

ROCÍO ASENSI

STATEMENT:

My work develops around the relationship of the human being with his environment, his dreams, fears, prejudices, desires. Life and death, personal and social transformations, cycles, steps, transits. The natural environment, mystical or ritual, the connection between interior and exterior, the public and the private, how it influences us and how we influence what we surrounds. Travel is part of a search personal, artistic and spiritual, that come together in the development of my work. I recognize the space interior or exterior of the inhabitant as sacred and binding space.

As a multidisciplinary artist, in addition to working with sound, sculpture, installation, photography or video, my main tool is light, both physically as symbolic.

I claim the complementarity of the technological with the ancestral, with the tradition, the analogical; linking the avant-garde with the origins. I consider it the starting point from which keep building, the one that roots us and identifies our ancestral map.

Sri Lanka. Photo.



MEMENTO MORI

Memento Mori is a Latin phrase that means "remember that you will die" intending to remind you that mortality is inherent in being human. Memento Mori, in this case operates as a reminder of your instability as a fixed structure implementing that your today will not exist tomorrow. Death as change and positive interruption. Continuous transformation that leads to great opportunities. The influences and vital experiences will transform you. Using emotion as a filter for it, waves of light and water that remind us of eternal movement

Visitors can participate in the lighting and maintenance of Memento Mori, as an altar, a mystical space, enhancing and maintaining the ritual of transformation and change.





<https://www.youtube.com/watch?v=11pxw-P9zoU>

Museo de la Luz, Festival of Lights, FILUX. CDMX, Mexico. 2013.
Galería Libertad. Queretaro, Mexico. 2017.

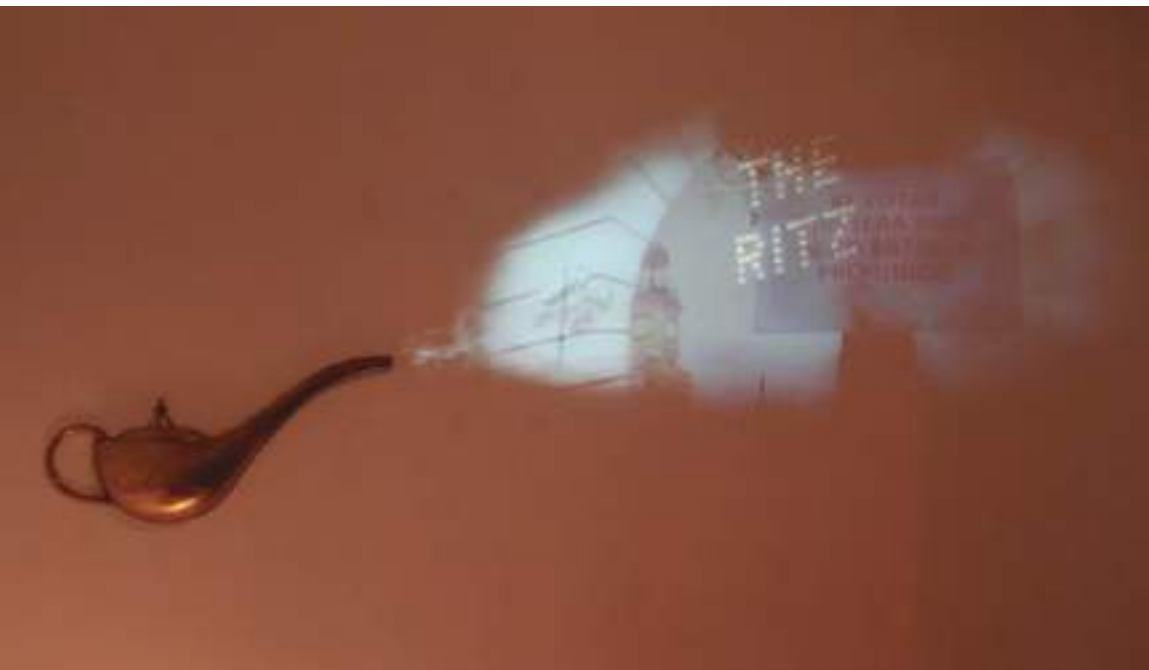
EAST AND WEST

Starting from experiences, travels and living memories in countries such as India, Sri Lanka and cities like Madrid or London, I propose a project that intends to show the differences and similarities between East and West. I deal with issues such as spirituality and the crisis society is currently facing.

Working in a interdisciplinary project, using light, video, photography, sound and sculpture, I confront both cultures through single pieces that show each other's characteristics and through ensembles I intend to show their complementarity. I also claim the need to link tradition and avant-garde, making use of artisan materials in combination with technology.







"Aladdin's Lamp" and "Noor".



Sculptures "Paradise in shadow" and "NOOR".

Link exhibition's video: <https://www.youtube.com/watch?v=vfWsdE-WnJM&t=3s>



"East and West" video and light projections.

Link video "East and West": <https://vimeo.com/313895256> Contraseña: EastandWest2012



Sri Lanka. Photograph belonging to a photographic series.



Tuk tuk Rajasthan. Photograph belonging to a photographic series.



