

Mercedes Pimiento
Dossier
2018 — 2021



Photo: Dani Pujalte

— Contact

tlf. +34 678739120

email: mercedespimiento@gmail.com

web: www.mercedespimiento.com

— Statement

My work focuses on investigating the way we interact with the spaces we inhabit, paying special attention to the construction and manufacturing processes through which we define our environment. Architecture, urban planning or landscape often appear as the main theme or starting point of my work, understanding them as the result and container of a series of social, economic, cultural and material processes. My projects usually engage with specific places, and through different media —such as sculpture, installation, video or photography— I propose a series of tests or records of the composition and material history that constitute them.

— Bio

I have a degree in Fine Arts from the University of Seville and the Winchester School of Art, a master's degree in Artistic Production and Research from the University of Barcelona and I am currently a PhD researcher at the University of Barcelona.

My work has been shown in art centers such as CAAC (Seville), C3A (Córdoba), Fabra i Coats (Barcelona), MAC (A Coruña) or Centro José Guerrero (Granada) and galleries such as Javier Silva (Valladolid), Alarcón Criado (Seville), Fran Reus (Mallorca) or Luis Adelantado (Valencia).

I have obtained grants and scholarships from institutions such as Generaciones, Art for Change La Caixa, INJUVE, Fundación Guasch Coranty, Programa Iniciate or the Community of Madrid Training Program - Openstudio.

I am co-founder and coordinator of FASE, a project and space for contemporary art practices located in l'Hospitalet de Llobregat (Barcelona), with which since 2018 I have developed several exhibition, mediation and educational projects.

— Recent projects

- > *Terminal architectures (2019 / 2021)*
- > *Technical pores (2020)*
- > *Like a monument to collapse (2020)*
- > *Sensitive material (2018)*
- > *Projects for new mountains (2018 / 2019)*
- > *Turó de la Rovira: formwork (2018 / 2019)*
- > *Ascent to mount Athos (2018 / 2019)*
- > *En potencia L'H, Mercedes Pimiento and Antonio R. Montesinos (2018)*
- > *En potencia GR, Mercedes Pimiento and Antonio R. Montesinos (2018)*

— Curriculum Vitae

Terminal architectures
2019 / 2021



Bodies move. Cities breathe. Individuals circulate. The city sheds its skin. Investigating on the body in post-capitalist society involves inserting it into a circuit of flows, thinking of it as a machine through which a series of material and affective surpluses circulate; which, in the same way that they flow through our arteries and organs, drain through the channels and conduits through which our waste passes.

Terminal Architectures (fragment). Jesús Alcaide

COPY. LATEX. I imagine you as a building material. Standardised in size, between one and a half and two metres long (or the length of the mouth-anus tube). Your inlet is coupled to the mouth of the tap, your outlet to the toilet siphon. Thousands of devices like you form part of this grid that begins in a stream and is discharged, endlessly, into the Atlantic Ocean. Inside you circulates clean water that flowed down to the dam, was guided along a canal, rose chlorinated to the reservoir and circulated under the asphalt until brought up under pressure through a copper pipe when you turned on the key, as you kissed the tap while drinking directly from it. You are a cyborg connected to a huge network of pipes that urbanise what lies beyond the city. You are an imbalanced Frankenstein the size of Gaia; what you discharged you have already drunk and now forms part of the molecules that compose you and with which you have intervened on the world.

Hollows in hollow materials (fragment). Paula G. Masedo













Technical pores
2020

> [Projects index](#)



“Could the configuration of the stones give men any control over the heat of their flesh?” Richard Sennett asked this question in his influential text *Flesh and Stone*. The body and the city in western civilization (1994).

Understanding architecture and urbanism as anatomy and the building as a body that breathes and through which the materials and data of our society flow and circulate, is part of the Terminal Architectures project in which Mercedes Pimiento (Sevilla, 1990) has been working recently. Building, connecting, affecting.

As a site-specific production of this ongoing project, in Technical pores the C3A building constructed by Nieto and Sobejano, its materials and the fact that it follows a self-similar, combinatorial geometric pattern without spatial hierarchies, serves Mercedes Pimiento to generate an installation as a modular system, that is linked to certain utopian urban experiences such as the *No-Stop City* (1970-1971) designed by the Florentine group Archizoom.

“The ultimate goal of modern architecture is the elimination of architecture itself.” That was one of the claims that Archizoom defended in 1971 in his article *Città, catena di montaggio del sociale. Ideologia e teoria della metropoli*. In opposition to a figurative and/or objectual architecture, this group’s proposal will be picked up again in the context of what Martin Pawley theorized years later in his text *Terminal Architecture* (1998), an essay in which he poses a reflection on contemporary architecture, proposing a double meaning of the “terminal” concept itself, firstly applicable to the aftermath or the exhaustion of a certain way of understanding architecture, and secondly, making reference to the emergence of a new conception that will develop through what he calls as new “terminals” or structures not only conceived to be habitable but fundamentally connectable.

This will be the question that Mercedes Pimiento is interested in about the C3A building, its connectivity, hence Technical pores is built as an installation in which the building’s own materials and their characteristics in relation to the human body are the protagonists.

For this last question, in addition to the presence of latex as a synthetic skin, copper as a conductive material and membranes made with cement and fiberglass, Mercedes Pimiento investigates Helmholtz resonators, elements that allow her to work on the way in which the construction material itself absorbs certain sound frequencies such as voice, giving rise to a series of spherical sculptures that are scattered throughout the space.

