

Organised by:

MASTER'S IN PRODUCTION AND ARTISTIC RESEARCH

SPECIALISATION: ART AND INTERMEDIA CONTEXTS

FACULTY OF FINE ARTS, UNIVERSITY OF BARCELONA

<https://www.ub.edu/portal/web/finearts/university-master-s-degrees/-/ensenyament/detallEnsenyament/105542>

Fabra i Coats - Contemporary Art Centre

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www.ajuntament.barcelona.cat/centredart

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Opening Times

Tuesdays to Saturdays, 12.00 to 20.00

Sundays and Bank Holidays, 11.00 to 15.00

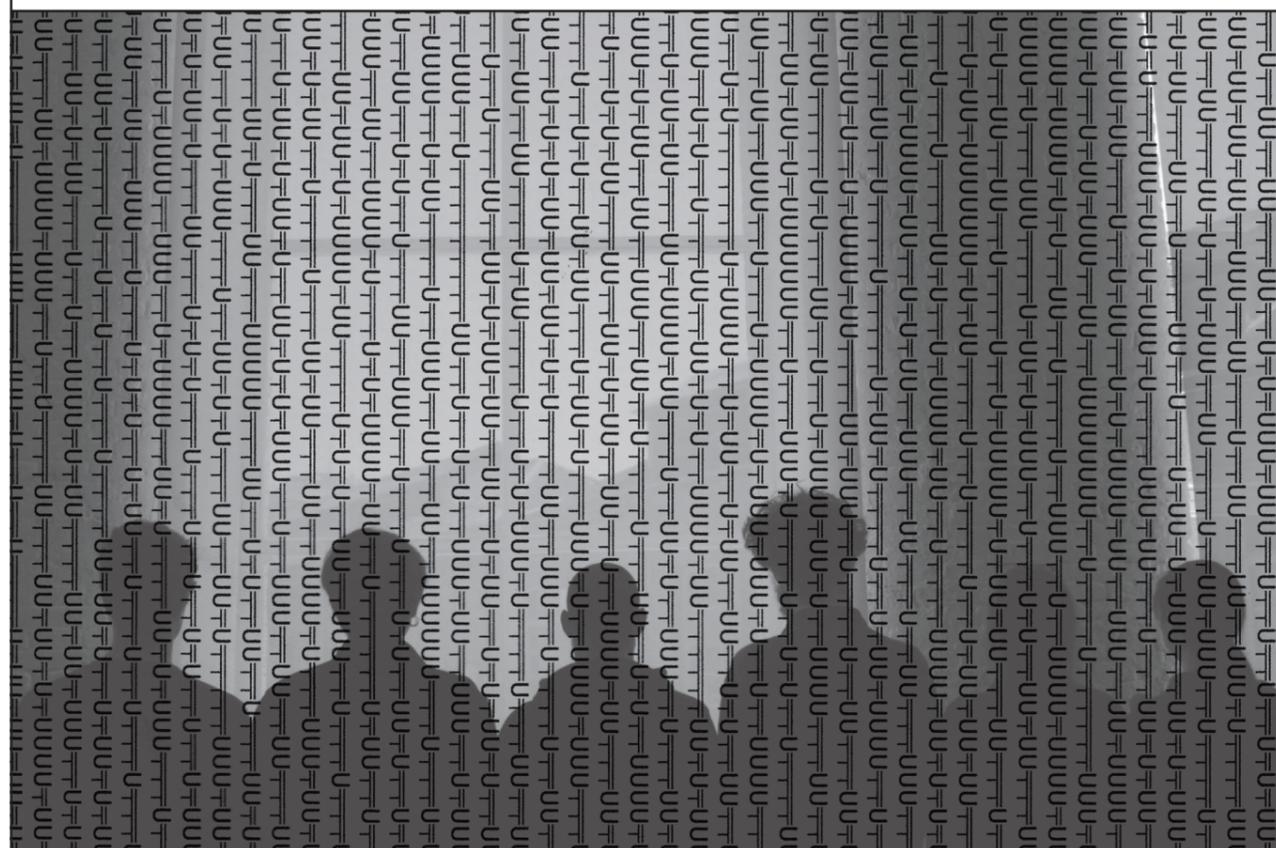
Guided tours every Saturday at 18.00 and on Sundays at 12.30