15 M, Madrid. Photograph belonging to a photographic series.



Chinatown Londres. Photograph belonging to a photographic series.

Celda Contemporánea. CDMX, Mexico. 2014.
Galería ASM28. Madrid, Spain. 2012.

WHAT MAKES OUR DREAMS DIFFERENT?

Despite our social, cultural and geographical differences, does the man have the same concerns? I refer to our dreams and deepest desires more authentic, the ones that help us to show who we really are.

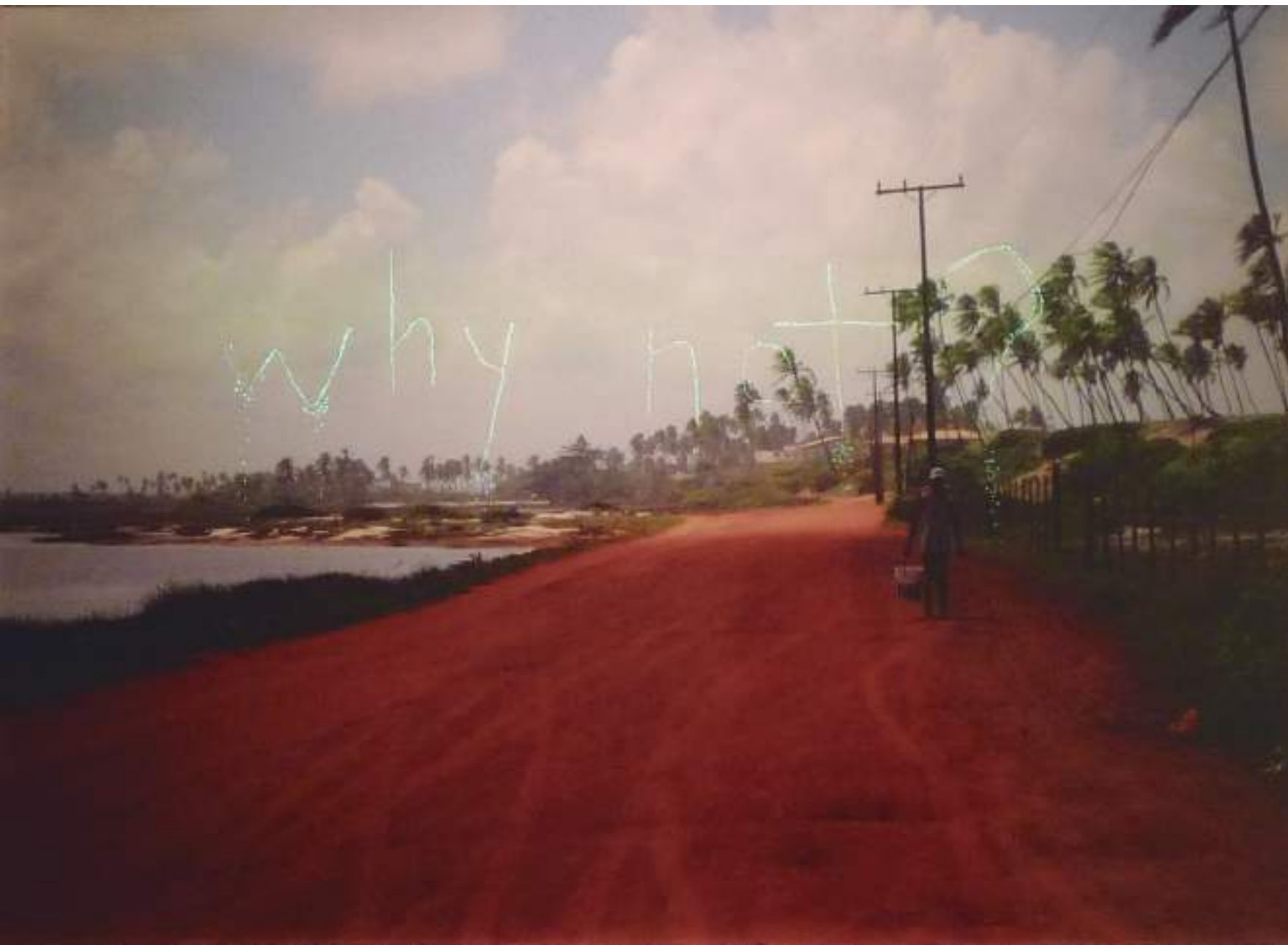
This work represents a search of our deepest dreams, the ones that best represents us and see whether we really are very different or much more alike than we can imagine. One way of looking at the most intimate part of human beings and demonstrate that our essence is much closer than we can imagine. I also use the concept of desire as the source of creation. From our first thought, we are deciding what we want to create. In addition to seeking the connections and differences between us, I am interested in the idea of the man as creator of his own life and his surroundings. By the time we start to visualize our wishes, we are already creating them in some way. The genesis of this work is a video I recorded in different countries of Europe and America. Participants were guided in a meditation which subsequently made them visualize their wishes that later on would be explained by them in the video. I searched the widest range of sociocultural, religious and gender of participants that came from the different countries selected.

It consists as well of different pieces of installation, photography, light and sculpture.





Sculptural installation.





Serie of five photographic light boxes.



