



CARLOTA PEREZ DE CASTRO



PATRICIA PAZ



"EVERYTHING IS IN A STATE OF FLUX"
— HERACLITUS



PABLO LINSAMBARTH



SOL BAILEY



FOUR GEOGRAPHIES. ONE SHARED CURRENT.

When currents cross, something shifts. Each retains its origin—yet none remains the same. That point is **CONFLUX**.

In this exhibition, Carlota Pérez de Castro, Pablo Linsam Barth, Patricia Paz, and Sol Bailey Barker converge within a single field of energy. Distinct languages, drawn together by a shared understanding of painting and sculpture as gesture, body, and experience. Each arrives from a different terrain: intimate memory, expanded landscape, the movement of the body, the narration of the everyday. In their encounter, a new dynamic emerges—one that exceeds the individual work and opens a space of resonance.

From Madrid, **Carlota Pérez de Castro** works through gesture and introspection, shaping painting into a living archive of emotion and rhythm—where inner experience becomes visible. **Pablo Linsam Barth**, rooted in Chile, unfolds a fragmented and elusive language across painting, video, and installation, weaving together personal and collective memory into coded narratives of desire and history. Carrying the light and intensity of Málaga, **Patricia Paz** constructs vivid pictorial worlds where the naïve meets the symbolic, and everyday scenes become emotionally charged fictions. From the UK, **Sol Bailey Barker** approaches painting as a physical encounter—gesture as presence, felt before it is understood, a field of energy that moves through the viewer.

What emerges belongs to something beyond the individual work: a current that moves between the conscious and the unconscious, the visible and the intangible. Art becomes a threshold—where the unseen begins to take form.

Presented at Estudio Laterna, CONFLUX transforms the exhibition space into a field of resonance. These currents do not dissolve—they intensify, activating a shared flow. This exhibition marks the most ambitious project to date by Estudio Laterna, both in conceptual scope and duration. With nearly four months open to the public, it becomes the longest-running exhibition in the space so far.

As in the confluence of rivers, waters do not merge at once. They touch, resist, transform.

And it is precisely there—alive, unstable—where art happens.

In that moment, the viewer no longer stands outside. They enter the current.



Estudio Laterna is a contemporary art gallery in Ibiza that unfolds within a broader creative ecosystem shaped by landscape architecture, material inquiry, and curatorial depth. Founded by Andrea Sánchez and Ricardo Jarpa, the project grew from their long-standing collaboration in designing spaces that invite reflection and connection.

At the heart of Estudio Laterna is its exhibition space, where each show is approached as an installation in time — immersive, atmospheric, and conceptually rich. The gallery favors resonance over spectacle, offering a program that bridges disciplines, generations, and ways of seeing. Exhibitions are not static displays but living experiences, attuned to light, emotion, and ephemerality.

Surrounding the gallery is a sculptural garden — one of the only open-access spaces of its kind on the island — along with a concept store featuring pieces by artists and designers aligned with Estudio Laterna's sensibility. Upstairs, a two-level library and bookstore extends the invitation to linger, offering a curated collection on art, landscape, philosophy, and visual thought.

More than a space, Estudio Laterna is a way of working — one that honours process, place, and slowness. It proposes a different rhythm: one where art, landscape, and thought are in quiet, continuous conversation.





CARLOTA PEREZ DE CASTRO



“I PAINT SO THAT SOMETHING INTERNAL, UNSTABLE AND DIFFICULT TO NAME MAY, FOR A MOMENT, TAKE FORM.”





CARLOTA'S BIOGRAPHY

CARLOTA PÉREZ DE CASTRO (MADRID, 1998) IS A SPANISH VISUAL ARTIST WHOSE PRACTICE UNFOLDS THROUGH ABSTRACTION AS AN EMOTIONAL, CORPOREAL AND SPIRITUAL FIELD. HER WORK APPROACHES PAINTING AS A SITE OF RESONANCE — A SPACE WHERE INTERIOR EXPERIENCE IS NOT REPRESENTED, BUT MADE PALPABLE.