Technical pores is an investigation about the technological organism that enables the building to function. Technical ceilings, walls and floors open to reveal the entire circuit of wiring and connections that runs through the construction. An affective acupuncture operation on a concrete body.

Jesús Alcaide

Exhibition: Living-Together. On being apart in common
Curated by Jesús Alcaide
Centro de Creación Contemporánea de Andalucía C3A
14.01.2021 - 04.04.2021
Photos by Claudia Ihrek and Pablo Ballesteros











Like a monument to collapse
2020



Being mud is really different from being granite and should be treated differently. Mud lies around being wet and heavy and oozy and generative. Mud is underfoot. People make footprints in mud. As mud I accept feet. I accept weight. I try to be supportive, I like to be obliging. Those who take me for granite say this is not so but they haven't been looking where they put their feet. That's why the house is all dirty and tracked up.

Ursula K. Leguin, *Being taken for granite.*

Like a monument to collapse (2020) was born as a dialogue with the place in which it is located: the Monastery of La Cartuja, in Seville, a space traversed —on a material and symbolic level— by numerous historical narratives. Since its origin, this place has a material link with the Guadalquivir river and with the clays of its bed, which led to the settlement of the first Almohad pottery kilns in the area. The Carthusian monastery, founded in 1400, would later become —among others— an earthenware factory, a royal pavilion during the Expo92 and, finally, a monumental complex and a contemporary art centre.

Understanding the site as a permeable construction, in which different layers and fragments emerge from and sink in its surfaces, this project proposes a rereading of this building-monument, to reflect on the forms of construction of the history and materialization of memory, in the midst of a moment of collapse (ecological, economic...) like the one we live in, in which the past is blurred and the future denied.

Taking as a starting point an original column capital located in the atrium of the church, a series of copies have been generated through processes of reproduction by molds and negative molds. The resulting hollow pieces are made of different materials related to the building - such as clay, marble and granite - in a more or less porous and permeable state. These are located in different interior and exterior spaces, in a straight line, creating a fictitious trace that crosses the building from the atrium to the garden of the cloister. In this way, they reconstruct another possible trace that intersects with the existing ones —those of the kilns of the pottery factory and those of the cloister of the Carthusian monastery— generating yet another time that overlaps and that, in turn, proposes the visitor a different way to walk through the building.

In the exhibition space of the cloister there are also a series of pieces related to the manufacturing processes themselves —raw materials, molds, fragments recovered from the building or waste from the process— in reference to the production lines that the space housed during its manufacturing era.

In this project, the architectural complex is understood as an archive, mediated by its uses and by the conservation and renovation decisions that have been applied to it, turning it into a palimpsest in which different layers of matter and meaning coexist. In this way, the set of pieces becomes a kind of material archive that, far from aiming to be a closed object shielded against time, is presented as an archive in process, porous, sensitive to changes and in constant negotiation with its surroundings. Thus, this project proposes an approach to these strata, unfolding those folds and displaying them simultaneously, as a monument to the collapse of history in which present, past and future concur.

Exhibition: *Between the forms that go towards the serpent and the forms that seek the glass*

Curated by Roxana Gazdzinski y Joaquín Jesús Sánchez

Centro Andaluz de Arte Contemporáneo

04.12.2020 - 09.05.2021

Photos by Claudia Ihrek and Mercedes Pimiento











Sensitive material
2018



Sensitive Material is an installation made up predominantly by ground structures lying in the courtyard of the Santa Inés Convent. The installation explores the history of the architectural complex in which it is located through different materials related to the building. It also brings us closer to a possible physical and vital experience of the people that currently live in the convent (nuns of the Franciscan Clarist Order), and to the relationship of these with its architecture and their relationship with this enclosed world and focusing inwards on what is their habitat: a unique and limited setting for physical realities that can only be measured with it. Likewise, the space that emerges from the relationship created by the work itself with the setting invites spectators to enjoy an experience involving not only contemplation, but together with the convent's inhabitants, also requires the measurement of the body.

The Santa Inés Convent, founded in 1374 by Ms María Coronel, is one of the most important Mudejar buildings in Seville and is currently in an advanced state of disrepair. After studying the architectural elements and the materials that form the conventual building, Mercedes Pimiento chose those she was interested in to create new shapes. *Sensitive Material* therefore provides us with another possible story about the building through a different relationship with its materials: iron, marble, wax, stone or ceramics are torn from their original forms and functions to be used for others: fragments of window grilles built with wax, oranges coated with paraffin, pieces of marble protruding from the floor and serving as supports, etc.