Serie of five sculptural light boxes.

Sculptural light boxes.





Light installation.



Link video * "What makes our dreams different?": <https://www.youtube.com/watch?v=Zi1fYGvAMIA>

Still from the video.

* It is a short version of the video, the long one is 20'.

Artistic Creation Award of the Community of Madrid for the production of the project and the video. Spain.2007.
 TIAF'08, Tronto International art Fair, Canada. 2008.
 Rafael Pérez Hernando Gallery, Madrid. Spain. 2009.
 OPTICA, International Video Art Festival. La Paz, Bolivia. 2009.
 Provincial Museum of Art, Huelva. Spain. 2011.

THE VISIBLE AND THE HIDDEN

In this sequence I work both with appearances and aspects that contribute to construct peoples personalities. It's amazing to see how important the past is. A past that in many occasions we haven't even lived, but it, having been crucial for our ancestors, becomes and influences us. It consists of light boxes with special mirrors and family scenes transferred into the boxes. The spectator sees his or her reflection in the box and as he/she turns the lights with a grader, the images appear. In each box there is a sound that has some kind of link with the scene itself or the historical moments it belongs to.







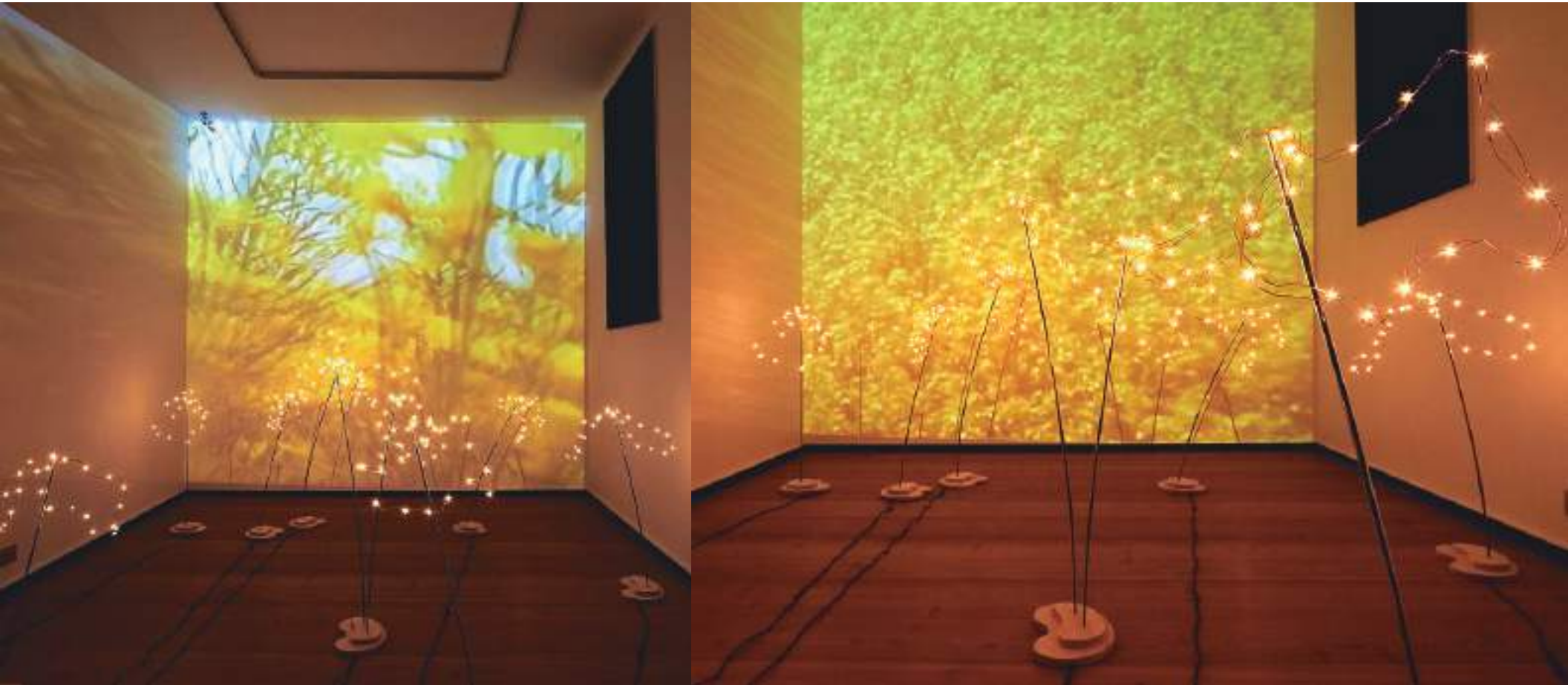
Sound : <https://soundcloud.com/para-so06/lo-aparente-y-lo-oculto-rocio-asensi/s-YQSJh>

Award "Ella en las tentaciones de Estampa". Awarded by the town hall of Madrid. ESTAMPA '04, International Fair of Contemporaneous Multiple Art Tentaciones de Estampa, ESTAMPA '04. Madrid, Spain. 2004.

La Sala Naranja. Valencia, Spain. 2004.

