

***Rodrigo Nava Ramírez***  
***Selected portfolio***

## ***El corazón del Cerro***

2024

*(eng. tr. The heart of the Mountain)*

An AR installation that invites us to peer through the looking glass and witness parallel realities: a chimeric creature hidden behind a black mirror. Inspired by Mesoamerican myths and the sacred images found in the Borgia Codex, the encountered creature that inhabits the space points towards a set of symbols that are Other.

In this installation, a soil monster opens its faucet to reveal a screen. The soil monster, inspired by an Olmec monument — known as “Monumento 9”, recently returned to Mexico after being found trafficked in the US. It is believed to have served as an entryway to a cave. Mesoamericans viewed these spaces as sacred sites: meeting points between the living world, the underworld and that of the gods.

The project questions the national myths created by modern states and the conflicting values that stolen archeological pieces take within these stories. Here technology presents us with twin propositions: its use as a weapon of power and a tool to imagine other worlds.



*format:*

Augmented Reality, installation, sound

*materials:*

.obj, .usdz, .fbx, .png and .py files, 3D prints, iPads, metal stands, bromelia, bricks, soil.

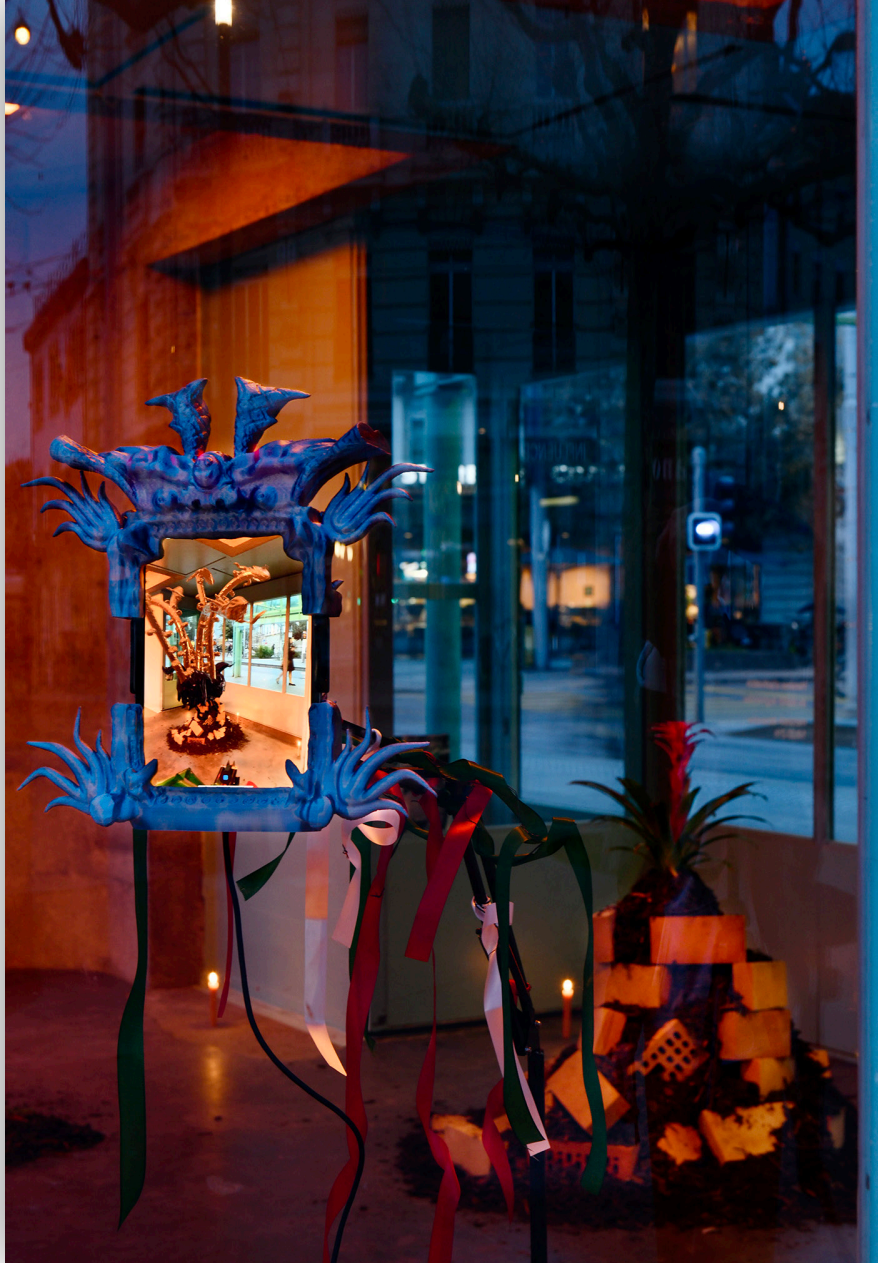
*images:*

- (1) Gallery view of the installation at Zabriskie in Geneva, CH.
- (2) Installation view at Zabriskie in Geneva, CH.
- (3) Detail view of the 3D printed reinterpretation of “Monumento 9” on its resting state.
- (4) Detail view of “Monumento 9” serving as an augmented reality portal.
- (5) View on augmented reality creature, inspired by Tepeyollotl (the jaguar deity) and imagery from the Borgia Codex.