HER PICTORIAL LANGUAGE IS DEEPLY GESTURAL AND SENSORIAL, SHAPED BY INTUITION, RHYTHM AND A HEIGHTENED ATTENTION TO THE AGENCY OF MATTER. IN HER WORK, COLOUR DOES NOT DESCRIBE: IT PULSES. GESTURE DOES NOT ILLUSTRATE: IT REVEALS. WHAT APPEARS ON THE SURFACE IS ALWAYS THE TRACE OF SOMETHING MORE ELUSIVE — AN INTERNAL VIBRATION THAT PAINTING ALLOWS TO EMERGE.

RECOGNISED FOR A SINGULAR AND PRECOCIOUS VOICE WITHIN CONTEMPORARY SPANISH PAINTING, CARLOTA HAS DEVELOPED A TRAJECTORY THAT EXPANDS BEYOND THE CANVAS INTO PERFORMATIVE AND SPATIAL DIMENSIONS. HER WORK HAS BEEN SHOWN IN MADRID, NEW YORK, MILAN AND SEOUL, AND IN INSTITUTIONS AND CONTEXTS INCLUDING PALACIO DE CIBELES, FUNDACIÓN MIRÓ, MUSEO CONDE DUQUE AND CIUDAD DE LAS ARTES Y LAS CIENCIAS. IN 2025, **SHE WAS INCLUDED IN FORBES 30 UNDER 30**, FURTHER CONSOLIDATING HER POSITION AS ONE OF THE MOST COMPELLING EMERGING VOICES OF HER GENERATION.

IN CARLOTA'S UNIVERSE, PAINTING CEASES TO BE A SURFACE AND BECOMES AN EVENT: A LIVING THRESHOLD WHERE EMOTION, CHANCE AND PRESENCE CONVERGE.





CARLOTA'S STATEMENT

"MY WORK BEGINS FROM EMOTIONAL INQUIRY. I PAINT FROM A PLACE THAT PRECEDES LANGUAGE — WHERE EXPERIENCE HAS NOT YET SETTLED INTO MEANING, AND INSTEAD APPEARS AS IMPULSE, VIBRATION, ENERGY OR SENSITIVE MATTER.

I UNDERSTAND PAINTING AS A FORM OF EMBODIED THINKING. I AM INTERESTED IN GESTURE AS A WAY OF KNOWING, OF TRACING WHAT CANNOT BE FULLY ARTICULATED YET CAN STILL BE FELT, CROSSED OR HELD. IN THIS PROCESS, AUTOMATIC WRITING PLAYS A CENTRAL ROLE. IT ALLOWS ME TO ENTER A STATE OF INNER LISTENING FROM WHICH PAINTING CAN EMERGE. WHEN WORDS BECOME INSUFFICIENT, THE BODY CONTINUES WRITING.

I WORK WITH DILUTION, TRANSPARENCY, LAYERING, ACCIDENT AND TIME. I AM INTERESTED IN ACCOMPANYING THE PAINTING RATHER THAN CONTROLLING IT, ALLOWING THE MATERIAL ITSELF TO ACT AND RESPOND. IN THAT SENSE, CHANCE IS NOT SIMPLY A FORMAL TOOL — IT IS A FORM OF TRUTH.

I DO NOT SEEK TO CONSTRUCT FIXED IMAGES, BUT TO OPEN STATES OF PERCEPTION. FOR ME, COLOUR IS NEVER DECORATIVE: IT IS EMBODIED EMOTION. I PAINT SO THAT SOMETHING INTERNAL, UNSTABLE AND DIFFICULT TO NAME MAY, FOR A MOMENT, TAKE FORM"



CARLOTA'S SNEAK PEAK





PABLO LINSAMBARTH



“I AM NOT INTERESTED IN CERTAINTY, BUT IN THE FRICTION BETWEEN WHAT IS RECOGNISABLE AND WHAT REMAINS ENIGMATIC.”





