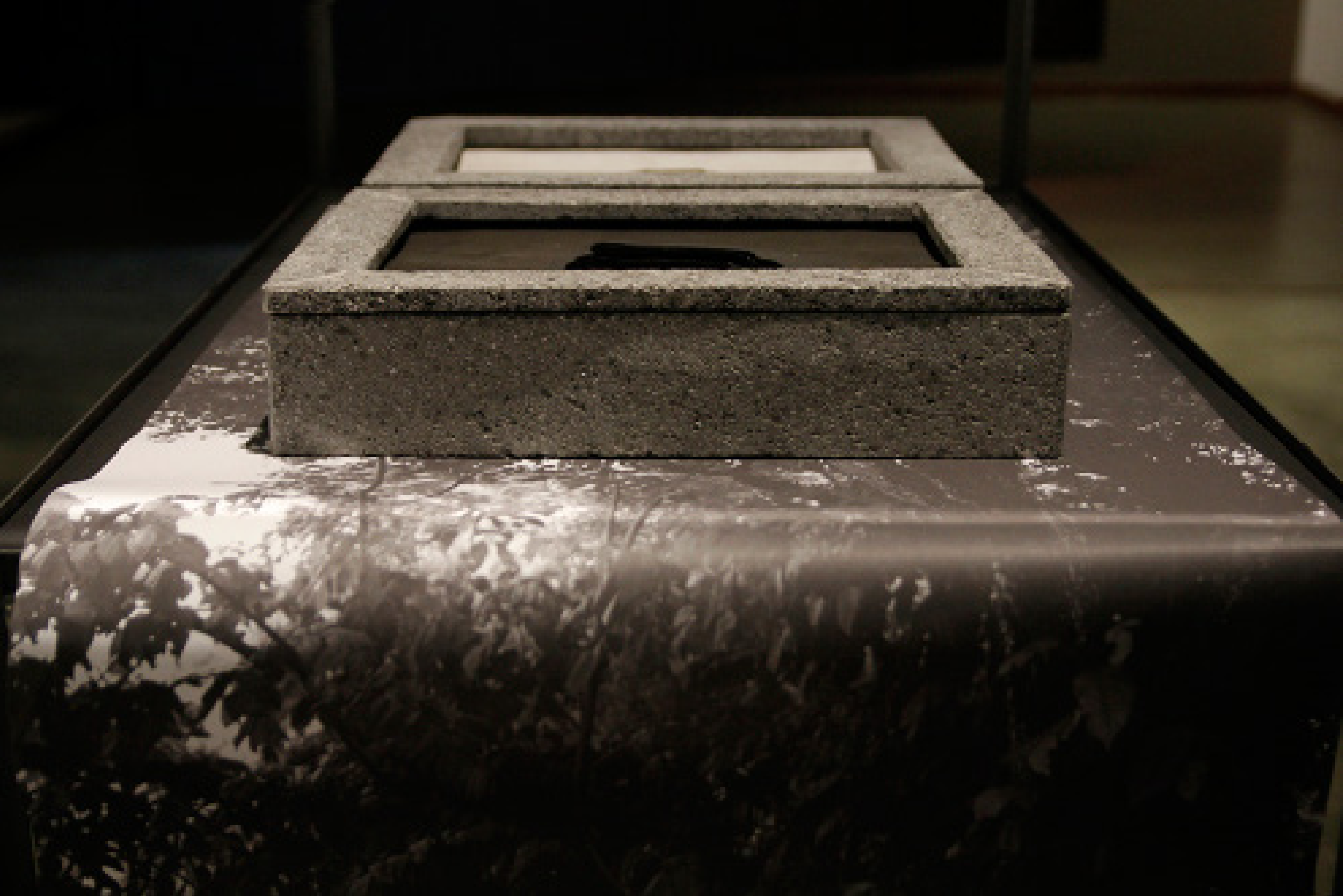
- In this case, I propose setting up an emerging geography, linked to certain places in dispute, where the idea of sovereignty is still suspended. That is the entrance to the geopolitical issue of Antarctica, for example, and that happens when an object falls from space: Who owns it? I think these examples allow me to disrupt the ideas of territory and think how man colonizes not only from the superposition of the human species, but with the specific charge of the country even in the most inhospitable environment and in the most fantastic circumstances.