## ***No se va a La Nube a caballo*** (working title)

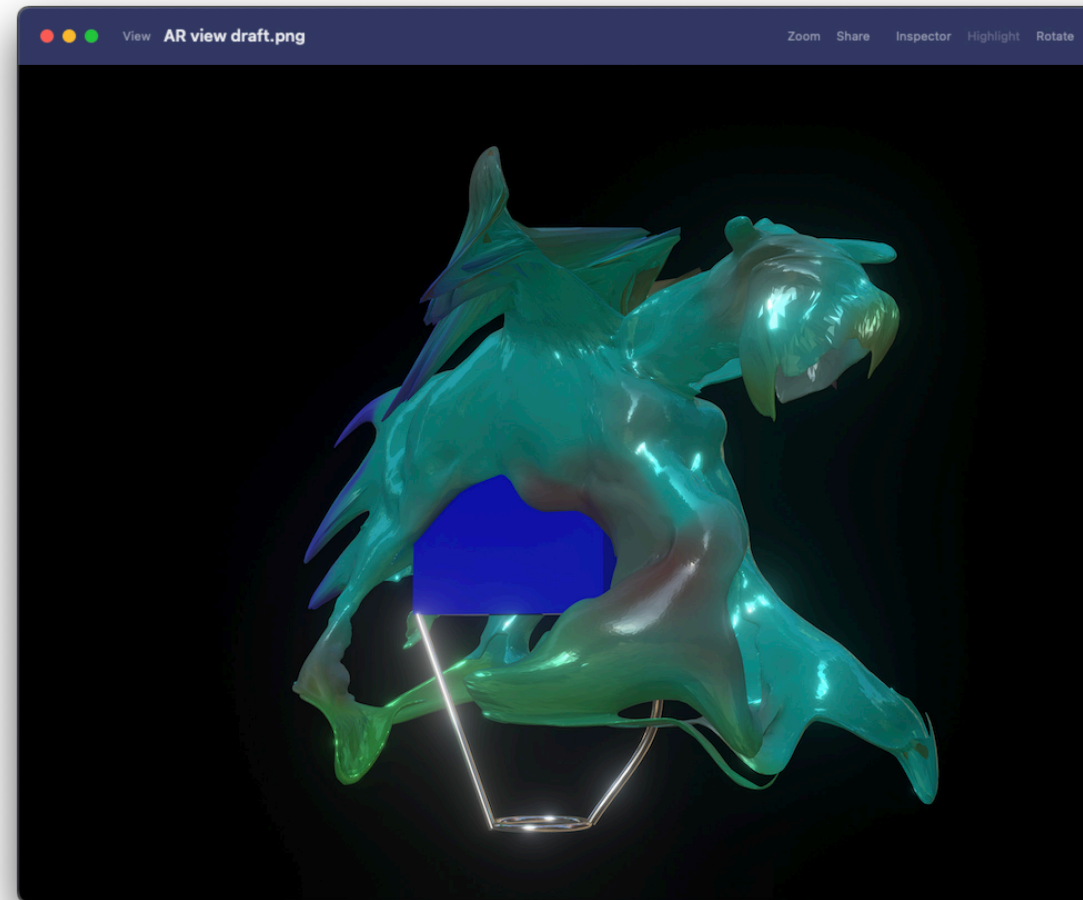
### *In Progress*

(eng. tr. *You don't get to The Cloud on horseback*)

Current research project through which I am exploring and experimenting with the performative potential of Augmented Reality (AR) from a decolonial lens. The project looks at the image of the horse from two perspectives: as the mythical creature that the Mexica—the last rulers of the Aztec empire—encountered during the conquest of Mexico, and as the creature currently used by police to control crowds at public demonstrations.

By juxtaposing these two instrumentalisations of horses I aim to sparkle a dialogue into the colonial roots of these enforcing techniques and on the use of the mystical and unknown as agents of exploitation and control, extending to the current trends in technological developments.

In this context I am interested in the use of AR, physical computing and AI, and their capacities for generating both awe and fear, in order to place an audience in a similar position as the Mexica were when they first encountered horses: as mythical creatures whose intentions and purpose are not entirely clear.



[link to Tania Bruguera's  
"Tatlin's whisper #5"](#)  
(inspiration)

format:

augmented reality, installation, sound

materials:

.obj, .usdz, .fbx, .png and .py files, iPad/iPhone, Raspberry Pi, self-driving car, TV monitor, paper and cardboard.

images:

- (1) 3D model depicting a pegasus like creature made out of jade.
- (2) Testing of augmented reality app at Callie's in Berlin.
- (3) Drawing of mounted Spanish Conquistador juxtaposed on an image of a mounted police officer "controlling" a crowd in London.





research.jpg

Zoom Share Inspector Highlight Rotate Markup Search...