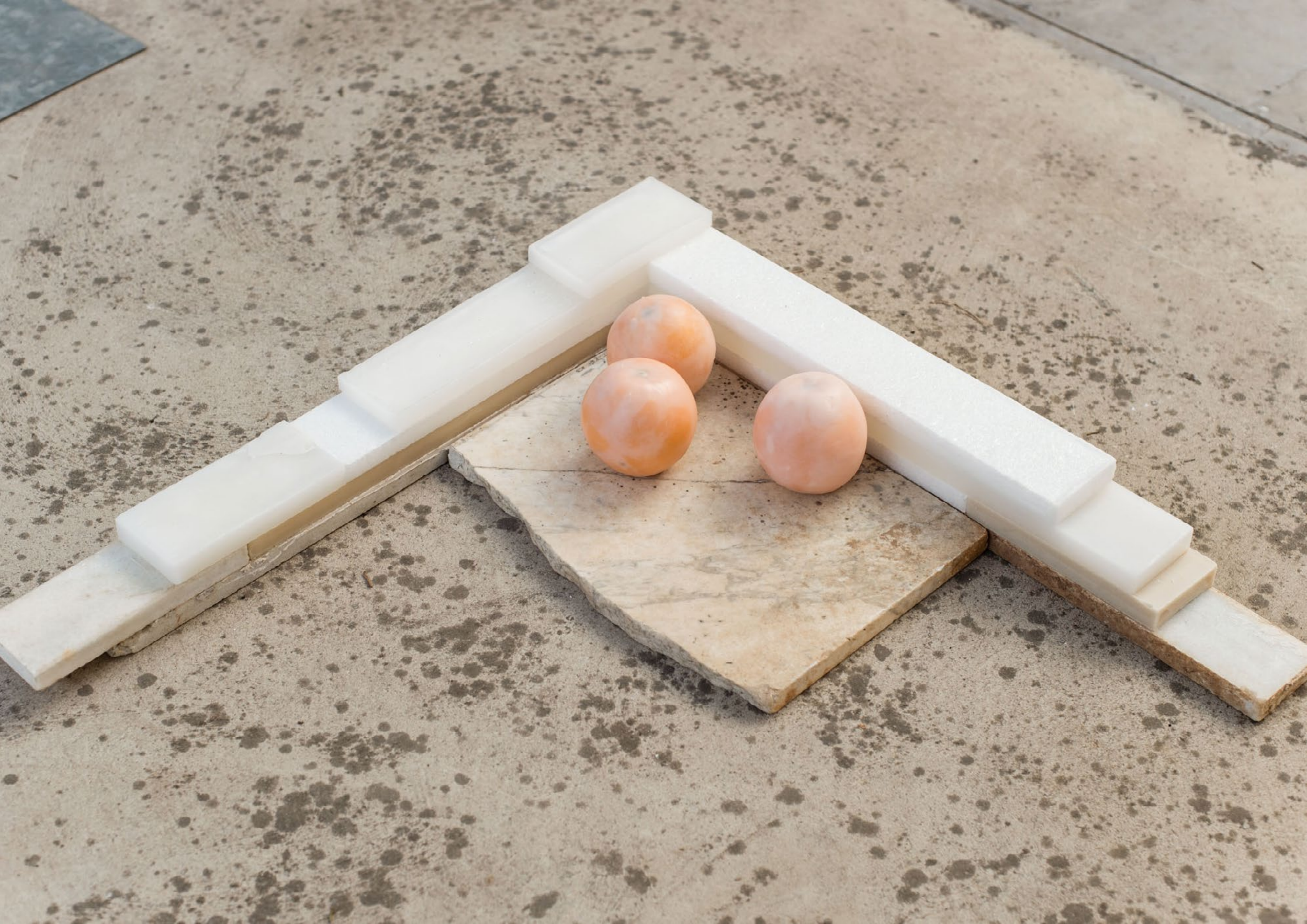
These materials are also exposed to different forces (sunlight, humidity, heat, biological damage, etc.), they undergo various transformations and have varying degrees of seasonality: on the one hand, those that are highly sensitive such as wax or organic elements, will suffer the effects of climate changes more rapidly, while those that are more resistant, such as marble or iron, will remain almost unaltered, regardless of how long the exposure lasts.

Therefore, *Sensitive Material* is a receptacle of heterogeneous times, presenting a relationship between vital time -the architectural and technical transformations the building has undergone throughout its life- and the geologic time -the time of the actual materials used to construct it-, with the aim of connecting the present with the past, and the visitor with the space and the exposure time, with the latter understood to be a continuous state of change.

Blanca del Río

Exhibition: Before time. Micro-stories of re-positioning
Curated by Blanca del Río
Sala Santa Inés, Seville
20.10.2018 / 05.01.2019
Photos by Claudia Ihrek











Projects for new mountains II
2018 / 2019



Projects for new mountains II (2018/2019) proposes a narrative and material dialogue between different places and landscapes. Taking the fact of the creation (nominal, physical or mythical creation) of the mountain as a starting point, this project is developed around the notion of landscape as a social construction, paying special attention to the layers (of sediments and memory) that constitute it.

Through the study of the different processes of construction and transformation, a dialogue is proposed between three specific places: Teufelsberg — an artificial mountain built on the outskirts of Berlin with debris from the Second World War—, Mount Athos — a sacred mountain within Europe, in which it is forbidden for women to enter — and Turó de la Rovira, an urban mountain located in Barcelona, which has been excavated and remodeled throughout history, reflecting the history of the city.

Projects for new mountains II: Athos, Teufelsberg, Turó de la Rovira (2018) is a publication structured in three sheets that articulates the development of this research, along with the project *Turó de la Rovira: formwork* (2018/2019) formed by a series of sculptural pieces and two photographs, and the video *Ascent to Mount Athos* (2018).

Project granted by Guasch-Coranty Foundation





Teufelsberg

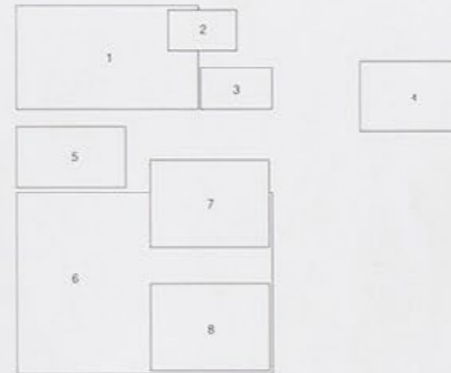
52°29'52.03"N, 13°14'23.53"E
120,1 m

Teufelsberg es una montaña artificial construida a las afueras de Berlín con escombros de la segunda guerra mundial.