ARTIFICIAL PARADISE

A video-projection of a field of flowers is facing a fake field made of lights and through which the spectator moves around. The natural and the artificial worlds are confronted and completed. But at the end all is fake because the flowered field is just a projection. I pose questions like the disconnection of men and women from Nature, from their own origins, and how, very often, this makes us feel lost, disorientated. It's complemented with sound and scent. It also consists of a photographic series.





Photographs belonging to the photographic series.

Link of the video projected in the installation.: https://www.youtube.com/watch?v=_wclMImJ788

MUA, Alicante University Museum. Alicante, Spain.
Sala Naranja. Valencia, Spain. 2003.

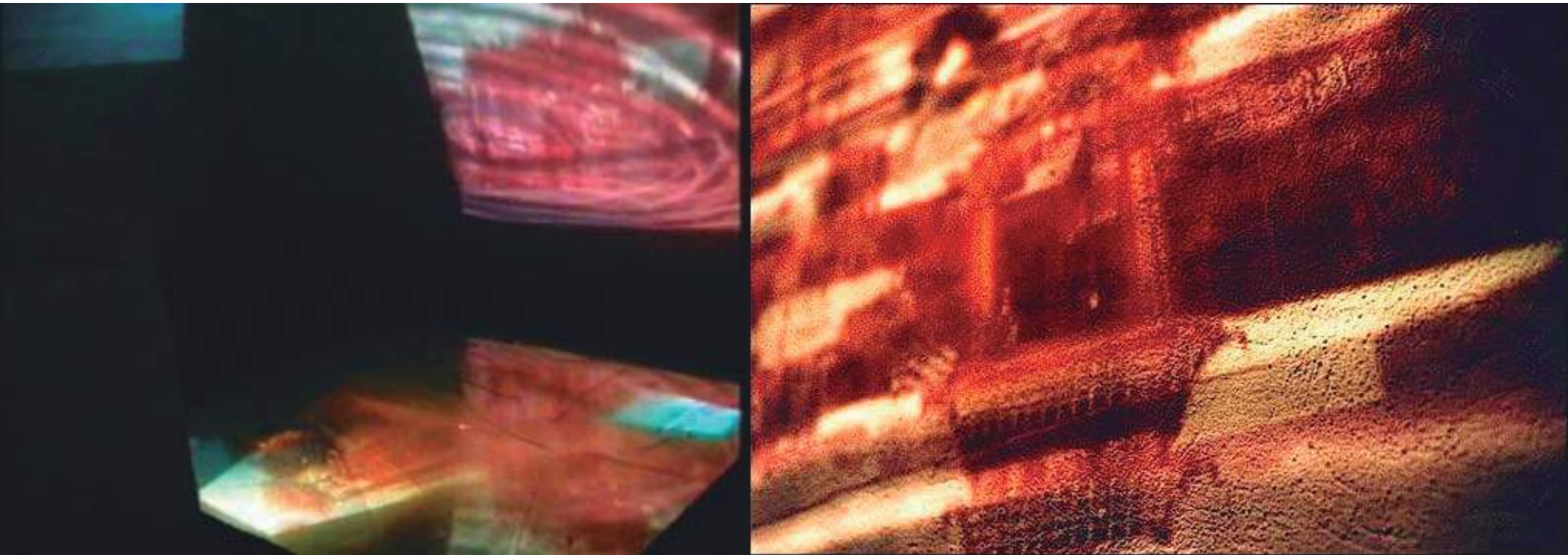
Rafael Pérez Hernando Art Gallery. Madrid, Spain.
Art Fair Köln, Germany. 2005