## Cómo reencarnar al Templo Mayor en Blender

### *In progress*

(eng. tr. *How to reincarnate Templo Mayor using Blender*)

A step-by-step video tutorial/seance where the user/viewer is guided through the process of reshaping a 3D model of the Mexico City Cathedral to the shape of Templo Mayor, the mayor Mexica center in Tenochtitlan. A summoning of a digital hybrid creature containing both beings.

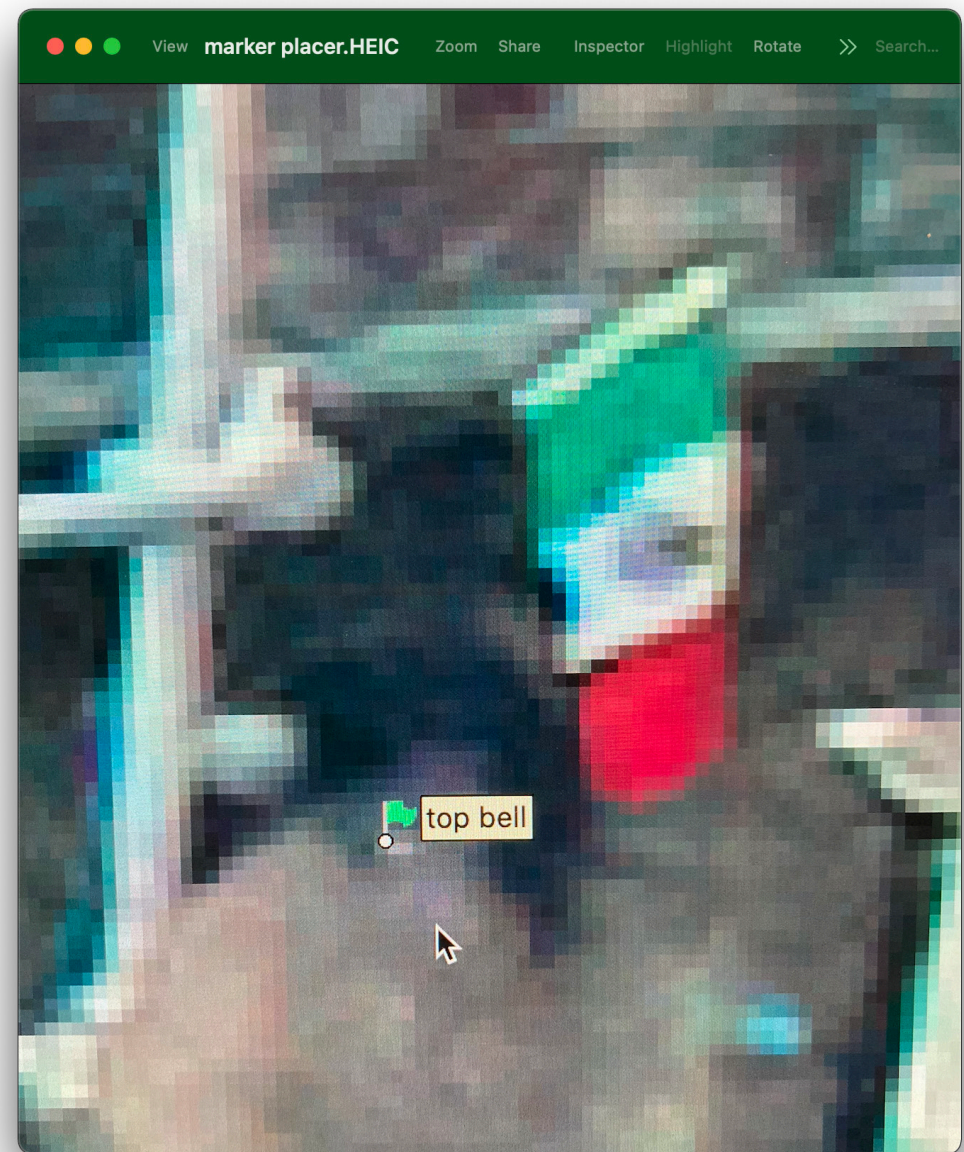
The Mexico City cathedral was built following the conquest of Tehnochtitlan by the Spanish, a political move achieved by destroying Templo Mayor and using the location and materials to raise the still-standing cathedral. Following a major earthquake in 2017, the Cathedral suffered structural damage and drone photography were taken in order to preserve the site, in prevention of a catastrophic future. This tutorial uses this event as the starting point to use this captured imagery as an opportunity for digital rebirth.

Through this work, I look at the potential of “how-to” tutorials as tools for alter-anthropology and refusal. The possible use of this format to generate acts of resistance against digital preservation, archiving and mapping. I am really interested in the space that the “how-to” format generates, capable of existing in a space between the technical and the reflective, the factual and the fictional/speculative. A space that slips past the institutional.