En su construcción estuvieron principalmente involucradas las Trümmerfrauen: brigadas de mujeres que durante la década de los 50 se dedicaron a limpiar y clasificar los escombros de Berlín para utilizarlos en la reconstrucción de la ciudad —ya que no era posible introducir materiales nuevos a causa del bloqueo. El polvo y los pequeños fragmentos de materiales inútiles, se transportaron y vertieron a las afueras de la ciudad, siguiendo un plan de construcción.

El emplazamiento elegido fue el de la Wehrtechnische Fakultät, la academia militar nazi diseñada por Albert Speer —el arquitecto principal de Hitler— como parte del proyecto para la Welthauptstadt Germania. Tras la victoria, los aliados trataron de demoler el edificio utilizando explosivos, pero su estructura resultó ser tan robusta que fue más fácil enterrarlo que destruirlo. Sobre los restos de la Wehrtechnische Fakultät se vertieron millones de metros cúbicos de escombros, creando un gran túmulo que posteriormente se decidió embellecer con vegetación, dando lugar a Teufelsberg (la montaña del diablo), una montaña artificial de 120m de altura —la más alta de la zona.

Tras utilizarse como parque y estación de esquí, durante la guerra fría los servicios de inteligencia británica y estadounidense instalaron en la cima de Teufelsberg una estación de escucha, para la cual se construyeron una serie de edificios coronados con unas singulares cúpulas geodésicas. Tras ser abandonados y posteriormente ocupados, ahora se pueden visitar los edificios en ruinas, en los que aún queda parte de la maquinaria de la estación entre escombros y restos de las viviendas ocupas.



- 1. Distintos materiales en la superficie de Teufelsberg
- 2. Material encontrado en la superficie de Teufelsberg.
- 3. Monumento a las Trümmerfrauen, situado en Rixdofler Höhe (Berlín)
- 4. Una de las cúpulas de los edificios de la estación de escucha, en la cima de Teufelsberg
- 5. Pequeña cima en Teufelsberg
- 6. Superficie de Teufelsberg.
- 7. Plano de construcción de Teufelsberg
- 8. Trümmerfrauen



Monte Athos

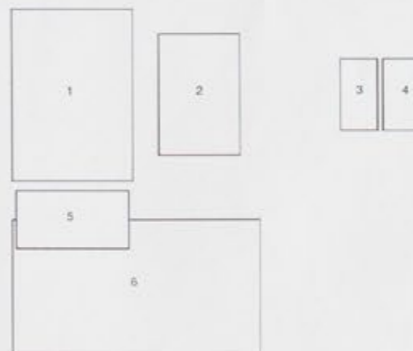
40° 9'30,10" N, 24° 19'37,43" E
2.033 m

En el extremo oriental de Grecia hay una pequeña península montañosa llamada El Monte Athos. Athos era uno de los gigantes que desafió a los dioses griegos. Según la mitología griega, tras matarlo en una batalla, Poseidón enterró al gigante vencido bajo la bella montaña que tomó entonces su nombre.

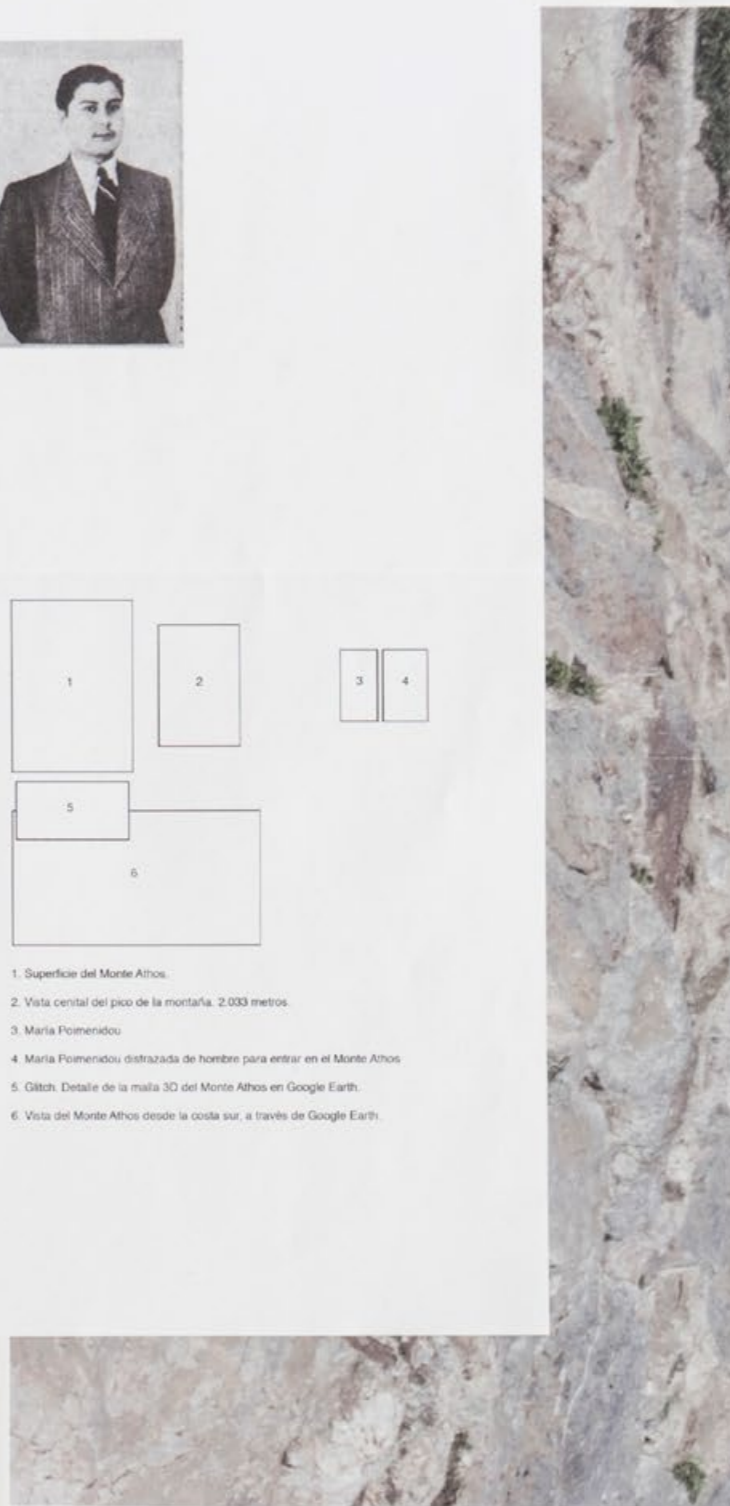
Hoy en día, en el Monte Athos está prohibida la entrada a las mujeres — y a los animales hembra. Es una montaña sagrada, en la que hay ubicados 20 monasterios cristianos ortodoxos, y que desde 1924 está reconocido como territorio autónomo bajo la soberanía de Grecia. Gracias a esta consideración, este territorio puede beneficiarse de políticas europeas mientras que está exento de cumplir determinadas leyes y acuerdos. Por ejemplo, forma parte de la Eurozona, por lo que la moneda oficial es el euro y comparten la política económica europea, pero no se adhieren al Acuerdo de Schengen, que garantiza el libre movimiento de los ciudadanos entre los territorios miembros.