PABLO'S BIOGRAPHY

PABLO LINSAMBARTH CARTAGENA (SANTIAGO DE CHILE, 1989) IS A CHILEAN VISUAL ARTIST WHOSE PRACTICE MOVES BETWEEN PAINTING, VIDEO AND INSTALLATION, ARTICULATING A LANGUAGE IN WHICH MEMORY, EVERYDAY POLITICS, FICTION AND INTIMATE EXPERIENCE INTERTWINE WITH POETIC PRECISION AND PERSISTENT AMBIGUITY.

HE HOLDS A BA IN FINE ARTS AND AN MA IN VISUAL ARTS FROM THE UNIVERSITY OF CHILE, AND IS CURRENTLY PURSUING A PHD IN FINE ARTS AT UNIVERSIDAD COMPLUTENSE DE MADRID. LIVING AND WORKING BETWEEN SANTIAGO DE CHILE AND MADRID, HIS PRACTICE IS SHAPED BY DISPLACEMENT — GEOGRAPHICAL, EMOTIONAL AND SYMBOLIC — AND BY THE TENSION BETWEEN THE PERSONAL AND THE COLLECTIVE, THE ANECDOTAL AND THE HISTORICAL.

OVER THE PAST DECADE, **HE HAS BUILT A SOLID INTERNATIONAL TRAJECTORY**, EXHIBITING IN INSTITUTIONS, MUSEUMS, GALLERIES AND FAIRS SUCH AS THE MUSEO DE LA MEMORIA Y LOS DERECHOS HUMANOS (SANTIAGO DE CHILE), **MACBA (BUENOS AIRES)**, CENTRO PÁRRAGA (MURCIA), GALERÍA EL APARTAMENTO (MADRID), GALERÍA PATRICIA READY (SANTIAGO), **ARCO MADRID, NADA NEW YORK, NADA MIAMI AND ZONA MACO, AMONG OTHERS**. HIS WORK IS HELD IN MAJOR PUBLIC AND PRIVATE COLLECTIONS ACROSS LATIN AMERICA, EUROPE AND THE UNITED STATES.

IN PABLO'S WORK, THE IMAGE NEVER ARRIVES AS CERTAINTY. IT APPEARS INSTEAD AS RESIDUE, CLUE OR FRACTURED SYNTAX — A SYSTEM OF SYMBOLS THAT RESISTS CLOSURE AND ASKS THE VIEWER TO INHABIT UNCERTAINTY.






PABLO'S STATEMENT

“OVER THE PAST TEN YEARS, I HAVE BEEN RESEARCHING THE WAYS IN WHICH ART CAN BE APPLIED TO EVERYDAY POLITICAL LIFE. NOT THROUGH THE LITERAL REPRESENTATION OF A THEME, BUT THROUGH THE CONSTRUCTION OF A LANGUAGE OF ITS OWN — ONE CAPABLE OF CONTAINING TENSION, DESIRE, CONTRADICTION AND FRAGMENTS OF LIVED EXPERIENCE.