*format:* moving image, installation

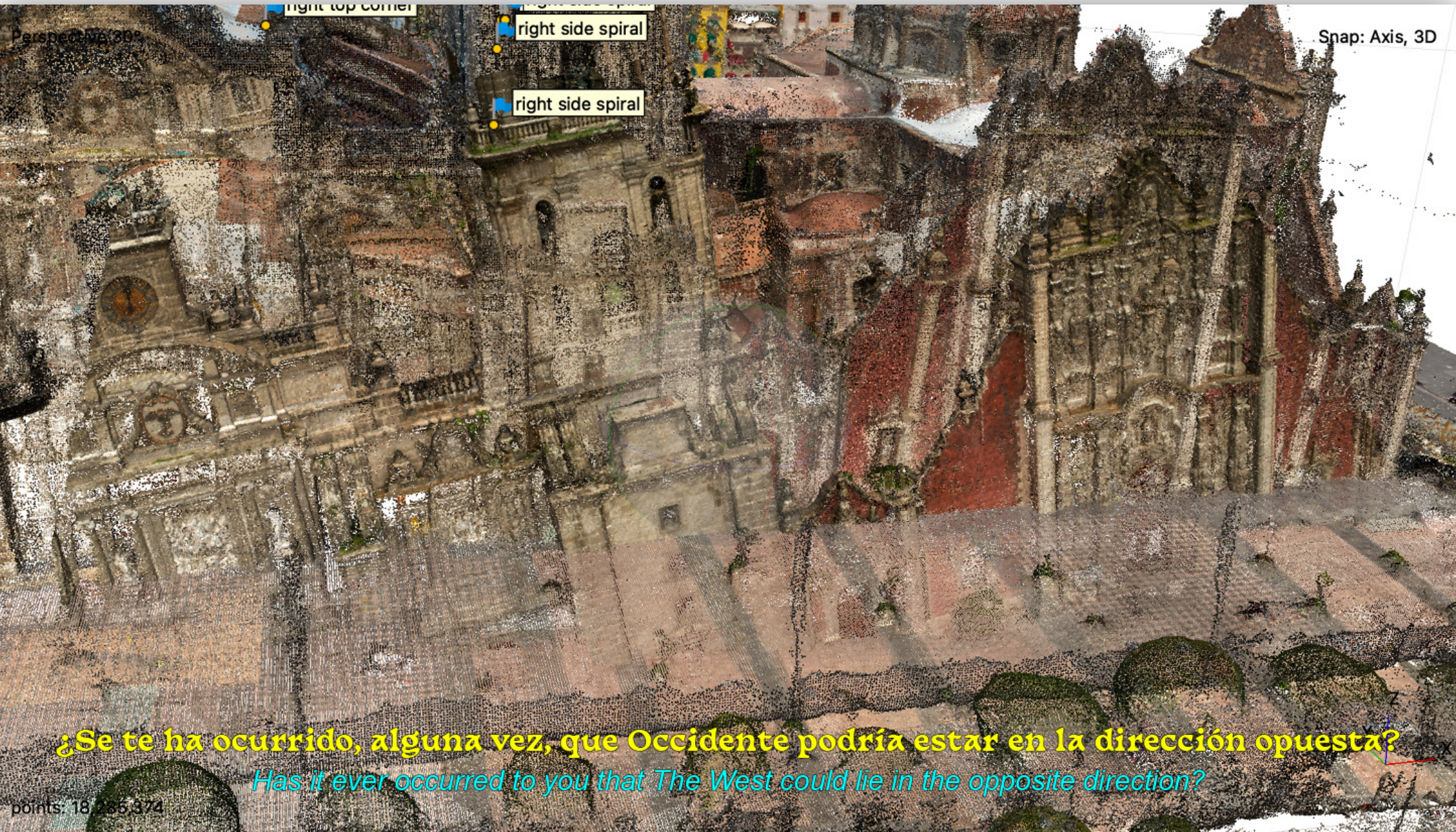
*materials:* .jpg, .psx, .obj, .png, .blend, .mov and .mp4 files

- images:*
- (1) Still from Metashape with a marker reading “top bell”, software used to make a 3D cloud model out of drone photographs of the Mexico City Cathedral .
  - (2) Video still depicting the Cathedral’s deformed/reformed point cloud model using Metashape, a photogrammetry software.
  - (3) Video still showing a simplified gemoetry of the cathedral (in silver) over the full 3d model, the step before realising the texture baking in the tutorial video.