RESIDENCIES

FiC-ProdArt'19

FINAL PROJECTS FOR THE MASTER'S IN PRODUCTION AND ARTISTIC RESEARCH
SUBJECT: ART AND INTERMEDIA CONTEXTS, UNIVERSITAT DE BARCELONA

28 June to 21 July 2019



VALERIA CASTILLO - DOMINGO PORTELA - SARA LORITE - MARIA MARVILA
JOSHUA PERKIN - CATALINA PIEDRAHITA - FÈLIX PONS - MÒNICA PORTA - CAI SAIYIN
DANIELA VARGAS - JOAN VILLAPLANA



Ajuntament de
Barcelona

FABRA I COATS
FÀBRICA DE CREACIÓ
CENTRE D'ART
CONTEMPORANI

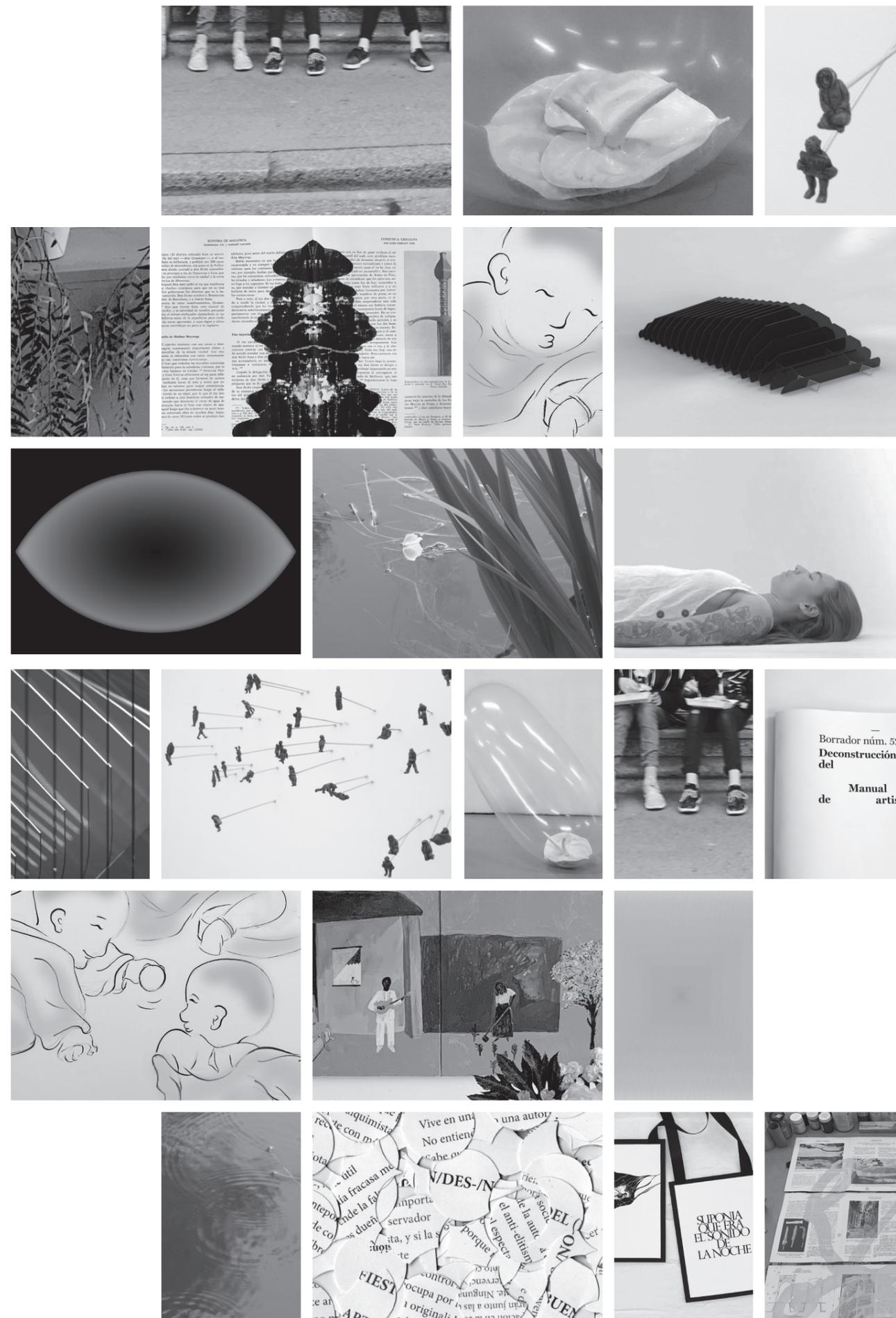
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The exhibition presents the results of the work carried out by post-graduate students on the Master's in Production and Artistic Research at the University of Barcelona, as part of the Art and Intermedia Contexts specialisation. The intermediary nature is especially underscored through multidisciplinary experimental lines, artistic practices in continuous expansion and research processes that regenerate the arts.