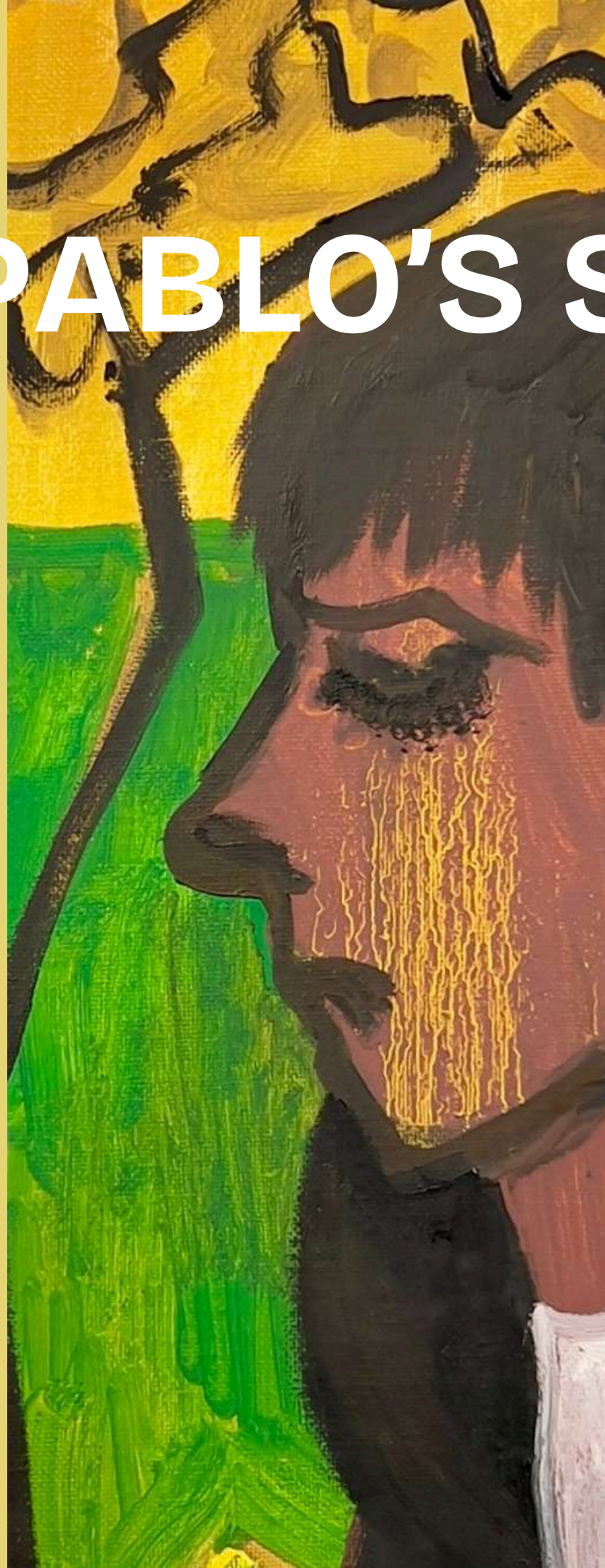
I WORK MAINLY WITH PAINTING, VIDEO AND INSTALLATION, ALTHOUGH PAINTING REMAINS THE POINT OF DEPARTURE FOR ALMOST EVERYTHING I DO. EVEN WHEN A WORK DOES NOT END UP BEING PICTORIAL, ITS STRUCTURE USUALLY BEGINS THERE: IN THE WAY AN IMAGE IS COMPOSED, INTERRUPTED OR HELD IN SUSPENSION.

I AM DRAWN TO THE ANECDOTAL DIMENSION OF STORIES — THOSE SEEMINGLY MINOR FRAGMENTS IN WHICH A MORE COMPLEX TRUTH OFTEN CONDENSES. I AM NOT INTERESTED IN CERTAINTY, BUT IN THE FRICTION BETWEEN WHAT IS RECOGNISABLE AND WHAT REMAINS ENIGMATIC, BETWEEN INTIMACY AND HISTORY, BETWEEN WHAT IS REMEMBERED AND WHAT HAS NOT YET BEEN FULLY ASSUMED.

MEMORY IS THE PLACE I ALWAYS RETURN TO. NOT AS A CLOSED ARCHIVE, BUT AS AN UNSTABLE TERRITORY WHERE THE PERSONAL AND THE COLLECTIVE COEXIST. MY WORK ATTEMPTS TO INHABIT THAT TERRAIN: A VISUAL LANGUAGE WHERE THE IMAGE DOES NOT RESOLVE, BUT INSISTS.”



PABLO'S SNEAK-PEAK





SOL BAILEY BARKER



“I DO NOT THINK OF MY WORKS AS CLOSED OBJECTS, BUT AS THRESHOLDS.”