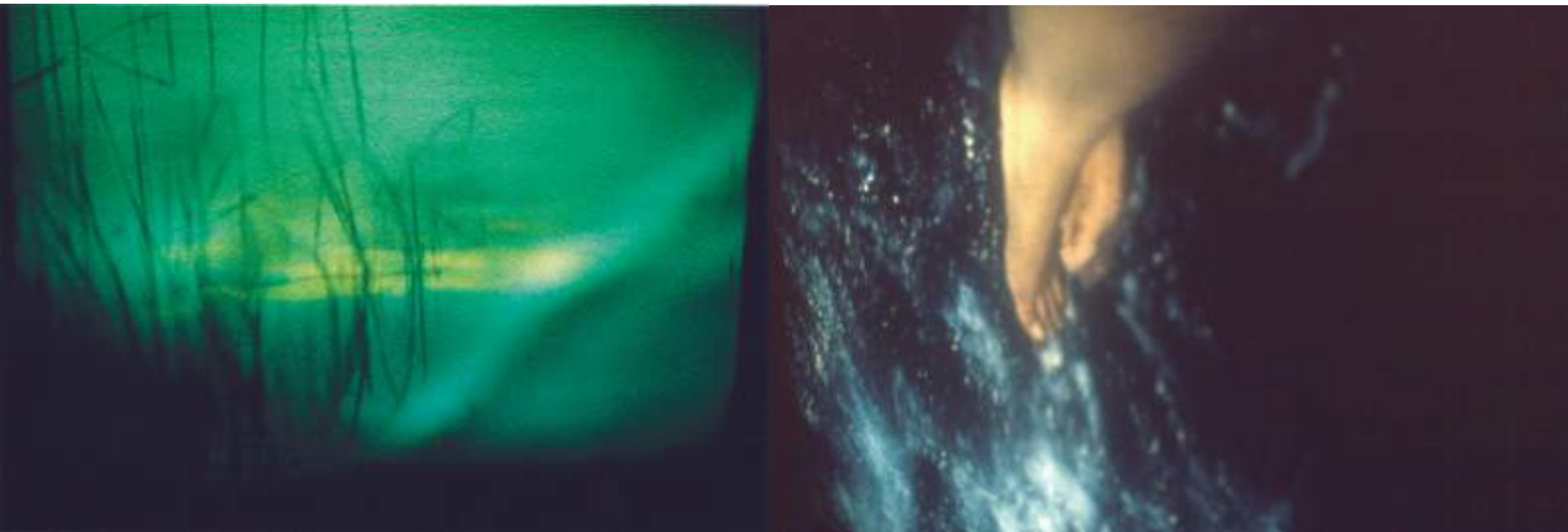
EQUILIBRIUM

A mirror over a central keg covered with water. Water drops fall from the ceiling to the keg. Images on the keg are projected from three different angles. These images fall upon and are reflected on the walls. The water drops provoke the images to reflect a wavy movement.

Each colored wall represents a topic. The central wall symbolizes childhood, imagination, innocence, coloured in shades of red and orange. The wall on the left stands for pleasure, life, nature, happiness, blue is the colour.

The sound at the background symbolizes reality, my everyday life; sounds I'd been recording for months.





Video link where the installation is seen: <https://www.youtube.com/watch?v=ebnpfm5C92s&t=6s>

Sound: <https://soundcloud.com/para-so06/equilibrio-rocio-asensi>

Honourable mention for "La casa de Velazquez" award. ESTAMPA '00 International Fair of Contemporaneous Multiple Art. Madrid, Spain.
Tentaciones de Estampa. ESTAMPA'00. Madrid, Spain. 2000.

La Sala Naranja. Valencia, Spain. 2001.

INTERVENTIONS

INHABITED SPACE

Belonging to the project "Feminine Ecologisms from Contemporary Art" coordinated by Verónica Álvarez and participating with the artists Aline Part, Valerie de la Dehesa and Ruth Peche. One of the projects selected for the Biennial of Women in Visual Arts, BMM-2018. The theoretical part was taught in Matadero, Madrid, and the practical part at the Valdelarte Art and Nature Center.

The Community, in communion, from the sacred. Our intimacy enters into communion with others, with what surrounds us. The contact, with care, the respect to what happens, to what surrounds us, to the needs of the other, of the Community. Space as an exchange of intimacy with others, which supports and predisposes communication to happen. Space, as a sacred space of exchange, receiver and transmitter.

Ritual action in the forest. Starting from the idea of interior space as a sacred space, we gather around an altar made of stones. I begin to guide a meditation helped by the environment of the forest and by sound that I created with Tingsha Tibetans that help us harmonize and integrate with the forest. I am painting each of them with gold pigment in the third eye. They visualize where they want to go. When they finish the meditation they write it down, they look for an element of the forest to which to link the intention. We leave them pigments, papers, brushes, and different threads and wires of different materials so that they can build and materialize a piece, thus symbolizing and materializing the experience and intention generated.



Matadero, Madrid. Spain. 2018

Valdelarte, Center for Art and Nature. Sierra de Aracena, Huelva. Spain. 2018



Images of the action next to objects.

AN OPEN WINDOW TO THE WORLD

A proposal is opened by email and social networks among Spanish citizens to send messages to visitors and sellers from the tianguis el Tintero. In this call it is explained to the possible participants the characteristics of the area and how to open a window to the world through the piece. It's about communicating what they think has left their mark, recommendations regarding art, literature, music, film, a vital experience, a place, a treasure of nature, philosophy, knowledge, spirituality, whatever they think others cannot miss. In this way we turn the Inkwell into a window that may be opened to the world, which connects with citizens of Spain and becomes a transoceanic bridge.

A selection is made between all messages and printed to build the piece.

From this experience, the inhabitants and visitors of tianguis el Tintero offer an answer to the messages launched from Spain.

From their experience and place in the world, what they consider a must for them and what they would like to share. Based on this answer, the idea is to generate another piece, as if it were generated, creating a dialogue between both.





Images of the piece in the Tianguis el Tintero.

Galería Libertad. Querétaro. Mexico. 2017.
Tianguis el Tintero. Querétaro. Mexico. 2017.

AUREA

Aurea, gold or golden in Latin, symbolizes the sacred nature as a space of respect and adoration, the link between the human and the divine, our origin.

A cluster of golden threads in six trees of the forest, fine threads that weave the space as happens with a spider's web. Due to the reflection of the sun, the piece appears and disappears, depending on the time of day. Also, with the help of the breeze, the respiratory movement of the threads, symbolizes the connection between the trees, which transmits to us and perceives our own nature, life.

The bases of the trees have been covered with natural pigments in red, ocher, black and blue. Like the traces of our ancestors, we mark space as a sign of our presence, showing nature as our home, the space to which we link. We mark to attract attention, to look differently, as a ritual to rediscover or highlight the sacred.

