E la nave va

Statement · JRC Open Call for an Artist-in-Residence: Decoding Depression · Enrique Alcides, Madrid

I have lived with chronic depression for many years, and it is my artistic practice that keeps me afloat and the vessel moving.

Like your research, I refuse to isolate depression by blaming the individual. I read the *environome* as a dramaturgy: personal, social, built, natural and digital environments are actors that interact, intervene and impact the human comedy. These three I's are also my method. Beneath prevention lies a question: how much can a life carry before it capsizes, and what keeps it from foundering?

I am an actor, playwright, screenwriter and visual artist, working with drawing, painting, moving image, installation and generative processes. In *Nadie* (*Nobody*, 2015), a stage installation, I worked with participants with different disabilities.

I propose a ship in section, designed as a technical plan with generative graphics. What weighs on a life is stowed below the waterline, what sustains it floats above; the waterline moves with each contribution and with currents that move the whole fleet at once: economic crises, pandemics, wars, climate. Since the nineteenth century, ships have carried a Plimsoll line marking their safe load. I would ask what a load line could mean for each environment, from housing to screens, and bring that question to the EU Policy Lab.

I would start from InDepDash: natural light co-occurs with depression in seven papers, natural disasters in 7,863. Counting is not weighing, as the dashboard warns. Crossing it with your survey and a volunteer group at Ispra, the ship would show the gap between what is studied and what is lived, and keep a register of what your categories miss, building on your June 2025 Brussels workshop.

With ethical approval, staff could make as many anonymous, voluntary contributions as they wish, online or on dedicated computers at Ispra: a short phrase about something that drags them down (an argument with a partner) or keeps them going (making up, the cinema). Each becomes cargo or a buoy. No medical data would be requested.

In April I would present the working ship, transforming live with every contribution. A second round in May would ask what would help most: which loads to lighten, which supports to reinforce. In June, an audiovisual projection narrated in my voice would end on two ships in 2040, the horizon of the EU climate target and of a generation: one if nothing changes, one if load lines are respected. Then a conversation with the team, a one-page note for policy, and a portable digital version for schools, health centres and neighbourhoods. Sketch: enalc-artist.github.io/proyectos.

Depression is neither a romantic place to inhabit nor a private failure: it is lived inside environments, policies, relationships and acts of care. I want an artwork that shows with data, with prevention as its aim, what weighs and what sustains, and still moves us as the ship transforms.

My Asperger's and officially recognised 67% disability mould how I perceive the world: branching, lateral, alert to repetition and contradiction. Several selves coexist in me: the artist, the child who grew up between the Canary Islands and Western Sahara, the man ready to love and care, the disabled and neurodivergent person, the one living with chronic depression. They overlap, disagree and care for one another. Depression can silence some, let one take up all the space, or narrow the future to a single perspective, sometimes dark, sometimes luminous. I treat this plurality as an environment of its own.

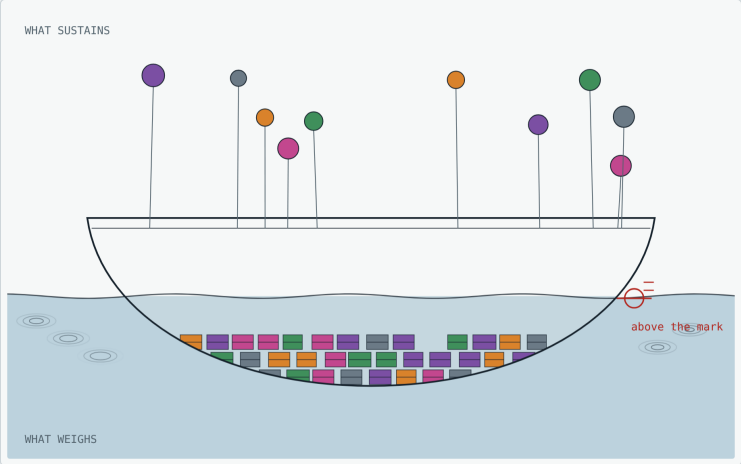
AI disclosure: I used Claude (Anthropic) and Google Translate to help translate this text, and Claude to program the sketch prototype. The ideas, choices and final wording are mine.