Conversation between the artist and curator Pablo Jose Ramirez

**Rock #3**

artificial meteorite

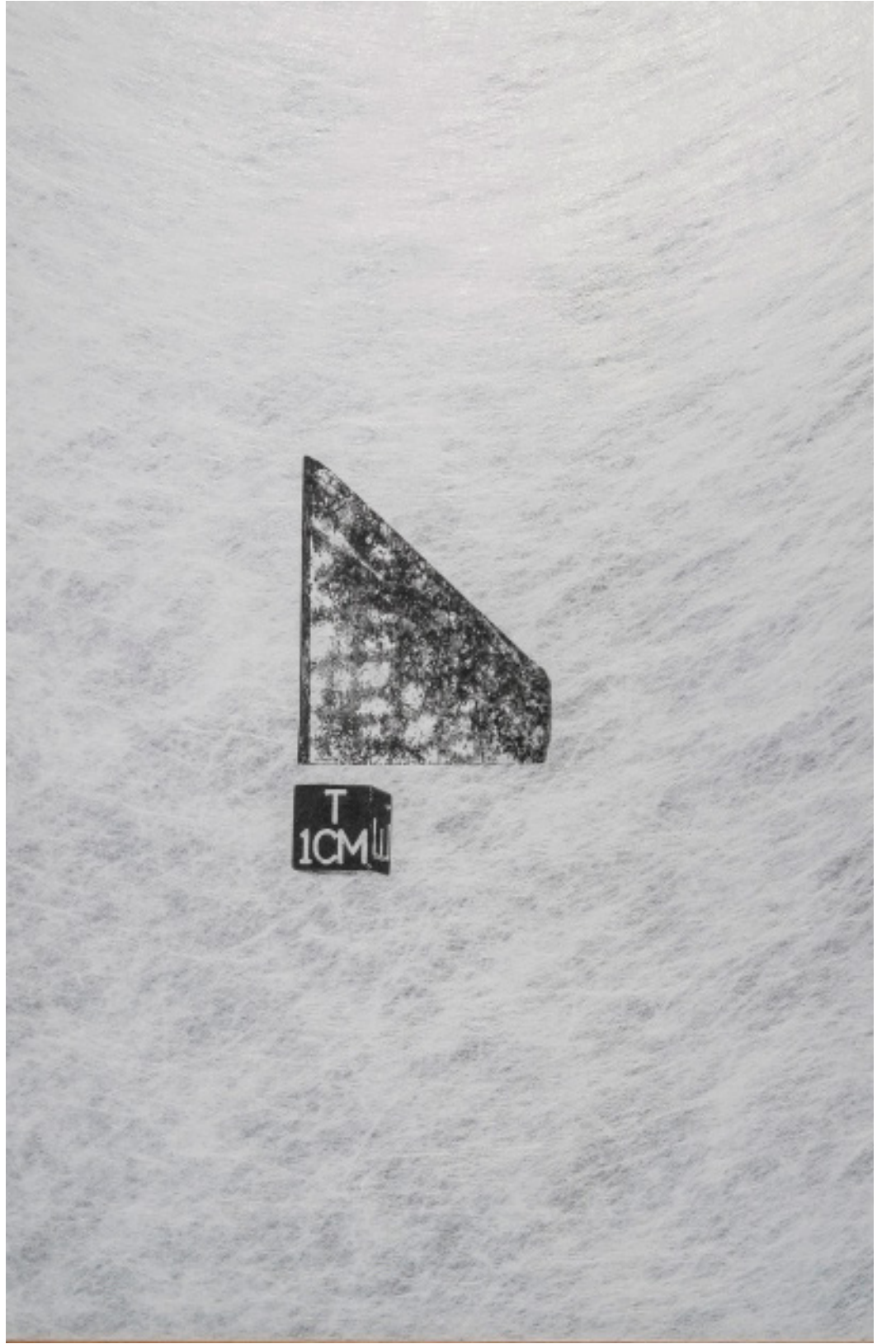
2016







EL LUGAR DONDE SE PESCA CON RED
installation view
No Minimo Gallery, Guayaquil
2015



ANTICIPATION TO AN ABSENCE

artificial living forest made of pastic and mushrooms

2015

For making this project, a custom 3D printer was constructed. Poiting out the ideologies behind every technology and practizing a type of reversion of its meanings. In thi sense, the project especulates around distinct ways of utilizing technology in relation to the envi-ronment and plays with the idea of power distributed by means of how we use machines.