Según la mitología cristiana, Virgen María se desvió mientras navegaba hacia Chipre y acabó en el Monte Athos. La imponente belleza de la montaña le impresionó tanto que rogó a su hijo que le cediera este territorio y él aceptó. Desde entonces se considera que sólo ella puede representar al género femenino en este lugar.

A lo largo de la historia algunas mujeres — y muy probablemente muchos animales hembra — han conseguido eludir la prohibición y han entrado en la montaña. En 1953, una mujer griega, María Poimenidou, entró en el lugar vestida de hombre. Tras ser descubierta, el estado griego aprobó una ley que prohíbe el acceso a las mujeres, bajo pena máxima de 12 meses en prisión.



1. Superficie del Monte Athos.
2. Vista cenital del pico de la montaña, 2.033 metros.
3. María Poimenidou
4. María Poimenidou disfrazada de hombre para entrar en el Monte Athos
5. Glitch. Detalle de la malla 3D del Monte Athos en Google Earth.
6. Vista del Monte Athos desde la costa sur, a través de Google Earth.



Turó de la Rovira: formwork
2018 / 2019



41°25'8.05"N, 2° 9'43.22"E
261,8 m

Turó de la Rovira is an urban hill located in Barcelona, which has been excavated and remodeled throughout history, reflecting the history of the city.

In the construction of the Eixample (enlargement) of Barcelona during the first half of the 20th century, the aggregates and building materials used were mainly extracted from the quarries located in the Turó de la Rovira. During the postwar period, a shanties area called Los Cañones was built on the top of the hill —using the remains of anti-aircraft batteries installed during the Civil War—. The first inhabitants of the area went down to the city to collect the rubble of the buildings destroyed by the war, to build their shanties. Thus, the material that decades before had been extracted from the mountain, became once again part of it.

In 1990, Pasqual Maragall (the mayor of Barcelona at that moment), surrounded by photographers and journalists, took the first blow of a hammer to knock down the last shanties in Barcelona —those located in the neighborhood of Los Cañones— as part of the process of embellishing the city's image for the 1992 Olympic Games. Then, the remains of the shanties became part of the substrate of the mountain, becoming one more layer of sediment that coexists today with vegetation and new access roads adapted to tourism.

On the top of the Turó, some of the streets of the old quarter of shanties can still be found, which were built by the neighbors themselves. Most of these streets were stairs, built with concrete using formworks to adapt them to the shape of the Turó rock. This is a simple but fundamental structure, which merges with the mountain, parasitizing it, turning it into urbanism by adapting its relief to the human scale.