The projects by this year's artists reveal the plurality of expressions and relations with the world and thought. From different positions, inquiries and registers, we will find cross-border migratory poetics (C. Piedrahita), alterations of urban spheres (V. Castillo), deconstructions of the Handbook for Good Artists (S. Lorite), art-work occupational confrontations (J. Perkin) and perturbed perceptions of materiality (D. Portela). Also, vindication of a decontaminated childhood (C. Saiyin), research on the hidden divine (J. Villaplana), cartography of connections (F. Pons), recreation of a garden of emotional relationships (D. Vargas), the media questioning of suffering (M. Porta) and the ritual of ecological healing (M. Marvila).

Some of the artists have held residencies at the Art Factory of Barcelona - Fabra i Coats, sharing the last stage of their studies and the artistic production of their Final Masters Projects. The purpose of the collaboration between ICUB (Culture Institute of Barcelona) and UB (University of Barcelona) is to make the transfer of artistic research effective and to open up the necessary channels of cultural permeability for the results, within the contemporary intricacies of the city.

Lidia Górriz
TFM Coordinator (Final Masters Projects) - Specialisation Art and Intermedia Contexts
Master's in Production and Artistic Research
University of Barcelona





DANIELA VARGAS
Cali (Colombia), 1989

Flora levita en el deseo, 2019

Flora levita en el deseo has evolved from an investigation that reflects on the multiple and varied forms of sexual-emotional relations, as well as how to approach love, taking into consideration the complexity and strange fragility that characterises present-day emotional connections. In previous artistic projects, the discourse around the concept of love has been a constant reflection, where certain rituals, such as a wedding with its traditions and symbolism, have been reinterpreted through questioning and detailed analysis. *Flora levita en el deseo* is, therefore, the result of certain specific circumstances, in which one's intimate experience and that of others is a testimony to the symptoms that inhabit desire, its fleeting character and present-day society's intense need to create emotional connections. For all this, a discourse has emerged that substantiates the above.

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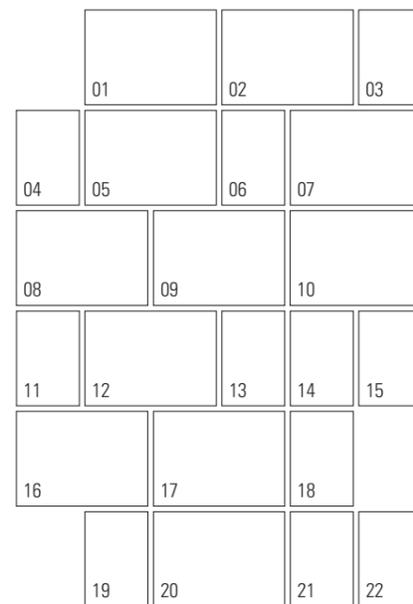


JOAN VILLAPLANA
Manresa, 1976

Setanta mil vels de llum i de tenebres I & II, 2018
S/T, 2019

Islam teaches that the peace of God is concealed by seventy thousand veils of light and darkness, without which everything that is reached by his gaze would burn up. Similarly, when Moses came down from Mount Sinai, he had to conceal his face to talk to the Hebrews. Unity is a concept that lies between the limits of reason and religious thought in western and eastern traditions, since the origins of these civilisations. Not only has it been considered since the beginning of philosophical thought but has been a driving force behind the religious thinking of monotheisms and eastern spiritual beliefs. This common idea converges in the mysticism of all of these traditions and is given different names such as being, reality, God or void. All coincide in approaching the notion of nothing and visual silence in view of the need to go beyond the limits of language to present the image of what cannot have an image. An image that must always be veiled.

