
Carolina Campos / María Castillejo / Karin Dilge / Julia Favero / Beatriz Mínguez / Pandora – Amelia Estrada / Cristina Reid / Matías Salinas / Laura Zink

9 Pieces

17.06 – 29.06.2025

Mediation

9 Pieces is an experiment in shared curatorship on dissonance, proximity and the friction of coexistence.

The project brings together fragments that resist cohesion, alignment and narrative unity. Each artist, working with different media, concerns and languages, has undergone an intense academic process in close proximity to the others, although deliberately maintaining the singularity of their work.

Instead of resolving contradictions, *9 Pieces* occupies the space of non-belonging, where shared context does not necessarily imply a single shared breath. The exhibition is an assemblage in which the pieces establish an eccentric dialogue with each other, avoiding the need to summarise or explain.

It offers us a snapshot of parallel processes marked by institutional time, feminist disobedience and the silent tension of living «side by side» without any resolution.

We can interpret *9 Pieces* as «thinking from afar» and «looking closely». Two phrases that allow us to address the challenges between the personal and the structural, between the intimate and the political. The chosen set of images and words partly represents our anxiety about the various current realities that cause us conflict.

Hence this glossary of concerns about the structural transformation of the present and about what it entails and implores from us.

9 Pieces is not a conclusion, but a residue in the form of questions.

The exhibition features the final projects of the Art and Image Technology (AIT) specialisation of the Master in Production and Artistic Research at the Universitat de Barcelona's Faculty of Fine Arts.

Carolina Campos

Visibility Zones is a sound installation that suggests a dramaturgy of attention on our surroundings. It uses words to draw our attention to the place where we are and to speculate and imagine various possible perspectives from the here and now. It offers a subtle shift in perception based on the materiality of language. The piece is grounded in choreographic and dramaturgical parameters arising from performative practice, proposing an experience with and from the body.

María Castillejo

DEAR & COMRADE aims to make us reflect on the role that aesthetics and design play in elaborating discourse, shaping ideologies and lines of thought, and generating desire within capitalist dynamics and logic. It displays a willingness to open up new avenues of research within the semantics of graphics and design and assess their impact on mass culture through advertising language, slogans, fashion magazines and the very concept of branding.

Karin Dilge

indocile bodies: tradwives and visual violence in the algorithm era is a video installation that explores the aesthetics and performativity of tradwives on social media. The work questions how these representations of white femininity operate as symbolic control devices, reproducing anti-migrant, racist and classist discourses that particularly impact migrant women within the algorithmic context and contemporary visual culture.



Julia Favero

Sonhos de uma Revolução Erótica questions how to carry *tesão* (lust) across the ocean, how to extend memory over time and celebrate its revolutionary power. Alternating between collective desire and ritual, the piece draws inspiration from the São Paulo street carnival, where the body becomes an archive and the party a form of resistance.

Beatriz Mínguez

Que no se olvide recounts the chronology of the disastrous floods in Valencia in 2024 through the actions and events of central and regional administrations, using photographs, audios and videos from the press, social media and private sources. A thought-provoking work on emergency alert protocols in disasters stemming from climate change, while at the same exposing the traumatic events of a historical tragedy that has forever transformed the lives of 535,000 people.

Pandora – Amelia Estrada

Fragmentadas: feminismos, tecnologías y la subjetivización hiperconectada aims to explore and reflect on how digital technologies, initially conceived as tools of control, have reshaped emotions, relationships, and collective thought processes. Through a fragmentary, non-linear visual narrative, a constellation of contemporary discomforts unfolds, in which images and texts lead to questions about surveillance, desire and the capacity for action. The montage becomes method and resistance, proposing other ways of seeing, feeling and inhabiting the hyperconnected present.

Cristina Reid

Soft Architectures: Invisible Labour and Other Inheritances explores affective labour as an invisible yet essential infrastructure of American capitalism. Drawing on feminist theory, affection studies and performance, the work reveals how vital yet undervalued care is. The project uses a lecture/performance with archival audio, voice and repetition to evoke the intimate rhythms of everyday maintenance. It suggests sound and performance as counter-archives that insist on the presence and political force of care.

Matías Salinas

By taking photography as its starting point, *Life in Very Little Space* navigates the boundaries between dramaturgical thinking and the performing arts. Through *Cabaret* and *Sunset Boulevard*, it reimagines scenographic tradition by visually deconstructing narratives of illusion. The result is a series of superimposed collages in which fleeting layers of photographic images coexist within a fragmented spatial structure. This invites reflection on the materiality of the scene and the visual mechanisms that construct theatrical artifice.

Laura Zink

The Polysemy of Lines combines cartography, psychogeography, *dérive* and epistemic violence to reflect on the representation of the Torre Baró neighbourhood in Barcelona, revealing that the line is a unifying yet divisive element of power. Without a line, there is no margin.