

Corporarities

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Exhibition of works produced as part of the Master's Degree in Artistic Production and Research —of the University of Barcelona's Fine Arts and Art and Image Technology (ATI) line—.

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Mediació

This exhibition is presented as a body crossed by multiple realities that find a common thread in rareness. This collective rareness—the interweaving of the six projects that inhabit and transform us—unfolds at intersections that explore issues such as the exhausted body that cares, identity linked to the image we have of ourselves, the questioning of territory from the perspective of the displaced subject, the defense of bodily autonomy, digitized bodies crossed by devices of power, and those who believe themselves to be merely thinking beings.

This exhibition highlights the idea that the body is a living territory that transforms and takes on new meaning as it walks, observes, touches and feels as it constructs itself within the political and social spheres. The body is a field of reflective action when it breaks down disciplinary boundaries and draws attention to its tensions, vulnerabilities and affections. In this sense, the various artistic realms—violence and stigma, consciousness, technology, nature, territory, care—are presented as a space of shared sensibility. The works become a living, collective body, prompting reflection on the limits of the sensible within the aesthetic and conceptual fields.

Milena Albán Carrasco

¡Vivienda carajo! is an audiovisual installation that addresses housing instability in Spain from an Ecuadorian migrant identity, in dialogue with the traces and memories of the bodies that inhabit the territory. The work brings together intimate and testimonial archives through fragmented visual and sonic elements, later intervened and displaced, in order to question the violence, tensions, and fragilities that run through the experience of living. The piece emerges from a persistent fear: losing, or being unable to access, decent housing.

Paula Corberó

Libro y paisaje is a research project born out of the connection between the essay *La soberanía del bien* and the novel *El mar, el mar*, two works by Iris Murdoch. The *Pintura* was created following a journey from the text of the novel to the north of England, the landscape that inspired it. The *Libro* traces the journey, the process, and that which lies unseen yet has made the painting possible.

Armand López Rodríguez

Yo soy "Yo" is an installation that questions the role of the body as the means by which we situate ourselves in the world and construct our reality. By distorting the body image, it becomes possible to perceive identity in a way that differs from the one we have worked so hard to construct. Is our identity an interpretation of the perception we form from the reflection of our own body? When perception perceives itself, a space for self-observation opens up in which the self-ceases to be represented as a fixed form, thus creating sufficient space for consciousness to emerge.

Ferran Mancera

Un cuerpo nuevo is a time machine. A clock where different frequencies and temporalities coexist, linked to the day-to-day support of people diagnosed with a mental disorder in contexts marked by fragility, precariousness and the absence of support networks. Here, repetition, waiting, presence and sustained companionship are evident in the smallest of gestures.

The work invites us to draw closer and shed light on realities that are usually obscured or stigmatized, shifting our focus towards the ethics of care and interdependence. *Un cuerpo nuevo* prompts reflection on shared vulnerability and on those—our own—lives that we continually navigate close to the edge of what is bearable. A sensitive space is created from which to approach the tensions that run through the experience of psychological overload.

Latoya Inés Serna García

Cartografías de TRANSformación is an intimate account of my time at La Cantina and the relationship I built with my friends, the prostitutes. It speaks of how, through their courage and bravery, they were able to see me and, in doing so, allowed me to recognize myself. This period of my life became the space where I could build my identity, inhabit it and, at the same time, come to terms with being a prostitute.

This series of scenes, this story, is my living memory. A journey through the affections, the dangers, the desires and the contradictions that run through that universe. More than a *Corporarities* / confession this is my war cry. My way of taking and assuming a political stance through image, memory and embodied experience.

Laia Velasco Flo

Videojoc fanziner fanzín jugarer is an exploration of what creation might entail in the realm of self-published video games using simple tools. This exhibition features works that question what other ways there are to create video games outside the industrial system, drawing on personal experience, and how these might relate to materiality. The objects, resembling toys, contain chips that use the gesture of bringing one's own mobile device close as a portal to access the digital realm of the video game in pieces that appear not to be digital, as they have no screen and are not surrounded by cables.