

CONCENTRIC

BETWEEN CUTTINGS**17.09 – 29.09.2024**

DENIS ABAZI / MARTÍ AGUILAR /
KARIM DECANEVA / MARTA FERNÁNDEZ JARA /
JOAQUÍN LOZANO NIÑO DE ZEPEDA /
LUIS RENTERIA / LORENA RUIZ PELLICERO

This exhibition features a series of works created within the framework of the Intermedia Art and Contexts specialisation of the Master's Degree in Artistic Production and Research taught at the Faculty of Fine Arts of the University of Barcelona.

Common to all the works exhibited is the fact that they are part of a wider process of research and, with their differing themes and interests, are responses to the complex and hotly debated relationship between artistic production and research. The texts that accompany the works detail some of the issues addressed in the artists' respective enquiries, which are still immersed in open processes. Each of these pieces acts as a connecting element and as a cutting of each of the research projects.

The exercise undertaken by this exhibition is the extraction of a particular fragment from a more complex fabric of meaning. The resulting 'cuttings' are part of another body but, on being removed from it, can and must take root, generating and creating other forms of life.

Denis Abazi***Mi excusa*** (My excuse)

2024

This piece is the outcome of research into repetitive work and its decontextualisation. I have been working for a year and a half in a gallery where, every time a work was sold, I performed a precise and repetitive task that began with removing that work from its support, thereby exposing the adhesive tape that held it in place.

The cylinders of tape were disposed of and new ones created in order to stick the next artwork in position. This task calls for considerable accuracy to make a well-defined, standard size of the same diameter along its entire length, while endeavouring not to touch it too much so that it remains sticky. A skill that is of no use outside this context. The work brings together in a single form those slices of time experienced physically in Barcelona and emotionally in Italy.

Martí Aguilar***Un esbarzer, una esquerda i una poma***
(A Bramble, a Crack and an Apple)

2024

This work is part of a research project into life on the fringes of urban infrastructure and, in

particular, the observation of the ruderal plants that grow in these places. The bramble is a survivor plant par excellence, growing in inhospitable and abandoned places, filling the wastelands it comes across in a brutal manner. It is a spreading plant which, with its nodes and offshoots, grows, twists and engulfs its nearest environment. Often known for its invasiveness, it proliferates easily through these liminal spaces in cities. I believe its indomitable nature makes it a source of inspiration for artistic research, as it subtly alters the logic of everything around it by means of small alterations and poetic associations between objects and spaces.

Karim Decaneva
Nobody Owns the Truth. Textual Accounts of the Unbearable
2024

This work explores the connections between the genocide currently taking place in Gaza, writing and the other. The obviousness of what is intolerable ought ideologically to establish the boundaries of what societies regard as ethical, while writing and discourse are more accessible ways of confronting the unbearable pain of others. The disturbing nature of the photographs and videos of violence, death and destruction prompted me to launch the archive of accounts of the unbearable, compiled over the last eight months solely from written material and accounts. The proposal is a visual and discursive provocation aimed at a desensitised West that must decide what to become in the face of dehumanised others, the Palestinians.

Marta Fernández Jara
Trau (Hole)
2023-2024

Trau is an anthropomorphic sound sculpture that is part of the 'Remor del fang' (Murmuring of Mud) research project, situated in the realm of post-crafts. I incorporate movement and sound to establish a relationship between mud and the body, generating links with the idea of the hole, the cosmos and the voice.

The work consists of a hollow clay sphere with two lateral perforations, raised on a metal support. The orifices call to mind a head with two ears or mouths, as they act as a loudspeaker by means of a sound transducer that transmits vibrations to the sphere. These vibrations are the sound of the sphere moving and rotating, feeling the friction of the grog, thereby generating tension between a static element and the sound of its movement.

Joaquín Lozano Niño de Zepeda
Más doloroso que una papa frita filuda atravesando tu garganta, o caminar con un nudo en la garganta un día soleado
(More Painful than a Pointy Chip Going down Your Throat, or Walking with a Knot in Your Throat on a Sunny Day)
2024

This work is part of a wider research project that explores the act of forging a connection between the urban space and art by means of observing and interacting with the city as you make your way around it, with particular attention paid to the way that certain obstacles, unusual spots, built features, improvised signs and other elements of an ephemeral nature alter the urban environment. On this basis, the research centres on collecting urban objects taking into account their materiality and utility and the way these elements that interrupt and modify the space can be transformed into sculptural objects in a creative process in which trial, error, intuition and play are an essential part.

Luis Renteria
Hechizo (Spell)
2024

Casting spells is a practice performed to achieve an end. For some, it may be one of the few means to gain justice, opportunities or wellbeing. The spell defies the logic of scientific thinking and enters into the realm of magic, where it is infallible and can accomplish anything. Its power gestates in the private and domestic sphere till it eventually becomes a reality.

This piece is part of the research project 'Historias, Materiales y Reliquias' (Stories, Materials and Relics), which explores magical

thinking and its narrative and material expression. It is an exercise in response to the question: how can you see a spell? It reinterprets spells learned in my family through textile materials commonly used in witchcraft.