The Latin name of the piece dates back to the Roman past of Valdelarco, a space where the Valdearte forest is located.



Link video: <https://www.youtube.com/watch?v=DeogkfGH1oM>

Valdelarte, Centro de Arte y Naturaleza. Sierra de Aracena, Huelva. Spain. 2017

LIFE

"Life" shows us a vision of continuous change with the theme of reflection as Life. Changes as a reference, movement, the unexpected, uncertainty as a real representation of the vital. Life as sacred, a shrine that honors, which consecrates, through which a window that shows scenes that do not stop, full of light, energy, life opens. Life also as an act, as a decision, involvement and commitment.

It is an installation of variable dimensions composed of light, candles, sound and video. On the wall a group of iron supports holding candles forming the word "LIFE". The wall in turn is illuminated. A loop video is projected on the light and candles, with street scenes from faraway places, a window that takes you to other worlds, other colors, a window that crosses continents, spaces, and unifies them through this piece. Sound is a fundamental part of it.



Tao Studio. Day of the Dead. San Miguel de Allende. Mexico. 2014.

LIGHT WOODS

A wood made of lights, specially produced by different designers, completed with sound, images, and colour. It consist of two projectors shadows that the spectator can manipulate and give movement by turning a crank. The images are symbols of both social and more personal, abstract and dreamy conflicts. At the background sound I play with the surprise; since I begin building an oneiric atmosphere and finish with stressful noises from cities, wars, screams...



Sound: <https://soundcloud.com/para-so06/bosques-de-luz-rocio-asensi>

Installation exhibited at NO.MAD.ES, an art, fashion and design exhibition held in Madrid. Spain. 2004.

A coastal scene at sunset or sunrise. In the foreground, a dark, rectangular concrete structure, possibly a bench or a low wall, is visible. The background shows the ocean with waves breaking, and a sky filled with soft, colorful clouds in shades of orange, yellow, and blue. The sun is low on the horizon, creating a bright glow.

DOR

In 2014 DAR began its journey. From the interdisciplinary field and having art as the main axis, it projects and investigates from the relationship of the inhabitant with the space they inhabit. Emotional space, physical space, habitable space. DAR commits to interdiscipline by collaborating in each of its projects with the professionals necessary to provide a 360° vision. Using tools such as art, education, architecture, sociology and design, they invite reflection and collective intelligence, with the intention of materializing effective and stimulating teams.

The environment, the landscape, the individual, the community, come together in each project, becoming a matter of construction; respect and ethics as principles of inspiration and reflection. As a non-optional intention, transmit our DAR philosophy in each of the ideas that we propose, using the playful as usual. communication tool. Create spaces with soul, stimulating spaces, public or private, rural or urban, all spaces sensitive to this intervention and action; develop concepts, play with light, shapes, colors, materials, design, emotions; discover openings, generate curves, cast shadows; feel, see, touch, live. Nothing more ambitious than this is part of the lives of those who inhabit it, turning art into an element that uses its power of transformation in everyday life. The citizen becomes each of the projects at the center of the proposal, studying both individual and community needs, the "monument" of each space, the object of each action, is the individual.

A solid yellow square containing the word "diálogo" in white lowercase letters.

diálogo

DΔR :: especies de espacios // espacios.dar@gmail.com / rocio asensi / +52.55.29.50.42.45

A solid blue square containing the word "juego" in white lowercase letters.

juego

DΔR :: especies de espacios // espacios.dar@gmail.com / rocio asensi / +52.55.29.50.42.45

A solid red square containing the word "contagio" in white lowercase letters.

contagio

DΔR :: especies de espacios // espacios.dar@gmail.com / rocio asensi / +52.55.29.50.42.45

**CA CON C DE
CONVERSATORIA**

**VIERNES
26 DE
MAYO
DE 19H A 21H**

CONVERSATORIO+ACCIÓN ARTÍSTICA

Queremos compartir nuestra experiencia en la ciudad de Querétaro, que por un lado nos limita y por otro nos hace crecer.

Desde el proyecto **DOR** nos proponemos crear redes, comunidad conciencia. Están invitados todas las personas interesadas en dialogar sobre como desarrollar prácticas artísticas, sociales y culturales sustentables y autónomas.

COMPRESIÓN/EXPANSIÓN

ALLENDE NORTE 21
CENTRO HISTÓRICO
QUERÉTARO, QRO.



Meeting and artistic action in the city of Querétaro, Mexico, to share experiences and actions around the way in which that compresses or expands the city, and in what way can we build and contribute positively, activating and building networks and community.

As a conclusion to the community dialogue we carry out an action-joint intervention. The elements were sound improvisation, paper sculptures, light and shadow.