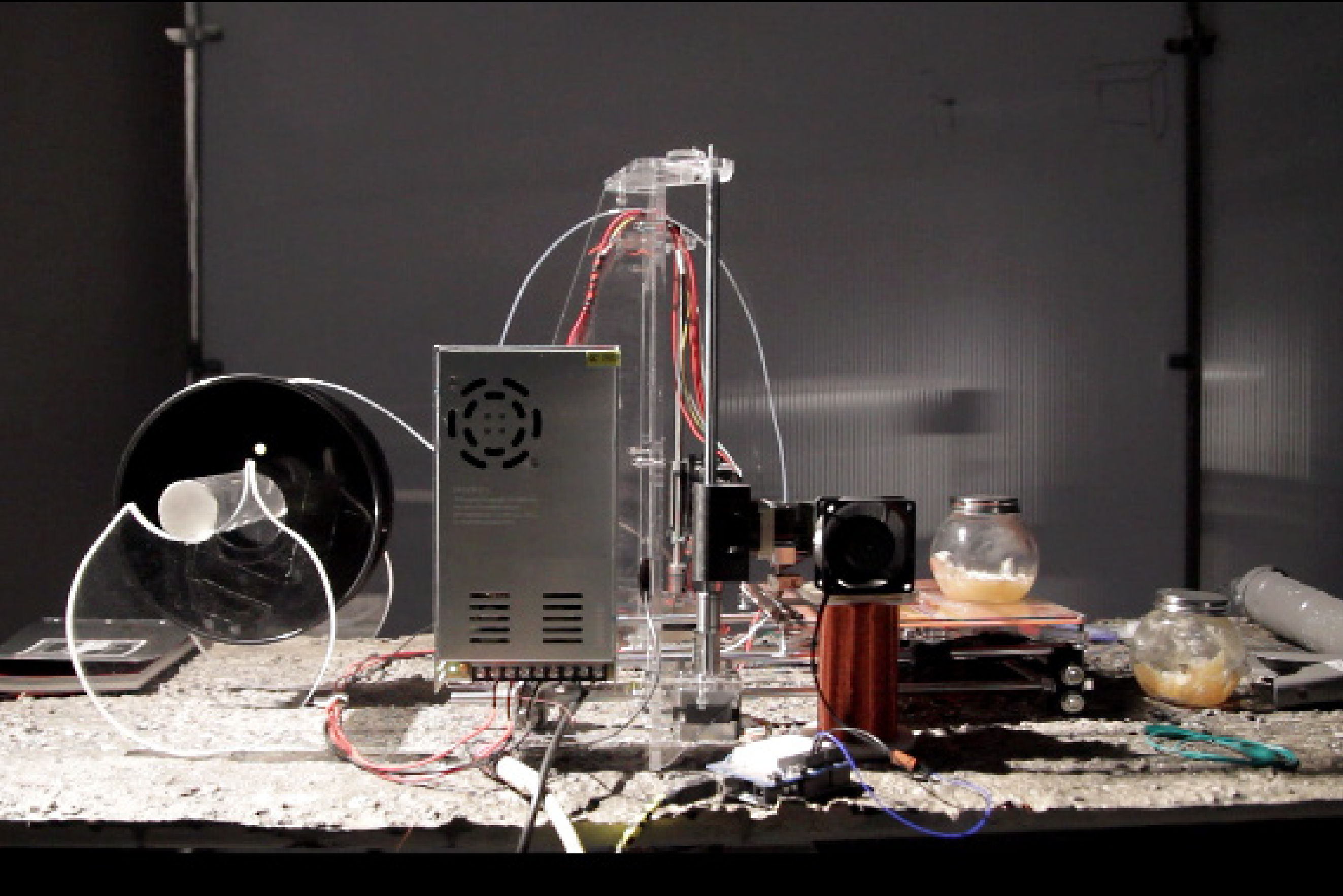
↓ **ANTICIPATION TO AN ABSENCE**

artificial 3D printed living forest

2015











GOLD - INTERSECTION IV - ÓXIDO II

installation

sound objects made of glass, gold sand and HDV video

2015

This project was filmed in a closed down gold mine in the border between Ecuador and Peru. It is one the mines located right on the frontier between countries and the main reason to dispute the territory by going on repetitive wars throughout the years.