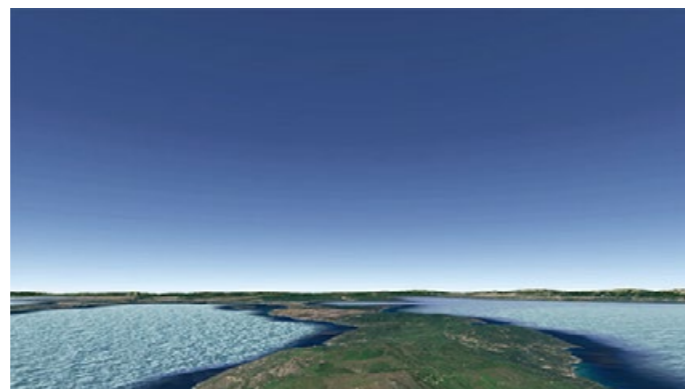
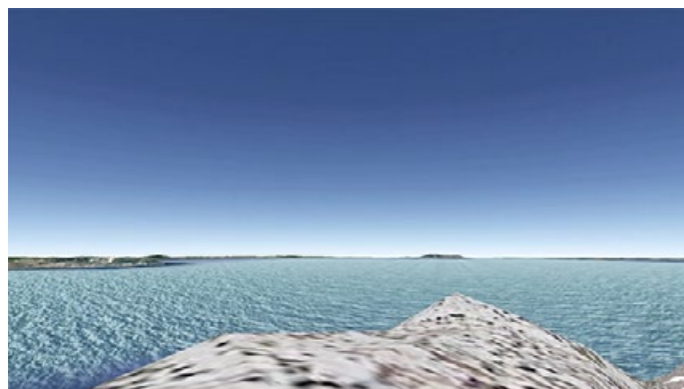
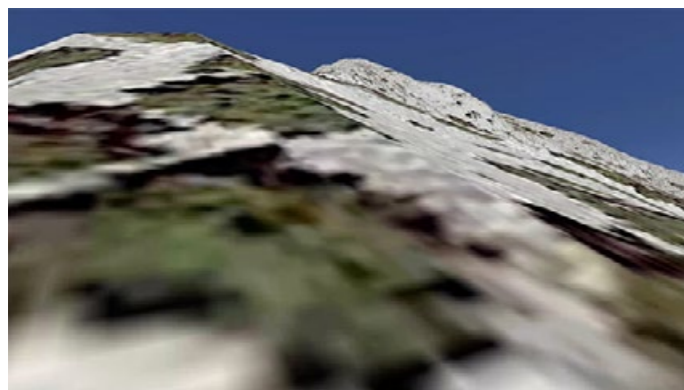
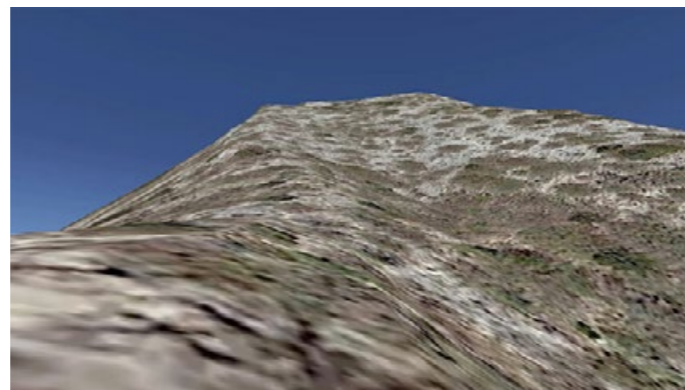
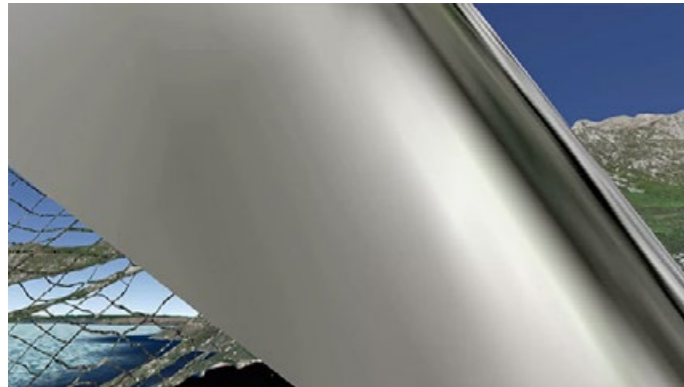
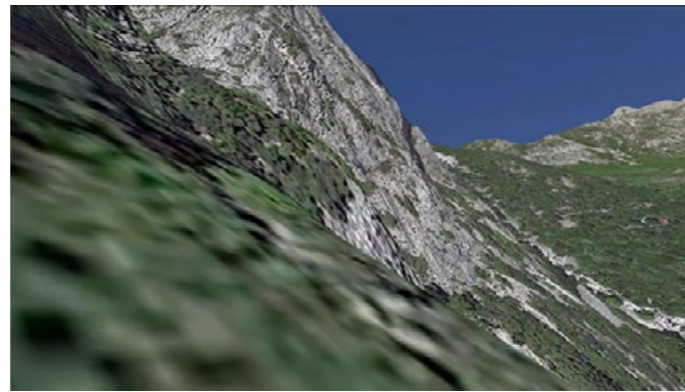
Turó de la Rovira: Formwork (2018/2019) consists of a series of sculptural pieces and two photographs, created by repeating that constructive gesture. For its realization, several wooden formwork have been installed directly on the surface of the Turó, in the hole left by the Can Baró quarry —the only flat area in the district, which after the closure of the quarry was used as a football field and, currently, as public parking—. The formwork pieces have been built using these wooden structures. The result is a series of flexible expanded polyurethane pieces that adapt to the shape of the mountain while recording its surface. Along with these pieces there is a photograph of one of the formwork on the surface of the Turó, and a photograph of the stairs of the old neighborhood of Los Cañones.







Ascent to Mount Athos
2018



40° 9'30.10"N, 24°19'37.43"E
2.033 m

In Greece there is a small mountainous peninsula called Mount Athos. Athos was one of the giants who challenged the Greek gods. According to Greek mythology, after killing him in a battle, Poseidon buried the defeated giant under the beautiful mountain that then took his name.