SOL'S BIOGRAPHY

SOL BAILEY BARKER (ENGLAND, 1987) IS A **BRITISH SCULPTOR AND INSTALLATION ARTIST WHOSE PRACTICE UNFOLDS THROUGH SCULPTURE AS AN ECOLOGICAL, MATERIAL AND SPIRITUAL FIELD.** HIS WORK APPROACHES FORM AS A SITE OF TRANSFORMATION — A SPACE WHERE MATTER IS NOT FIXED, BUT ACTIVATED AS PRESENCE. HIS SCULPTURAL LANGUAGE IS HYBRID, TACTILE AND SYMBOLIC, SHAPED BY AN ATTENTION TO THE LATENT AGENCY OF MATERIALS AND THE HISTORIES THEY CARRY. IN HIS WORK, MATERIAL DOES NOT SIMPLY CONSTRUCT: IT REMEMBERS. FORM DOES NOT REPRESENT: IT EMERGES. WHAT APPEARS IS OFTEN THE RESIDUE OF OVERLAPPING TEMPORALITIES — A CONVERGENCE OF ANCESTRAL MEMORY, INDUSTRIAL PROCESSES AND SPECULATIVE FUTURES.

WORKING WITH WOOD, METAL, CLAY, STONE AND BALLISTIC REMNANTS, BAILEY BARKER DEVELOPS A **PRACTICE INFORMED BY TECHNOLOGIES ONCE PERCEIVED AS NEAR-SHAMANIC** IN THEIR CAPACITY TO ALTER LANDSCAPE, LIFE AND DEATH. **HIS WORK HAS BEEN PRESENTED INTERNATIONALLY ACROSS EUROPE AND THE AMERICAS,** INCLUDING INSTITUTIONS, GALLERIES AND FAIRS SUCH AS MUSEUM OF CONTEMPORARY ART BOGOTÁ, BOLD TENDENCIES, ALICE BLACK, BEAUX ARTS, TULESTE GALLERY, NOW GALLERY, PINTA AND ZONA MACO, AMONG OTHERS. RECENT PROJECTS SUCH AS PANSSENTIENT ARBORICULTURE FURTHER EXPAND HIS SCULPTURAL INQUIRY INTO STATES OF MUTATION, REGENERATION AND ECOLOGICAL CONSCIOUSNESS.

IN BAILEY BARKER'S UNIVERSE, SCULPTURE CEASES TO BE OBJECT AND BECOMES PRESENCE: A THRESHOLD FORM WHERE MYTH, MATTER AND TRANSFORMATION CONVERGE.





SOL'S STATEMENT

"MY WORK BEGINS FROM EMOTIONAL INQUIRY. I PAINT FROM A PLACE THAT PRECEDES LANGUAGE — WHERE EXPERIENCE HAS NOT YET SETTLED INTO MEANING, AND INSTEAD APPEARS AS IMPULSE, VIBRATION, ENERGY OR SENSITIVE MATTER.

I UNDERSTAND PAINTING AS A FORM OF EMBODIED THINKING. I AM INTERESTED IN GESTURE AS A WAY OF KNOWING, OF TRACING WHAT CANNOT BE FULLY ARTICULATED YET CAN STILL BE FELT, CROSSED OR HELD. IN THIS PROCESS, AUTOMATIC WRITING PLAYS A CENTRAL ROLE. IT ALLOWS ME TO ENTER A STATE OF INNER LISTENING FROM WHICH PAINTING CAN EMERGE. WHEN WORDS BECOME INSUFFICIENT, THE BODY CONTINUES WRITING.

I WORK WITH DILUTION, TRANSPARENCY, LAYERING, ACCIDENT AND TIME. I AM INTERESTED IN ACCOMPANYING THE PAINTING RATHER THAN CONTROLLING IT, ALLOWING THE MATERIAL ITSELF TO ACT AND RESPOND. IN THAT SENSE, CHANCE IS NOT SIMPLY A FORMAL TOOL — IT IS A FORM OF TRUTH.