The two sound objects amplify audio recordings taken in the mine. The vibration of soundwaves onto glass objects make them to drop small pinches of gold pigment conforming an new space in between both objects.

Watch Video 

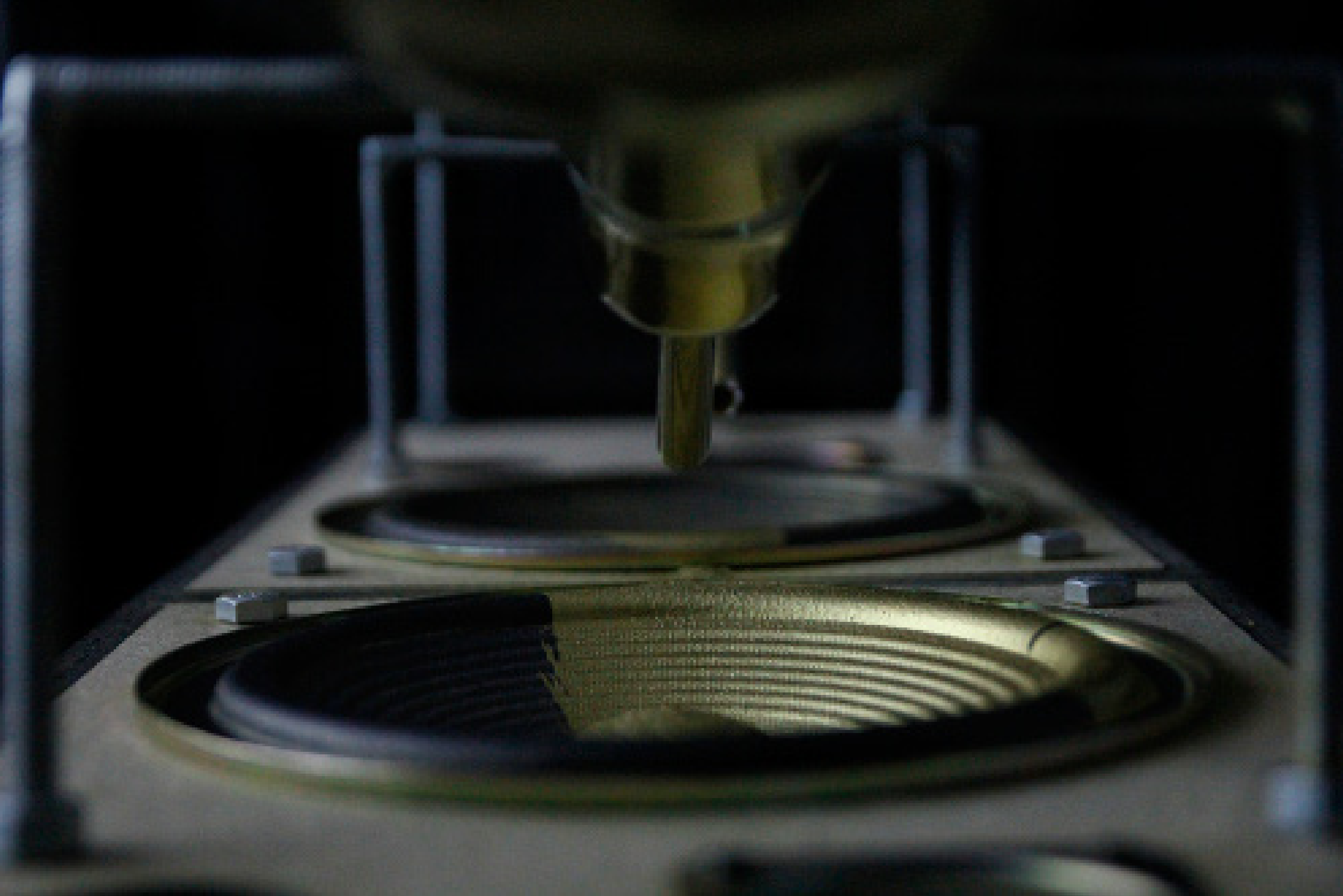
<https://vimeo.com/145284875>



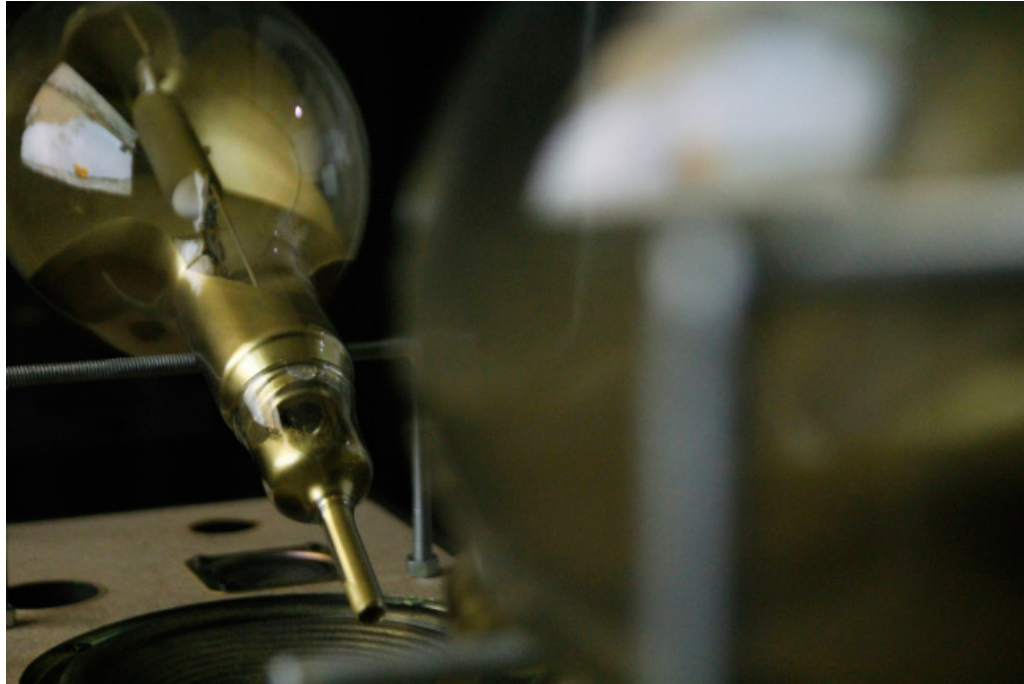
Intersection IV

sound glass objects, audio system, video

2015











CONTORNOS
installation view
Contemporary Art Center, Quito
2015









FROM LIGHT TO LIGHT

>







FROM LIGHT TO LIGHT
photography series - published book
2013

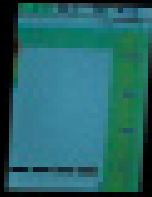