Portfolio

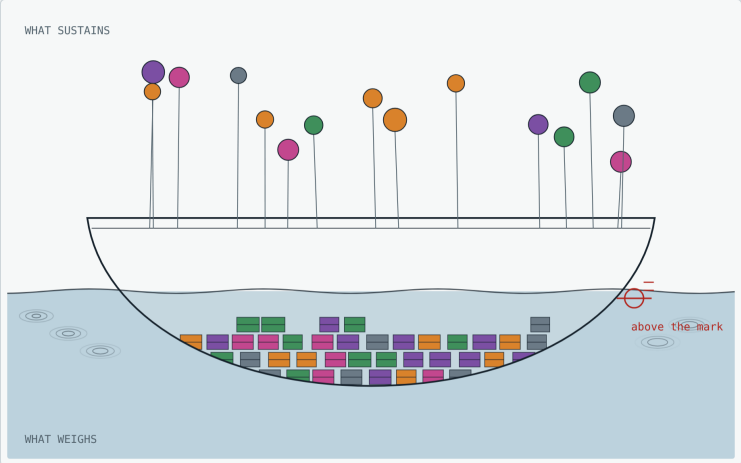
Selected works and projects · animated sketch at enalc-artist.github.io/proyectos · more at enalc-artist.github.io

PROPOSAL SKETCH · e la nave va

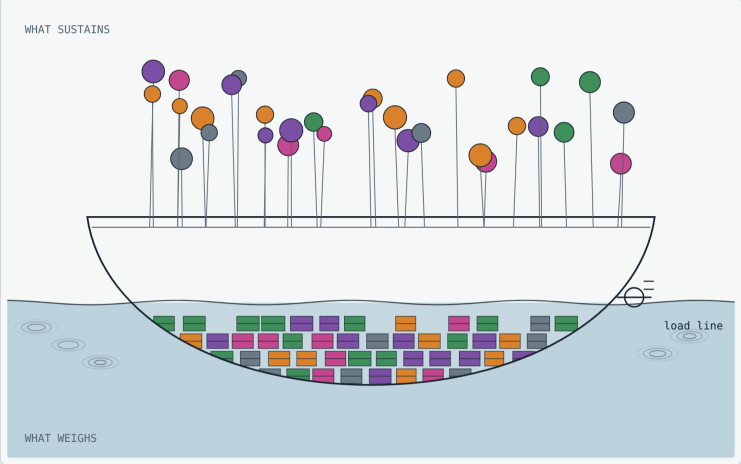
Prototype of the sketch I would deliver in April: a ship in section. Weights are stowed below the waterline, buoys float above, and the waterline rises and falls as anonymous gestures accumulate. Three moments of the animation: the April sketch, the peak load, and June. Animated version: enalc-artist.github.io/proyectos



April · first sketch: the first weights are stowed and the waterline already reaches the Plimsoll mark.



Peak load · accumulated weights push the waterline further above the Plimsoll mark.



June · the same ship after contributions of care: buoys lift the waterline.

Selected works

PERFORMANCE, STAGE AND SOCIAL THEMES

Metamorphosis
INTERNO14 / AIAC, Rome · 2014 · dramaturgy and direction
An intervention integrating the voice of Andrea Buchner with projections of Claudia Bonollo's visual work, staging a life's journey. creativeinsomnia.wordpress.com/expo/metamorphosis

Nadie
Stage installation · production with participants with different disabilities · 2015
Two photographic compositions of the installation are shown in my archive. enalc-artist.github.io/archivo

In Solidarity with the Victims of the Earthquakes in Turkey and Syria
Charity group exhibition · Centro Riojano de Madrid · 28–31 March 2023
My painting *People* (2023) was exhibited and sold; proceeds went to Fundación Mensajeros de la Paz.

Drawings by Children from Syria and Spain
Charity auction
Proceeds were sent to Syria.

BODY, EMOTION AND IMAGE

The Imagined Body
2007 · video installation and research by Claudia Bonollo · performer
Performances by actors, who interpreted emotions generated by images projected onto their bodies.
lecorpsimagine.com/research/le-corps-imagine-2

Domesticated Domestic Demons
2012 · seven-channel video installation by Iury Lech · performer
Taipei Digital Art Festival / MADATAC / VIDEOsPAIN. digitalartfestival.tw/madatac/works_12.html

GENERATIVE AND REPEATED FORMS

My Favorite Baby Mozta
Hand-coloured digitised drawings + generative system · 30 selected variations
A small monster I drew as a child in Western Sahara, rediscovered as an adult. Six colour zones change independently under a generative system.

Algorithmic Variations
Deterministic colour system · series of 1,000
A rule-based system recombines colours of a fixed figure; the same logic would drive the weights and buoys of the ship.

Cosmic Face: Inner Constellation and Magnetic Face
2026 · generative moving image (Processing, GLSL)
The face as "nervous cartography" and as a gravitational field. enalc-artist.github.io/obra#rostro-cosmico

PROTO-IDEAS IN DEVELOPMENT

In the Shade. The Art of Making Room
Proposal for six sites in the Matadero Madrid ecosystem · awaiting authorisation
What makes a place welcoming, starting from the everyday search for shade, with social organisations, workers, students and neighbours. enalc-artist.github.io/proyectos

The Image That Never Existed
Generative face, light and constellations · in progress
Identity as an interference; I am looking for a scientific collaboration.