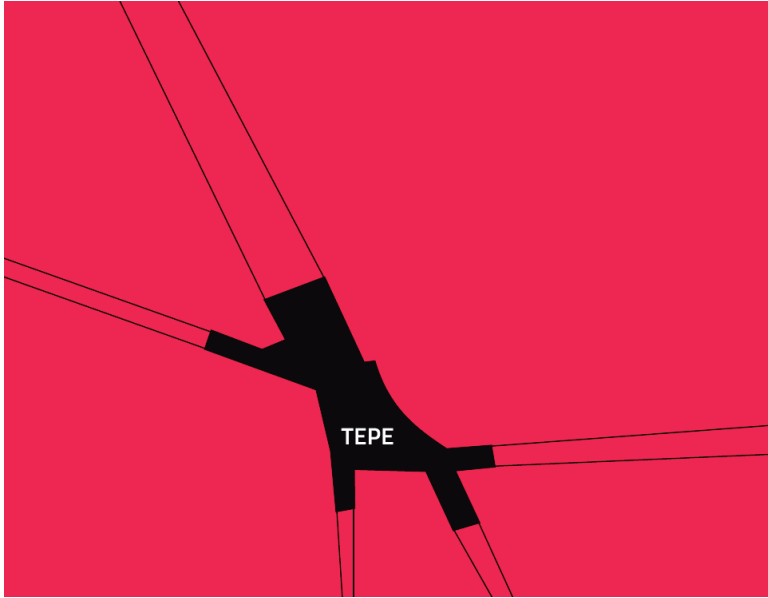
Rocío Asensi / Visual artist and creative director.

Alejandro Guevara / Musician, Gerontologist and researcher of collaborative aesthetic-body devices intergenerational.



On December 31, 2016, is the last Christmas in my home city of Queretaro. Given the uncertainty about the changes, I decide to make a public action at the door of my house. An interactive and participatory action linking the intimate space with the public space.

Rocío Asensi / Visual artist and creative director.
Assistants: Gabriela Ponce de León and Carmen Lizarazu.



TEPE

Proposal for intervention of urban space in the TEPE, popular area in Queretaro, Mexico. After studying the community needs and deficiencies, a fixed piece is proposed using languages like visual arts, architecture, sociology, urban planning or lighting.

Proposals for Intervention in Public Space
Tepe, Querétaro. Mexico.

Rocío Asensi / Visual artist and creative director
Miguel Maestro / Architect



Taller de Diseño de Huertos Urbanos en espacios reducidos.



In this course taught in Querétaro, Mexico, in addition to ecological knowledge and sustainability, techniques for designing, installing and maintaining urban gardens and compost systems, free of fertilizers, pesticides and agrochemicals, were transmitted. They learned to adapt these organic farming techniques to small spaces.

The best way to learn by doing, in addition to the theoretical part, were sown seeds, practiced transplants, cuttings and other garden maintenance techniques; a home compost system and an orchard were built vertical with recycled materials, taking into account species and colors for its composition.

By Katia Suzán / Biologist with experience in construction and maintenance of urban gardens;
Rocío Asensi / Visual artist and creative director.

La ciudad en la que viven Basarab Nicolescu y Edgar Morin; y las artes como agentes de su constante creación

Propuesta de una mesa temática
para la conferencia
FILOSOFÍA DE LA CIUDAD III
que se llevará a cabo los días 3 y 4 de diciembre de 2015 en
la Universidad Autónoma Metropolitana, Casa Rafael Galván, Distrito Federal



Hans Dieleman
Universidad Autónoma de la Ciudad de México y Cultura21/Internacional
en colaboración con
Ricardo Acosta, Miguel Montero y Diego Álvarez

Dr. in Sociology Hans Dieleman, professor at UACM, perfectly describes the spirit of DAR through its participation in Philosophy of the City 2015, with whom We share participation and round table.

"The first paper deepens the role of the arts in urban contexts and presents more specifically the "Broad definition of art" by Joseph Beuys as a concept key to complex and transdisciplinary cities. It implies see art as a great reservoir of creativity and creative force applied for the transformation of societies and cities. This definition is widely recognized and has resulted in many projects of the artistic intervention type in spaces public in all parts of the world. Currently the emphasis is shifting towards opening "Spaces of imagination and experimentation", where artists work together with citizens to create their cities imaginatively, iteratively and thoughtfully. The artists are becoming agents of change sharing their skills with the citizens and thus contribute to a change in the city-citizen relationship in two ways. Citizens learn to be co-creators of their same city, community or neighborhood, and learn to connect with their city or neighborhood emotionally and intimately, using various senses and intelligences. The paper presents several concrete examples of this type of projects and creates, in this way, a bridge to the presentations later that have a similar character".



Action in the historic center of Querétaro claiming the non-privatization of El Cimatario National Park, which supposes the lung of the city and supplies water to the Mexican city. Through the networks and posters that were hung in the historic center, residents of the city were called to participate, asking them to bring their mobile. They were given a paper cone that, placed over the lantern, turned it into a lamp. Attendees were placed on both sides of the selected streets in the city center. Synchronized, they turned on their mobile phones/lamps, turned them into lighting means of communication that formed a river of light.

Rocío Asensi / Visual artist and creative director.
Boonker and Gerardo Carmona / Promotor.
Pedro con P and Eli / Posters.



"Public space / recreational space".

Interventions with wooden game pieces in public space. Querétaro, Mexico.

Series of photographs of variable dimension.

Rocío Asensi / Visual artist and creative director.