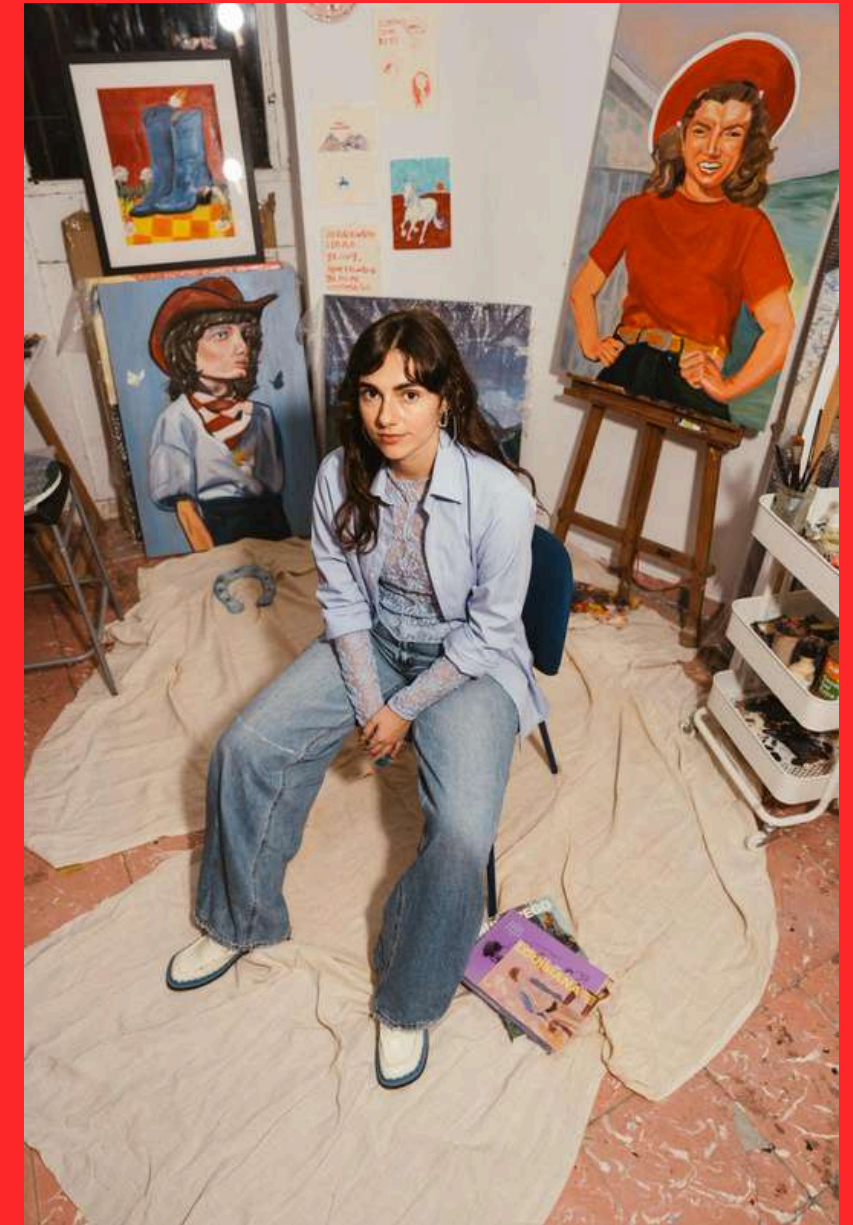
I DO NOT SEEK TO CONSTRUCT FIXED IMAGES, BUT TO OPEN STATES OF PERCEPTION. FOR ME, COLOUR IS NEVER DECORATIVE: IT IS EMBODIED EMOTION. I PAINT SO THAT SOMETHING INTERNAL, UNSTABLE AND DIFFICULT TO NAME MAY, FOR A MOMENT, TAKE FORM"

SOL'S SNEAK PEAK





PATRICIA PAZ



“I AM NOT INTERESTED IN CLOSING A STORY, BUT IN OPENING AN ATMOSPHERE THE VIEWER CAN ENTER.”





PATRICIA'S BIOGRAPHY

PATRICIA PAZ (MÁLAGA, 1991) IS A SPANISH VISUAL ARTIST WHOSE PRACTICE UNFOLDS THROUGH PAINTING, CERAMICS AND INSTALLATION, CONSTRUCTING SCENES WHERE THE DOMESTIC, THE AFFECTIVE AND THE SYMBOLIC INTERTWINE WITH HUMOUR, STRANGENESS AND A QUIET EMOTIONAL CHARGE.