[link to video preview](#)  
[link to raw footage snippet](#)



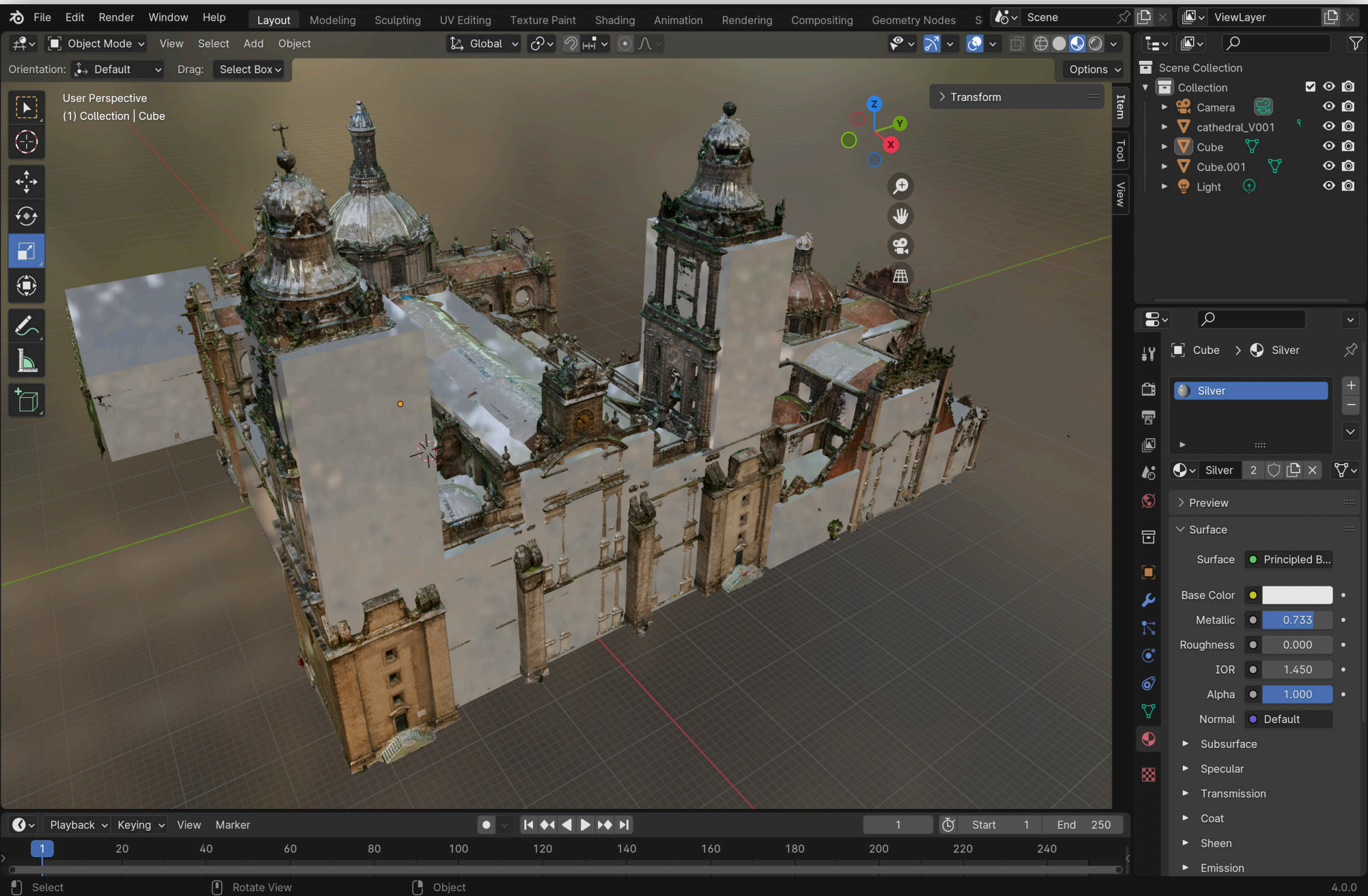


¿Se te ha ocurrido, alguna vez, que Occidente podría estar en la dirección opuesta?

*Has it ever occurred to you that The West could lie in the opposite direction?*

points: 18,235,374







## [theworkout.ch](http://theworkout.ch) (*Rolling in the Deep*)

2023

*made in collaboration with Jeanne Tullen*

*music by Jean Obuchowicz*

*models: Jeanne Tullen et Davide-Christelle Sanvee*

We approach the theme of the symbiosis between the body and the machine through the spectrum and aesthetics of physical exercise. The body and the mind are machined, while a virus in the form of a tutorial gives users an escape.

The installation forms a set of speculative scenarios, it is presented on two screens and incorporates and distorts objects related to physical exercise. Each video embodies opposing intentions and spread a contradictory message.

The video “*How to trick theworkout.ch*” takes reference from the visual and sound aesthetics and irreverence found in video game livestreams. The protagonist presents a technique that allows you to defy the machine and finish the sports session without doing any sports. As the video progresses, the screen begins to sweat: the roles are reversed, the body machine is foiled.

The video “*Welcome to the workout of the future*”, on the other hand, refers to a promotional video and highlights the benefits of body-machine symbiosis and the development of a healthier relationship with your companion computer. Here too, the symbiosis operates and the beads of sweat pass from the athlete’s face to the computer.