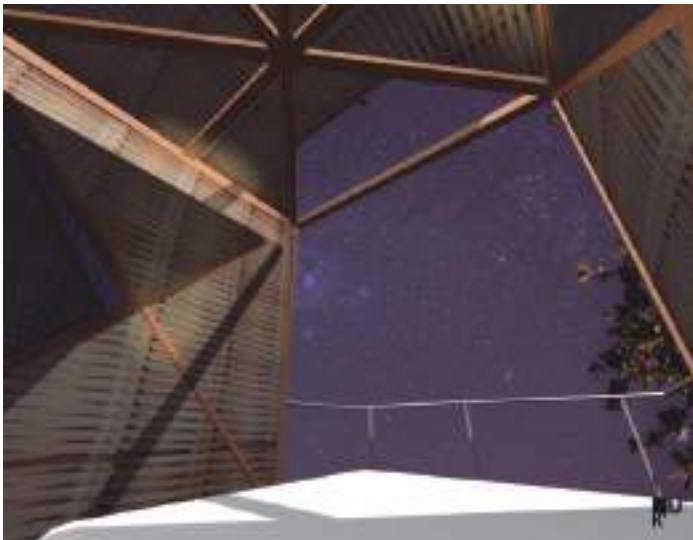
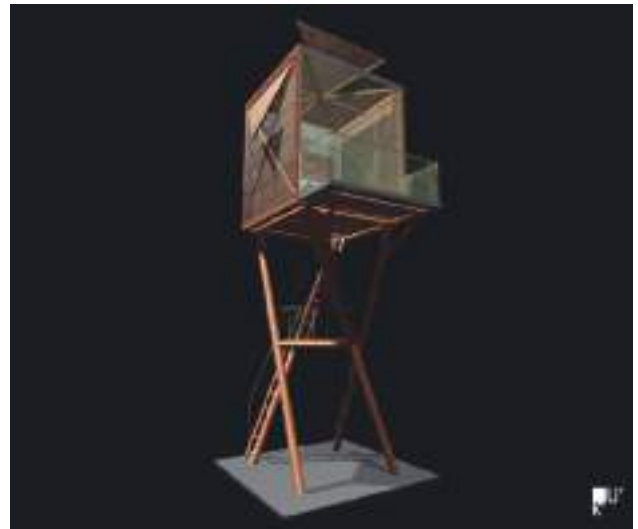
Miguel Master / Architect.

K'U

Architectural proposal in the jungle of Playa del Carmen.
Hotel with rooms like balconys, nests, rising in the
jungle and integrating into the landscape. Using indigenous
materials through languages such as art, light and architecture.
Sustainability, design, experience and game.

Hotel Ku'
Playa del Carmen, Quintana Roo. Mexico

Rocío Asensi / Visual artist and creative director
Miguel Master / Architect





Creativity workshops from the Interdiscipline focused on the field of innovation and technology; open to a more general and heterogeneous public, affirming Creativity as a quality rather than as a gift; and focused on companies and changing their paradigms and attitudes.

Creativity as a tool for fundamental change in today's society.

By Rocío Asensi / Visual artist and creative director
Miguel Master / Architect.

Coordination of Cultural Diffusion of UNAM, CDMX.
National Center for the Arts, CNART, in CDMX.
Boonker, Mexican Design Space, Queretaro.
Center for the Arts, CEART, San Luis Potosí.
GNP, Insurance Company, CDMX.

Rocío Asensi. Madrid, Spain.
www.rocioasensi.com

Visual artist graduated in Fine Arts from the Complutense University of Madrid (1997), complements this training with different courses and postgraduate courses related to Interdisciplinary Art, Stage Lighting and Installation.

Her interdisciplinary practice brings together personal production, the academic sphere and creative direction in a single front of action and experimentation, using Light as a privileged subject.

She has participated in numerous International Fairs, Art Festivals, exhibited in galleries and institutions in different parts of the world, and her works are part of public and private collections in America and Europe.

Starting in 2012, her place of residence is located in Mexico where, in addition to continuing his own production, she begins to collaborate with different architecture studios from her vision as a visual artist. She currently works between Spain and Mexico.

Her interest in projects related to the community, the public/intimate space through the vision of art and interdiscipline led her to create the DAR studio in 2014.

She has been invited to give lectures about her work at the Francisco de Vitoria, Carlos III and Juan Carlos I Universities in Madrid, Spain.

It develops Interdisciplinary Creativity programs for institutions such as UNAM, National Autonomous University of Mexico, the Pedro Meyer Foundation, or CENART, National Center for the Arts, all in CDMX; or the CEART of San Luis Potosí, among others in Mexico. Conceive Creativity as a fundamental transformation tool in any sector of society.

She participated through the UAM, Autonomous University of Mexico, as a speaker at Philosophy of the City 2015, an international meeting that establishes new dialogues on city planning from the interdisciplinary perspective.

She has lived in various countries in Asia, Africa, Europe and America, these experiences being fundamental for the research and development of her projects.



©Rocío Asensi

rocio.asensi@gmail.com
www.rocioasensi.com

+34 622153158/ +52 1 5529504245

D△R
espacios.dar@gmail.com