HER WORK BEGINS WITH RECOGNISABLE OBJECTS, GESTURES AND SITUATIONS — A TABLE, A BOOT, A GAZE, A TOAST, A CHARACTER — ONLY TO SHIFT THEM INTO ATMOSPHERES WHERE FAMILIARITY BECOMES UNSTABLE AND NARRATIVE REMAINS SLIGHTLY OUT OF REACH. HER VISUAL LANGUAGE COMBINES VIBRANT FIGURATION WITH A THEATRICAL AND EMOTIONAL SENSITIVITY THAT AVOIDS LITERALISM, PRODUCING IMAGES THAT FEEL AT ONCE IMMEDIATE AND UNSETTLING.

TRAINED BETWEEN MÁLAGA AND LONDON, WHERE SHE COMPLETED A MASTER'S DEGREE IN ART AT CHELSEA COLLEGE OF ARTS, PATRICIA HAS DEVELOPED A DISTINCTIVE **PRACTICE THAT MOVES FLUIDLY BETWEEN PAINTING AND SCULPTURE**, WITH CERAMICS BECOMING AN INCREASINGLY IMPORTANT EXTENSION OF HER PICTORIAL UNIVERSE IN RECENT YEARS. HER WORK HAS BEEN SHOWN IN SOLO EXHIBITIONS SUCH AS REALITY CHECK (TÖNNHEIM GALLERY, MADRID, 2025), WESTERN STORIES (CASA SOSTOA, MÁLAGA, 2023) AND BRINDO (COEO ART HOUSE, MÁLAGA, 2022), AS WELL AS IN FAIRS AND GROUP EXHIBITIONS INCLUDING OBERTURA ART FAIR, **HYBRID ART FAIR** AND **CERARTMIC MADRID**.

IN PATRICIA PAZ'S WORK, THE IMAGE NEVER ENDS WHERE IT BEGINS. THERE IS ALWAYS SOMETHING ELSE BENEATH IT — AN IRONY, A FISSURE, AN EMOTIONAL ECHO THAT LINGERS AFTER THE FIRST ENCOUNTER.





PATRICIA'S STATEMENT

"MY WORK BEGINS WITH THE OBSERVATION OF THE EVERYDAY — THOSE OBJECTS, GESTURES OR SCENES THAT MAY APPEAR ORDINARY, BUT WHICH CONTAIN A MUCH DEEPER EMOTIONAL, SYMBOLIC OR EVEN ABSURD CHARGE THAN THEY FIRST SUGGEST.

I AM INTERESTED IN CONSTRUCTING IMAGES THAT ENTER THROUGH FAMILIARITY, BUT DO NOT REMAIN THERE. I LOOK FOR THAT SLIGHT DISPLACEMENT WHERE SOMETHING RECOGNISABLE BEGINS TO FEEL STRANGE, UNSTABLE OR NARRATIVELY UNRESOLVED. I WORK WITH CHARACTERS, FRAGMENTS OF STORIES AND SYMBOLS THAT DO NOT FULLY EXPLAIN THEMSELVES, BUT LEAVE BEHIND A PERSISTENT SENSATION.

PAINTING IS MY PRIMARY LANGUAGE, THOUGH IN RECENT YEARS CERAMICS HAS BECOME A NATURAL EXTENSION OF THE SAME UNIVERSE, ALLOWING ME TO BRING THOSE SYMBOLS INTO VOLUME, BODY AND SPACE. I WANT EACH PIECE TO RETAIN AN IMMEDIATE, INTUITIVE ENERGY, BUT ALSO A QUIETER AND MORE PSYCHOLOGICAL DIMENSION.

I WORK WITH COLOUR AS EMOTION, WITH THE IMPERFECTION OF THE MARK AS TRUTH, AND WITH OBJECTS AS CARRIERS OF INVISIBLE NARRATIVES. I AM NOT INTERESTED IN CLOSING A STORY, BUT IN OPENING AN ATMOSPHERE THE VIEWER CAN ENTER — AND PERHAPS RECOGNISE WITHOUT FULLY KNOWING WHY."



PATRICIA'S SNEAK PEAK



ESTUDIO LATERNA ●

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