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VALERIA CASTILLO
01 / 14

DOMINGO PORTELA
07 / 11

SARA LORITE
15 / 20

MARIA MARVILA
09 / 19

JOSHUA PERKIN
04 / 17

CATALINA PIEDRAHITA
10 / 21

FÈLIX PONS
05 / 22

MÒNICA PORTA
03 / 12

CAI SAIYIN
06 / 16

DANIELA VARGAS
02 / 13

JOAN VILLAPLANA
08 / 18

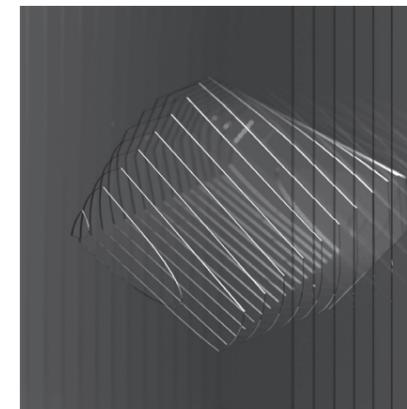


VALERIA CASTILLO
Caracas (Venezuela), 1985

Dinámicas íntimas en el espacio público, 2018

The city moves to the rhythm of its inhabitants like a multicellular being, where each individual is like a rhizome of the whole. Each person represents a private space. The camera allows access, from a non-threatening distance, to this bubble of privacy of people and captures an intimate moment of what is public, within the maelstrom of the city. These photographs portray the ordinariness of the city, people engulfed in their own urban experience. We know nothing about them, beyond what our imagination tells us. The images represent spontaneous moments that capture the essence at a point in time, when, according to Susan Sontag, the photographer dominates the situation. What do they see? "We don't know. And it doesn't matter. It is an event: something worth seeing and therefore worth photographing."

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DOMINGO PORTELA
Totana (Murcia, Spain), 1979

Dissección.
DIS_TRA#000, 2019
DIS_NEG#000, 2019

In the western context in which we find ourselves, we are immersed in an overwhelming inertia of stress, anxiety and hostility. It is difficult to find a space for calm and peace, and it is this difficulty that has created an instinct in me between drive and need, which I call *compulsion of the form*: an artistic compulsion where the creation of the form tries to pave the way to mitigate the tension. From this, the conceptual approach emerges of dissecting this form into panels to be examined in detail, reconstructed or emptied. My intention is to generate a spatial perception and the concept of volume using the least number of flat elements possible. Through aesthetics and form, minimum and specific, I find calm and peace, finally dissipating the tension.

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UN BUEN / DES- / NO- ARTISTA ...

Hace arte de cualquier cosa
Hace arte útil
Cada día fracasa mejor
Entiende la falta de recursos como un reto
No es dueño de nada
No trata a nadie de idiota
Considera el arte un ~~oficio~~ posicionamiento
Es autónomo, generoso, salvaje, introvertido, tramposo
Se equivoca mucho

SARA LORITE
Abrera (Barcelona), 1993

Las treinta y siete reglas del buen artista, 2019
Manifiesto del (Buen-/Des-/No-) artista, 2019
— *Borrador Núm. 52 — Deconstrucción del manual de artista*, 2019

Artists generally discover how to be artists in the most difficult way. The first difference between this and the easier way is that the difficult way is the only one that works. The second difference is that the easy way doesn't in fact exist. *Quitarse la razón para generar nuevas razones* is a series of three pieces of artwork that highlight the need to interrogate and re-visit the figure of "artist" in contemporary temporality. Through a sound intervention, a relational process and a publication, this proposal invites people to reflect on a collection of thirty-six utterances for their deconstruction or reconfiguration.

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MARIA MARVILA
Barcelona, 1991

Sulla Palude, 2019

I consider the environment to be a living organism and I approach it with sensitivity, growing through the emotional connections with the elements that comprise it, in a desire to belong. Walking through an area with water, in the middle of the Collserola mountains, I have contemplated the co-existence between inhabitants and visitors who occupy it; observing that the connecting element is the water and that the contact man has with it involves throwing all sorts of things and objects into it. Adopting the act of offering, I have tried to weave new connections, in a proposal of respect and love towards an environment that I consider abused.