[link to the artwork](#)

*format:*

*matériaux:*

*images:*

Website, two-channel video, installation

.html, .css, .js, .json, .jpg, .gif, and .mp4 files, tv monitors, various yoga mats and medicine balls.

- (1) Promo image for theworkout.ch, with Jeanne Tullen and Davide-Christelle Sanvee.
- (2) Installation view from the group show “Cueillir ses cerises”, St Ursane, CH.
- (3) Detail view in “le workout du future”, one of the two videos shown at the group show “Cueillir ses cerises” St. Ursane, CH.
- (4) Video still from “How to trick theworkout.ch”, one of the two videos shown at the group show “Cueillir ses cerises” St. Ursane, CH.











## ***Severed Words (ocho-presagios)***

2022

An omen is a force looking forward, a desire to look into the future by observing the present. the eight badly omens are a series of bad happenings the Mexica witnessed, foretelling the arrival of the Conquistadores as the return of Quetzalcoatl—the creation deity, marking the end of the fifth cycle of birth, death, and reincarnation.

[ocho-presagios.mx](http://ocho-presagios.mx) is an ephemeral website hosting these accounts. After every visit to the site, a word from the text is downloaded to the visitor's computer/mobile as a 3D object for them to keep, thus vanishing completely from the site. The work uses cyberspace to mimic the act of looting and categorization that the Mexica were subject to. The work functions as an attempt to provoke self-consciousness not through confrontation, but by temporarily occupying.

The installation “***severed words***”, follows a museum-like display showcasing my personal collection of words taken from the website as if part of a museum's ethnographic collection. Here the future is suddenly stopped by an outside force, attempting to push backwards.



[link to artwork](#)

format:

website, installation

materials:

.php, .css, .js, and .txt files, aluminium composite (3D print), vinyl, ink on paper

images:

- (1) “***rises***” one of the words from my personal collection of objects from [ocho-presagios.mx](http://ocho-presagios.mx) displayed as a metallic augmented reality object.
- (2) Screenshot with the website ([ocho-presagios.mx](http://ocho-presagios.mx)) and “***frenzy***”, displayed as an archeological study with a still from the video game “*Tomb Raider: Underworld*” as desktop background.
- (3)(4) Installation view of “***severed words***” shown at the group show “*Happy Tides will Flow Again*” at 5 Florence Street, Glasgow, UK.



The [?] bad omen

The wind lashed the water until it boiled. It was as if it  
where boiling with rage, as if it were shattering itself  
in its [?] It began from a far off, rose high i  
and dashed against the [?] of the houses. T  
flooded houses collapsed into the water. T  
the lake that is next to us.

The [?] [?] omen

exact location on text  
can be determined



collected at Geneva (?)  
2022, exact date is unknown

from Mexico







## Los Ocho Presagios

The eight small rooms are a series of brief happenings that the Mexica offered during before the Spanish arrival, marking the return of Quetzalcoatl and the end of the Fifth Sun. The beginning of new cycles of earth, death and resurrection.

This room brings together a series of objects from a collection of objects from the Mexica that were found in Mexico that date back to the 15th century. These objects represent a glimpse into this rich history and part of our shared human heritage.

You are invited to explore this room and discover the wonders that this culture has to offer you even by visiting the site at <https://www.presagios.mx> or by visiting the QR code below.



The provided image of the objects and the text are for informational purposes only. The objects are not for sale. The text is for informational purposes only. The QR code is for informational purposes only.









## *Next to You* ([in-malibu.mx](http://in-malibu.mx))

2019

For many years, California has represented a cultural and geographical centre: the birthplace of “cool”, a place of endless sun, beaches, and possibilities. A mythical image of the promised land, the ideal lifestyle.

It is also the place from which I got unfairly deported and banned from the US in 2017.

“Next to You ([in-malibu.mx](http://in-malibu.mx))” is a longing for a place that I can’t physically access, but I can virtually occupy. A website where I have been singing “Malibu” by Miley Cyrus in loop since December 3, 2017, the date of my deportation.

By transferring “real world” data of myself —a memoji, made using an iPhone camera’s facial tracking technology to capture my facial expressions lip-syncing the song— and the place —a live stream from a CCTV camera located on Malibu Beach— and making these elements cohabit the same virtual space, all functioning according to a Pacific Time zone clock, I can use cyberspace in my advantage and bypass these geopolitical limitations imposed on me.