Enrique Alcides (ENALC)

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PROFILE

Born in Las Palmas de Gran Canaria and raised between the Canary Islands and Villa Cisneros, in Western Sahara, where sky, ocean and shifting dunes shaped an interest in the mutable that runs through his work on memory, identity and transformation. Words were his first tool; writing extended into the body through theatre and film, and then into collage, watercolour, painting, altered photography, moving image and generative systems. Under the name ENALC he explores how images fragment, repeat and recompose, and how those processes change perception. His neurodivergence (Asperger's) is part of that way of looking. More than twenty-five years of work across visual arts, theatre, film and television.

VISUAL ART · SELECTED WORKS AND EXHIBITIONS

2026 — *Cosmic Face: Inner Constellation, Magnetic Face*
Generative moving image (Processing, GLSL)

2025 — *ENALC at Verbena Bandarra*
Guest artist, selection from the ENALC project · Madreams Music, Madrid · Okan Producciones

2023 — *In Solidarity with the Victims of the Earthquakes in Turkey and Syria*
Charity group exhibition, painting *People* (sold for Fundación Mensajeros de la Paz) · Centro Riojano de Madrid · curated by Lola Rodríguez

2023 — *Fashioned by Their Dreams*
Collective Pop Art experience · Gris Bar, Madrid

2023 — *Natural Bare · Alone at the Prom · Origine*
International digital art exhibitions · LAB ART / Art Lab California, Los Angeles · Lelie Galerij, Amsterdam · Thomson Gallery, Zug

My Favorite Baby Mozta · Algorithmic Variations
Generative series from hand-coloured drawings and deterministic colour systems

STAGE, PERFORMANCE AND INTERDISCIPLINARY WORK

2017 — *Los Entes* (author)
Staged by Ñaque sin Cía · V Ruta de los Patios

2015 — *Nadie*
Stage installation with participants with different disabilities

2014 — *Metamorphosis*
Dramaturgy and direction of an intervention integrating the voice of Andrea Buchner with projections of Claudia Bonollo's visual work · INTERNO14 / AIAC, Rome

2012 — *Domesticated Domestic Demons*
Performer in a seven-channel video installation by Iury Lech · Taipei Digital Art Festival / MADATAC / VIDEOsPAIN

2003–08 — *Beauty is in Itself a Cure · The Imagined Body · Cosmic Narcissi*
Body and image in video installations by Claudia Bonollo · Instituto Italiano de Cultura, Madrid

Creative Insomnia – Red Night
Performance and spoken word on texts about the colour red · Atelier Cromático, Madrid

WRITING

Plays: *Última noche en el Edén · Liquidation, subasta de un país que se ahoga · ¿Qué día cancelamos el futuro? · Los Entes*.

Screen: writer and director of the short documentary *Custodians of the Groove*; science-fiction miniseries *Arca 2045*; feature films in development *Tres cucharadas de café*, *enMImismado* and *Rucio y Rocinante*; creator of the vertical microseries *God Follows You* (thirty episodes written); documentary in development on acting teacher Susan Batson.

ACTING (SELECTED)

Salvador Dalí in *Hysteria*, directed by John Malkovich. Films: *Piedras* (Ramón Salazar), *The Tulse Luper Suitcases* (Peter Greenaway), *La estrategia del pequinés* (Elio Quiroga). Television: *Hierro*, *El Ministerio del Tiempo*, *Cuéntame cómo pasó*.

TRAINING AND RECOGNITION

Feature-film and series screenwriting, Instituto RTVE. Actor's dramaturgy with José Sanchis Sinisterra (Nuevo Teatro Fronterizo, Madrid). Acting and text analysis with Susan Batson, John Strasberg and William Layton. European Shooting Star 2002, selected by European Film Promotion at the Berlinale. Best Actor, Arona Film Festival, Tenerife.

PROTO-IDEAS IN DEVELOPMENT

In the Shade. The Art of Making Room (Matadero Madrid) · *Three Lands for a Single Present* (immersive installation) · *The Image That Never Existed* (generative portraiture) · *The Metamorphosis of Sated Identity* (moving image). Languages: Spanish, English.

Sources consulted

• JRC · Open Call for an Artist-in-Residence: Decoding Depression (17 September 2026). knowledge-for-policy.ec.europa.eu

• JRC · *Decoding Depression: Exploring the Environome Across Life Course* (JRC139918). publications.jrc.ec.europa.eu

• JRC · *Decoding Depression and Environmental Influences*, brochure (JRC140039). publications.jrc.ec.europa.eu

• JRC · InDepDash, depression and environment dashboard (data as of 7 August 2025).

• YouthDMH · JRC webinar «Decoding Depression: Exploring the Environome Across Life Course» (9 July 2026).

• JRC · Launch of the JRC survey on mental health. knowledge-for-policy.ec.europa.eu

• United Nations · Convention on the Rights of Persons with Disabilities, Article 1; European Commission, «Persons with disabilities». commission.europa.eu

• United Kingdom · Merchant Shipping Act 1876 (compulsory load line, «Plimsoll line»).