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JOSHUA PERKIN
Banbury (UK), 1990

La obra y la obra, 2019

Hegel said that through labour we establish a relationship with the natural world and with our desires, and during the process we can recognise our skills and talents, developing ourselves as self-conscious beings. Over the last 6 months, I have been reflecting on the connections and differences between labour and artistic work, focusing mainly on three lines: artistic representations of labour, artists/labourers and labour as art. The pieces exhibited at Fabra i Coats are a direct reflection of this theoretical investigation and these three variables are put into practice in the first person: working in construction, considering artistic creation as labour and creating pictorial representations of labourers, incorporating floral compositions by Carolina Spencer. The desire to include this element came about after contemplating the teamwork developed in construction, which reflects some of the main characteristics of the labour market in general.

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CATALINA PIEDRAHITA
Cali (Colombia), 1987

Remembranza transmigratoria, 2019

This artwork is a collection of artistic expressions that have stemmed from a deep listening process of the memories of Colombian migrants. By listening beyond sound, I aim to represent these childhood memories that have been trusted to me, to visualise what unites us but remains unnoticed. These stories flow through me and are poetically interwoven, creating a common world between the past and the present. Just as our bodies migrate, so do our dreams, memories and places of origin. Listening to each other, we can transcend geopolitical and temporal borders and, in this way, compose our own collective imagery and a sense of cross-border belonging.

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FÈLIX PONS
Barcelona, 1972

Blood is thicker than water (Anatomia d'una illa), 2019

The relationship we establish with physical and symbolic familiar spaces is diverse and creates interferences, dislocations, cultural intrusions that configure our memory and identity. *Blood is thicker than water* explores the relationship with the land and culture of our ancestors. Based on autobiographical aspects, I have established a critical dialogue with my father's place of origin, the island of Majorca. I have reviewed concepts such as blood ties, the island, childhood, lost paradise, the feeling of belonging, or not, with regard to what is supposedly personal and the construction of identity itself. An inherited encyclopaedia gives way to the elaboration of a personal map of the island. A mural of pages that have been drawn and painted on, and transformed using other techniques, taken from 10 volumes of the *Història de Mallorca* by J. Mascaró Pasarius, published in 1971. An archetype space is reconquered as something representative through the creation of this great palimpsest. Based on personal experience, digested and regurgitated by the artist, the connection with the lands of his forefathers returns to the public sphere in the form of a pictorial installation.

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MÒNICA PORTA
Barcelona, 1972

Un acto de barbarie (Imágenes contra las imágenes), 2019
Un acto de barbarie (Valen más mil palabras), 2019

Un acto de barbarie. Imágenes contra las imágenes is a series of small, bronze sculptures that hang from steel bars and violently break through the white wall of the exhibition room. The process is based on the selection of photos taken from daily newspapers that show people who are suffering from present-day conflicts. In this way, it is connected to the publication *Un acto de barbarie. Valen más mil palabras*, where the image is eluded and the captions of some photos (also printed in newspapers from the beginning of this year) are made bigger, in a news review that tends to have a fleeting impact and in which the victims rapidly disappear from media interest. This reflection explores the impossibility of representing a far-removed tragedy, demonstrating how this type of texts/images are reified, generalised and stigmatised.

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CAI SAIYIN
SuZhou (China), 1982

Look! The smile on their faces will shine, 2019

The smile on their faces will shine is a project where the simplicity of elements alludes to the representation of happiness, through four groups of children and on circular canvases (tondos), creating a concise installation in the space. Iconographically inspired by the drawings of traditional Chinese culture, they have been adapted with contemporary reflections with the aim of expressing purity and natural innocence. Largely, and compared to the adult world, children maintain the innocence of humans. They haven't been tarnished by society's dust and the beauty of their smile can contaminate an encounter of society with their environment. A proposal where the images try to infect and question reality, remembering the way things used to be. The search and recovery of an original condition, of an essence, based on simplicity, which once again shifts the focus to the innocence in human nature to return to our true selves.

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