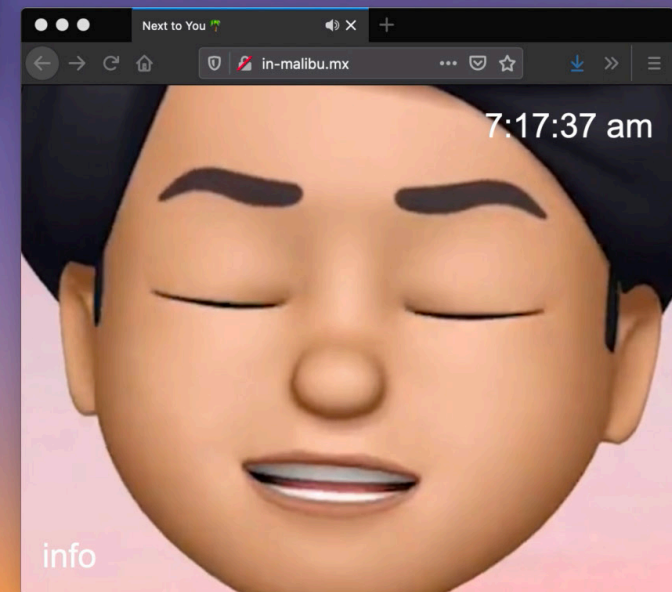
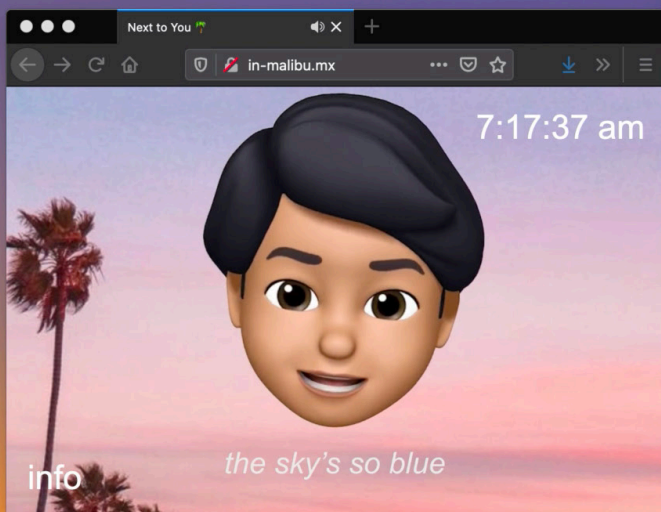
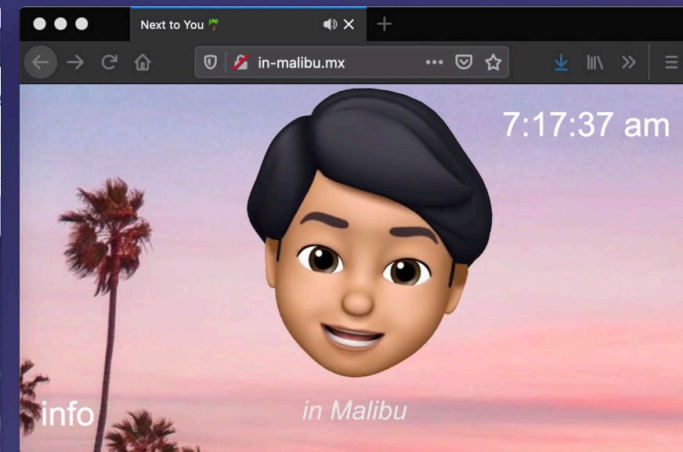
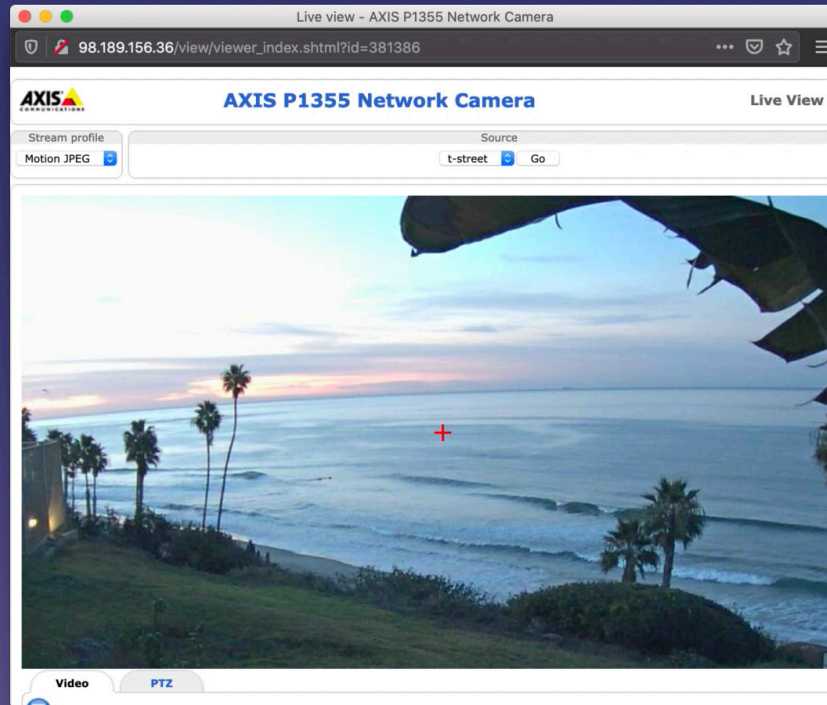
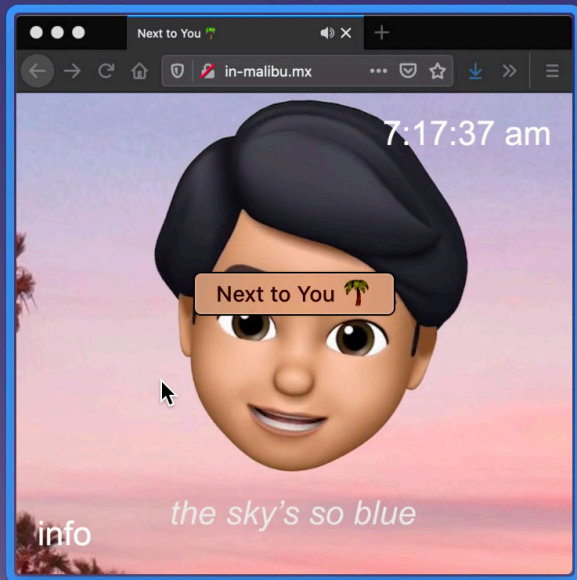
[link to artwork's website](#)  
[link to desktop choreography video](#)