Today, it is prohibited for women —and female animals— to enter in the Mount Athos. It is a sacred mountain, in which there are twenty Christian Orthodox monasteries, considered as an autonomous territory under the sovereignty of Greece. Thanks to this consideration, this territory can benefit from European policies while it is exempt from complying with certain laws and agreements. For example, it is part of the Eurozone, so the currency that is used is the euro and they share the European economic policy, but they do not adhere to the Schengen Agreement, which guarantees the free movement of citizens among the member territories.

Ascent to Mount Athos is a pilgrimage journey through Google Earth to the top of the mountain.

The sound design, by Andy G. Vidal, has been made by manipulating a series of found audios related to the mountain, including a recording of the monks of Simonopetra Monastery interpreting the Agni Parthene — *Oh Pure Virgin*— composed by Saint Nectario of Aegis.

Link to the video: <https://vimeo.com/320725273>
Password: Athos2019



En potencia L'H
2021

A project by **Mercedes Pimiento and Antonio R. Montesinos**



EN POTENCIA L'H is a program of activities in public space held in the spring of 2021 as part of the exhibition *Our garden needs its flowers. Flows and artistic narratives at the Cultural District of L'Hospitalet*, curated by David Armengol and Albert Mercadé at Tecla Sala Art Center. The central axis of the project is the creation of a space for debate and reflection about the role of cultural agents in the processes of gentrification and transformation of the uses of urban space in L'Hospitalet de Llobregat. Based on theoretical and conceptual tools such as those proposed by Martha Rosler in *Cultural class, art and gentrification* (Caja Negra, 2020), Pimiento and Montesinos invite artists, curators and workers in the cultural sector, among others, to question themselves how artistic practices could be sustainable within the environment in which they are produced: what impact has the Cultural District had on the social fabric of L'Hospitalet de Llobregat? What strategies can be carried out so that there is a cared and careful convergence between the public, the social and the artistic? EN POTENCIA L'H helps stimulate critical thinking around these issues.

The central element that acts as a trigger to activate the various encounters is a deployable device/sculpture, consisting of a series of modular structures. These modules are made with discarded or found materials, such as wood, plywood, cork or plastic, among others. Reassembled and reconverted, they take the form of urban furniture in different possibilities: chairs, tables, benches, stands... which are occupied by participants. Experimentation with the residual and the resignification processes of materials crossed by sociological, anthropological and/or artistic research are common features in the artistic practices of Pimiento and Montesinos, which now come together with the aim of generating a collaborative place of communication and exchange of knowledge.

Public space, artistic practices and sustainability. (Fragment)
Vera Renau

EN POTENCIA L'H has been possible thanks to the participation of:

David Armengol
Elena Blesa Cabeza
Anna Dot
Laura Llanelli
Vera Renau
Zaida Trallero
Ateneu Cooperatiu The Collective
EASD Serra i Abella
Playful Thinking Laboratory
Sounds of Barcelona





En potencia GR
2018

A project by **Mercedes Pimiento and Antonio R. Montesinos**



EN POTENCIA (2018), a project by Mercedes Pimiento and Antonio R. Montesinos, is part of Proyecto Kiosco, a program of interventions that the José Guerrero Art Center carries out in the kiosk number 14 at Bib-Rambla square (Granada), with the purpose of encouraging relations between art and public sphere. In this case, the intervention is articulated through a publication and a fold-out device, thought to be activated three times through workshops, talks or festive meetings, as a mechanism to rethink the uses of the square.

EN POTENCIA project takes the idea of recovering public space in an increasingly privatized urban context as a starting point. Through a device and a series of collective actions, an alternative to this situation is proposed: promoting a subjective, collaborative and common space, trying to build a place through experience. Thus, this project proposes a public device / sculpture that surpasses the idea of a monument — since it does not intend to recall an event, but to generate it — in order to activate the plaza as a public, relational and flexible space.

This device consists of a modular structure constructed from materials that usually end up being discarded as part of the production and consumption processes. Thus, we use objects and materials that belong to the daily life of the city, to resignify and give them a new use, in the same way that we intend to do with the plaza.

From September to December 2018, three activations were carried out in the kiosk. It was essential for us to add ideas and bodies to this project, to create a choral story, in which different voices —local and external— could think, propose and activate possible uses of the square.

In the first activation of the project we collaborated with different agents and collectives: Enmedio Collective, which gave the Fine Fences workshop; Clara Nubiola, who proposed the collective action From 8 to 8; and Antonio Collados and the students of the course Art, Public Space and Nature, at the Faculty of Fine Arts of Granada, who developed the project Bib-Rambla no longer smells of flowers, an editorial research work around the Plaza Bib-Rambla.

The second activation consisted in the presentation of the publication, in which the general information of the project and the first activation was collected, and which was available from then on at the José Guerrero Art Centre and other spots in the city.

Finally, the third activation consisted of a closing party in which we had a sound intervention by Andy G. Vidal and the music of Putyourhandsonyourwaist Djs.



Centro José Guerrero de Granada.

laseda CAFÉ & RESTAURANTE

aurante









— Curriculum Vitae

Mercedes Pimiento (Sevilla, 1990)

Education

2019 / Ongoing: PhD. Fine Arts Faculty. University of Barcelona

2016 / 2017__Masters in Contemporary Art Research and Production. University of Barcelona.

2008 / 2013__Bachelor of Fine Art, University of Seville.

2012 / 2013__Year abroad at Winchester School of Art, Southampton University.