Looking for human traces in the most far--away place on Earth. From traffic signs to lights to working vehicles this photographs are part document and part intervention in the landscape.

↖ **FROM LIGHT TO LIGHT**
photographs
2013











THE RETURN OF A VISION
slide projection
2015

THE RETURN OF A VISION

Slide projection

photograph taken by a drone

2015

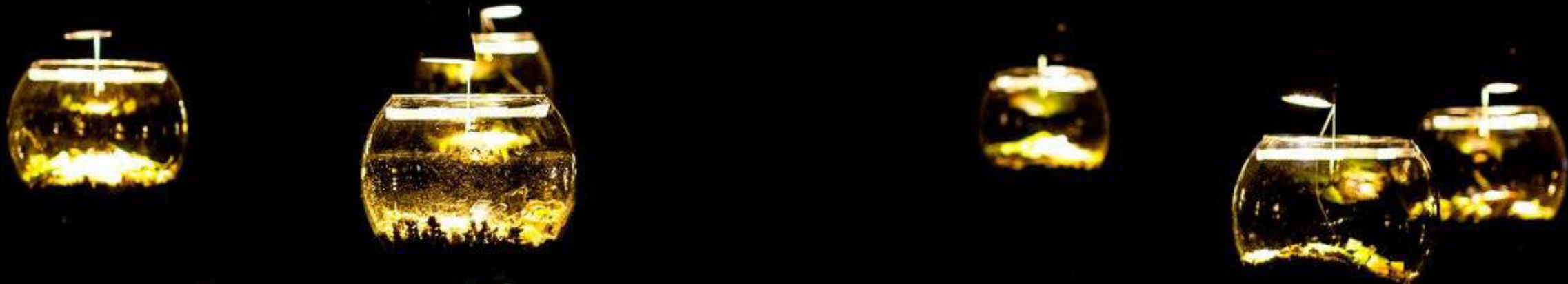
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What does it mean God view ? Having access to see from above does it necessarily imply spionage? This project explores the power dynamics related to those ways of seen that are closely aligned to the use of technologies like drones.

