

DAGOBERTO RODRÍGUEZ - Broadcasting the Unknown

Playero (2025)

The word, in its purest essence, has been a fundamental element in visual communication and a central axis in the artistic reflections of Dagoberto Rodríguez. Within the historical and cultural context of Cuba, language is not only a means of expression but also a vehicle that carries identity, memory, and collective sensibility. For the artist, the word functions as a **resonance box where the private and the public, the intimate and the political find space for inquiry, exploration, and critique.**

In *Playero* (2025), the word leaves behind solid supports—stone or concrete—to inhabit the textile realm. The work consists of an installation composed of a series of **beach towels hanging on the wall**, onto which phrases taken from reggaeton lyrics and contemporary popular speech are embroidered. The use of this type of language introduces into the artistic space expressions that circulate in everyday culture, charged with rhythm, humor, provocation, and desire.

The format directly alludes to the **environment of the beach**, an open and carefree space where the body is exposed and language becomes spontaneous, uninhibited, and performative. The beach is also a symbolic territory within Caribbean culture: a place of encounter, leisure, and social exchange. At the same time, the choice of the towel as a support points to the fragility and precariousness of everyday objects, transforming a domestic and ephemeral element into an artistic surface.

Embroidery—traditionally associated with the domestic sphere and practices linked to the feminine—acquires a new dimension here. Rather than ornamenting or preserving tradition, the act of embroidering becomes a way of **fixing the fleeting**: capturing the popular phrase, the catchy lyric, the street comment that normally circulates orally and ephemerally.

In this way, *Playero* establishes a direct link between **body, word, and surface**, highlighting the performative nature of language and revealing how popular culture, even in its most playful or festive expressions, can become a space of memory, identity, and critical reflection.

- Yo perreo sola / I dance reggaeton by myself
- Atrévete -te -te, salte del closet / Dare to—do it, do it—get out of the closet
- Que tu eres callejera streetfighter / Because you're a street girl, a street fighter
- Pa cosechar nalgas de 14 Kilate / To collect 14-karat butts
- Cuéntale que beso mejor que él / Tell her I kiss better than he does
- Amorfoda / Amorfoda
- Levántate ponte el hyper / Get up, put on the hype

- Préndete, sácale chispas al starter / Turn yourself on, make the starter spark
- Esto es hasta abajo / This goes all the way down
- Destápate quítate el esmalte / Take it off, remove the nail polish
- Llorando por un hombre que no vale un centavo / Crying over a man who isn't worth a penny
- Me gustan mucho las Gabriela, las Patricia, las Nicole / I really like the Gabrielas, the Patricias, the Nicoles
- Me las voy lleva a toa pa un VIP / I'm taking them all with me, to a VIP
- Si dolet, placet / If it hurts, it pleases
- Thyas, noli amare fortunatum, vale / Thyas, do not love the fortunate man; farewell
- Oppius, scurra, furet impudens / Oppius, the buffoon, rages shamelessly
- Hic hábitat felicitas / "Here dwells happiness" or "Here lives happiness"
- Lente impelle / Push slowly
- Dolete puellae, pedicat / Grieve, girls, I sodomize "now"