Lorena Ruiz Pellicero

Echo de menos las pantallas (I Miss Screens)

2024

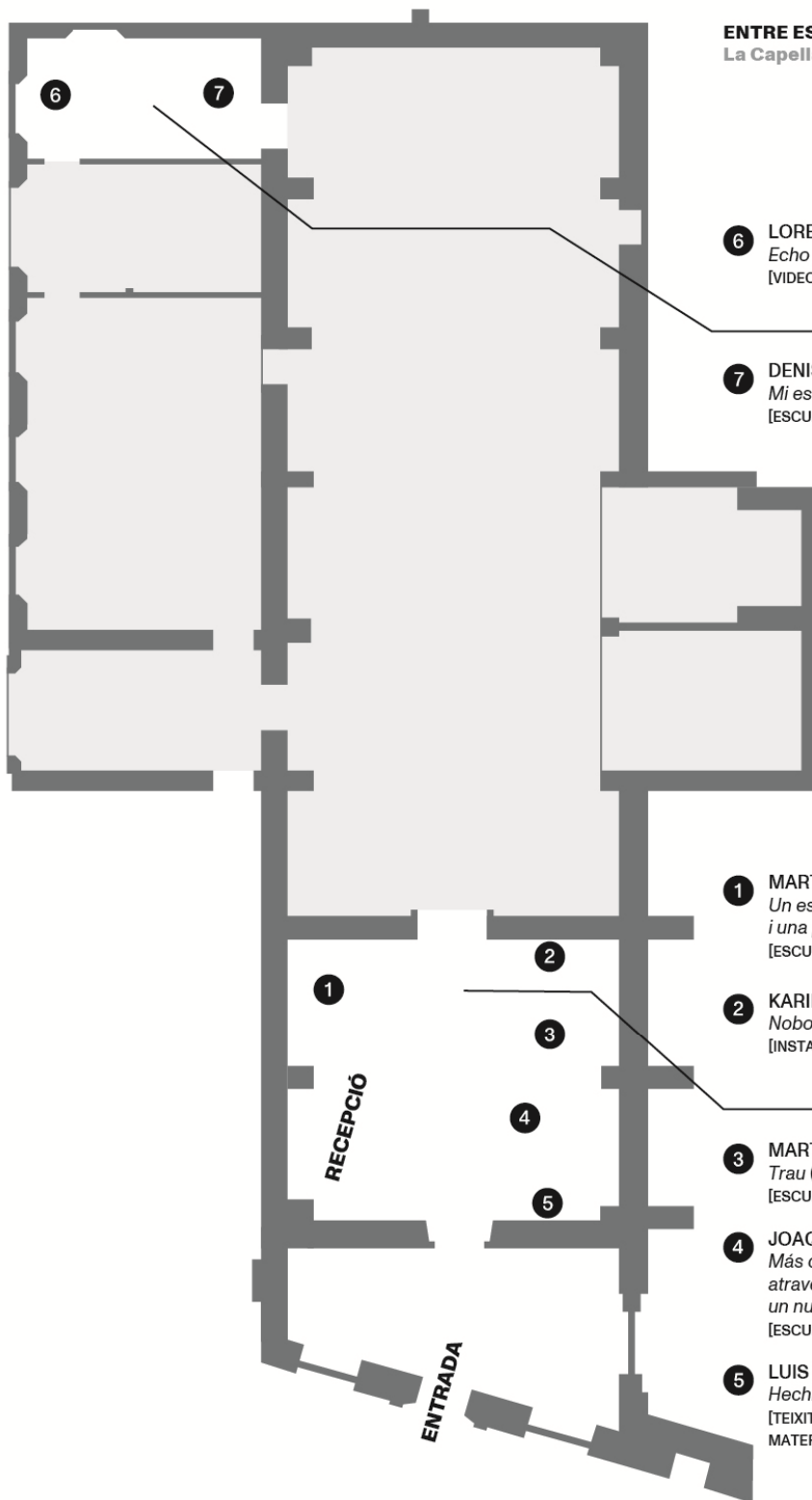
Music: *Gravitational Two-Body Problem*,
by ETHR

How will we consume images in the future? This video installation romanticises the present, rather than demonising it, because it is situated in an even more dystopian future when screens have practically disappeared and eyes have fused with display devices. People spend their days travelling using only their eyes from the comfort of their pillow, moving their hands in empty space, using intelligent lenses and endeavouring to stay young forever. The work is part of the research project 'Por qué miramos como vemos' (Why We Look how We See), which considers how technology has gradually altered the way we relate to vision and, consequently, our way of looking.

With the collaboration of:

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ENTRE ESQUEJES / ENTRE ESQUEIXOS
La Capella 17.09.2024 – 29.09.2024

6 LORENA RUIZ PELLICERO
Echo de menos las pantallas (2024)
 [VIDEOINSTAL·LACIÓ]

ESPAI OFICINA

7 DENIS ABAZI
Mi excusa (2024)
 [ESCULTURA]

1 MARTÍ AGUILAR
Un esbarzer, una esquerda i una poma (2024)
 [ESCULTURA]

2 KARIM DECANEVA
Nobody owns the truth (2024)
 [INSTAL·LACIÓ]

ESPAI VESTÍBUL

3 MARTA FERNÁNDEZ
Trau (2023-2024)
 [ESCULTURA SONORA]

4 JOAQUÍN LOZANO
Más doloroso que una papa frita filuda atravesando tu garganta, o caminar con un nudo en la garganta un día soleado (2024)
 [ESCULTURA]

5 LUIS RENTERÍA
Hechizo atrapado (2024)
 [TEIXIT MANUAL EN TELER DE BAIX LLIÇ. MATERIAS I TINTS DIVERSOS]