Solo shows

- > Terminal Architectures (2021). Arranz-Bravo Foundation, L'Hospitalet de Llobregat, Barcelona.
- > Terminal Architectures (2020). Galería Javier Silva, Valladolid.
- > Los Paisajes invisibles (2017). Galería Javier Silva, Valladolid.
- > Useless Landscape (2015). Galería Javier Silva, Valladolid.
- > Handle with care (2014). Sala Kastelar, Sevilla.
- > Sin título (2014), a project in Los Santos de Maimona. Sala Guirigay, Badajoz.

Collective shows (selection)

- > Abundance. FASE, l'Hospitalet_2021
- > No estamos solos / We are not alone. The Curators Room, Barcelona_2021
- > Hole in the ground. Galeria Joan Prats, Barcelona_2022
- > Una historia del arte reciente (1960-2020). Juan March Foundation Museum, Mallorca_2022
- > Poise. Fuga y contención. La fábrica de vidrio de la Trinidad. Antiquarium, Sevilla_2021
- > About Curls. Confluences and resonances. ArtLacuna, London_2021
- > Forma contenida. Isabel Hurley Gallery, Málaga_2021
- > Living Room. Badr El Jundi Gallery, Marbella, Málaga_2021
- > Our garden needs its flowers. Tecla Sala Art Centre, l'Hospitalet_2021
- > Creación Joven 2019/2020. Sala Amadís, Madrid_2021
- > Vivir-Juntos. Una puesta en común de las distancias. C3A, Córdoba_2021
- > Entre las formas que van hacia la sierpe y las formas que buscan el cristal. CAAC, Sevilla_2020
- > Solo es verdad lo que sucede cada trescientas noches. Galería Alarcón Criado, Sevilla_2020
- > La isla bonita. Proyectos seleccionados en el Premi Miquel Casablanca. Fabra i Coats - Contemporary Art Centre o Barcelona_2020
- > Panorama #03, Galería Fran Reus, Mallorca_2020
- > Paisaje de fondo. Diputación de Huesca_2019
- > Arriesgar, construir, Espacio MAL., Seville_2019
- > Filtración, 35.000 jóvenes, Openstudio, Madrid_2019
- > Soportar, sedimento, límite. Projects granted by Guasch-Coranty Foundation. Espai2 Angels Barcelona_2019
- > XV Mostra MAC, Museo de Arte Contemporáneo Fundación Naturgy, A Coruña_2018
- > Before time. Micro-stories of re-positioning, Sala Santa Inés, Seville_2018

> En potencia, a project in collaboration with Antonio R. Montesinos. Centro José Guerrero, Granada.

> Título, Espai 2 Galería Angels Barcelona_2017

> Un lugar en el mundo, Fundación Cajasol, Sevilla_2016

> Do you believe?, Fabra i Coats - Centro de Arte Contemporáneo de Barcelona_2016

> Casa Leibniz, Palacio Santa Bárbara, Madrid_2016

> El pueblo_Z, Jornadas Arte Contemporáneo. Montalbán, Córdoba_2015

> UNDER35, Galería GACMA, Málaga_2015

> Arquitecturas de Soledad, Fundación Fiart, Madrid__2015

> VEO/GEO, Centro de las Artes de Sevilla_2015

> CALL21, Galería Luis Adelantado, Valencia_2015

> Un Asunto Triste, Calle Baños nº4, Sevilla_2014

> Plan Renove, Sala Plan Renove, Sevilla_2014

> Obra Abierta, Fundación Aparejadores, Sevilla_2013

> Exposición XIX Certamen Nacional de Artes Plásticas Universidad de Sevilla, CICUS_2013

> Haciendo Mano, Fundación Valentín de Madariaga, Sevilla_2012

> Muestra de las obras ganadoras del XIII Certamen de Creación Joven, Sala de exposiciones del Castillo de San Jorge, Sevilla_2012

Awards and grants (selection)

> Generación 2023, La Casa Encendida and Montemadrid Foundation.

> C3A Research and Production Programme (2020, Córdoba).

> Art for Change Grant, La Caixa Foundation (2020). Project: LARVA. Laboratorio audiovisual para futuros incipientes. education project developed by Elena Blesa, Paco Chanivet, Dolores Mendy, Blanca del Río and Mercedes Pimiento, in collaboration with Asociación Ítica.

> Creación INJUVE Grant (2019).

> Selected at call A Secas, Centro Andaluz de Arte Contemporáneo (2019, Seville).

> Selected at Programa de Formación Comunidad de Madrid - Open Studio (2018, Madrid)

> Project selected for Proyecto Kiosco call at Centro José Guerrero, in collaboration with Antonio R. Montesinos. (2018, Granada).

> Grants Fundación Guasch Coranty for art creation (2017 / 2018, Barcelona).

> Selected at young Andalusian artists call 'A Secas', Centro Andaluz de Arte Contemporáneo (2015, Seville).

> Selected at XVII International Call, Luis Adelantado Gallery (2015, Valencia).

> Work selected and acquired at XXXVI Contemporary Art National Competition Ciudad de Utrera (2015, Seville).

> Selected at the Residency Program Sant Andreu Contemporani (2015, Barcelona).

> Selected at Desencaja Program (2014, Andalucía).

> Iniciarte Program (2014, Andalucía).

> Work selected at the XIX National Competition of Fine Arts University of Seville (2013, Seville).

> Sevilla es Talento Scholarship (2012, Seville).

> Second Prize in Creación Joven competition, in the photography category (2013, Seville).

> Work selected at the XVIII National Competition of Fine Arts University of Seville (2013).

www.mercedespimiento.com