↖ **The Return of a vision**

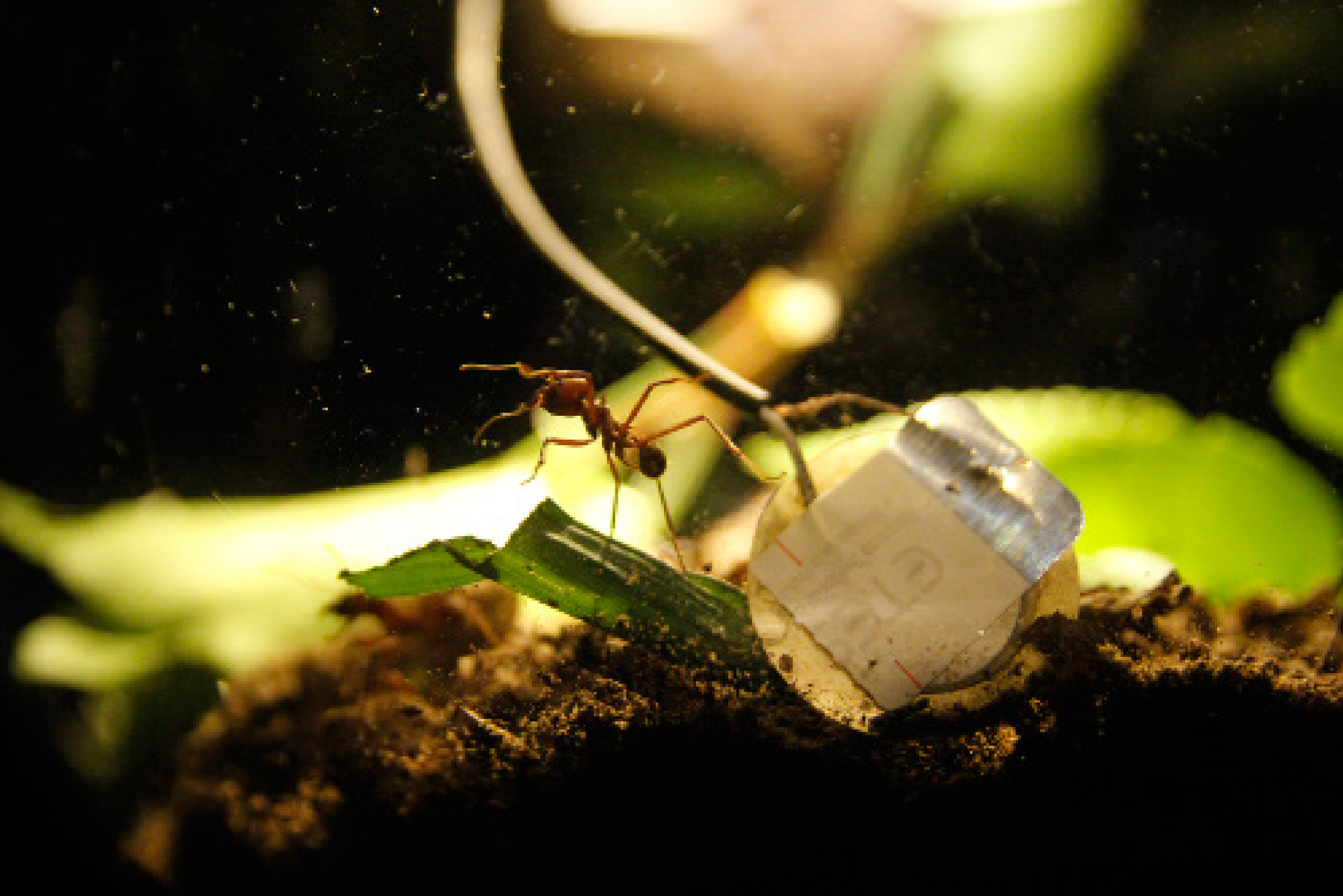
slide projection

2015



CONSTALLATION II [ECO-MIMETISMOS]
in collaboration with Kuai Shen

Bio-driven sound installation
Ants colony (*Atta Cephalotes*), glass spheres, mics, code, sound system
2016





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