- format:* website, video, installation
- materials:* .html, .css, .js, and .mp4 files, Malibu Beach livestream, ‘Malibu’ song, iPad, 40’ TV monitor, official deportation documents, Eames chair .
- images:*
- (1) Multi device view of the [in-malibu.mx](http://in-malibu.mx) website, creating a chorus with the accessed cctv of Malibu Beach in the background.
  - (2) Still taken from the desktop choreography video, a chorus of personal memojis singing “Malibu” by Miley Cyrus at Malibu Beach.
  - (3) Detail on the “Notice on Alien Removal” document (Names and photo removed).
  - (4) Installation view at the Glue Factory, Glasgow, UK.



Desktop 1

Desktop 2





U.S. DEPARTMENT OF HOMELAND SECURITY  
NOTICE TO ALIEN ORDERED REMOVED/DEPARTURE VERIFICATION

Event No: 12/03/2017 FINS: A-File No: 12/03/2017  
SIGMA Event: 12/03/2017 Date: 12/03/2017  
Alien's name: Rodrigo NAVA RAMIREZ

You have been found to be inadmissible to the United States under the provisions of section 212(a) of the Immigration and Nationality Act (Act) or deportable under the provisions of section 237 of the Act as a Visa Waiver Pilot Program violator. In accordance with the provisions of section 212(a)(9) of the Act, you are prohibited from entering, attempting to enter, or being in the United States

- ☒ For a period of 5 years from the date of your departure from the United States as a consequence of your having been found inadmissible as an arriving alien in proceedings under section 235(b)(1) or 240 of the Act.
- ☐ For a period of 10 years from the date of your departure from the United States as a consequence of your having been ordered removed in proceedings under any section of the Act other than section 235(b)(1) or 240, or of being ordered excluded under section 236 of the Act in proceedings commenced prior to April 1, 1997.
- ☐ For a period of 20 years from the date of your departure from the United States as a consequence of being found inadmissible and being previously excluded, deported, or removed from the United States.
- ☐ At any time because in addition to being found inadmissible, you have been convicted of a crime designated as an aggravated felony.

After your removal has been effected, you must request and obtain permission from the Secretary of Homeland Security to reapply for admission to the United States during the period indicated. You must obtain such permission before commencing your travel to the United States. Application forms for requesting permission to reapply for admission may be obtained by contacting any United States Consulate or U.S. Department of Homeland Security office. Refer to the above file number when requesting forms or information.

**WARNING FOR ALL REMOVED ALIENS:** It is a crime under Title 8 United States Code, Section 1326, for an alien who has been removed from the United States to enter, attempt to enter, or be found in the United States without the Secretary of Homeland Security's express consent. Depending on the circumstances of the removal, conviction for this crime can result in imprisonment of a period of from 2 to 20 years and/or a fine up to \$250,000.

**SPECIAL NOTICE TO SEX OFFENDERS:** Federal Law requires a convicted sex offender, including an alien who has been removed from or otherwise departed the United States and subsequently returns, to register in each jurisdiction in the United States in which he or she resides, is employed, or is a student. Violation of this requirement can result in prosecution and imprisonment for up to 10 years under Title 18 United States Code, Section 2250.

VERA, Cesar  
CBP Officer  
(Signature of officer serving warning)

LOS ANGELES, CALIFORNIA  
(Title of officer)

(Location of DHS Office)

**Verification of Removal**

(Complete this section for file copy only)

Departure Date	Port of Departure	Manner of Departure
Signature of Verifying Officer		Title of Officer



Photograph of Alien

(Signature of alien whose fingerprint and photograph appear above)



Right Index Finger

(Signature of official taking fingerprint)

Interim-Show\_02.jpg

