



**(b.1991, based in Barcelona)**

Anna Dot's oeuvre arises from a fascination on translation and the impact that language has on our ways of living, relating and perceiving the world. To her, the realm of art is ideal for addressing questions that might seem absurd in other contexts. Therefore, her projects often begin with inquiries that Dot explores by combining research practices with various artistic processes that culminate in performances, videos and installations. Far from serving as answers to the initial questions, Dot often concludes her projects with new perspectives that lead her towards other inquiries.

Her work has been shown at Kunsthaus Bregenz (Austria, 2021), Fundació Tàpies (Barcelona, 2021), Pradiauto (Madrid, 2021), Bòlit Centre d'Art Contemporani (Girona, 2017 – 2020), Bombon Projects (Barcelona, 2020 & 2018), Galerie Bernhard Bischoff (Switzerland, 2020), MNAC (Barcelona, 2020), Can Felipa (Barcelona, 2020), Scan Projects (London, 2019), La Capella (Barcelona, 2019), MAC Mataró (Mataró, 2019), Charsoo Honaar (Tehran, 2019), Galeria Heinrich Ehrhardt (Madrid, 2018), Muzej savremene umetnosti Vojvodine (Serbia, 2018), Stedelijk Museum (Amsterdam, 2017), Plataforma Revolver (Lisboa, 2017), ADN Platform (Sant Cugat, 2017), Capella de Sant Roc (Valls, 2015), among others.

Her work is in public and private collections such as Colección DKV Arteria (Madrid, ES), MACBA Museu d'Art Contemporani de Barcelona (Barcelona, ES), MNAC Col·lecció Museu Nacional d'Art de Catalunya (Barcelona, ES), Frac Provence–Alpes–Côte d'Azur (Marseille, FR), Collezione Taurisano (Naples, IT), Fundació Vila Casas (Barcelona, ES), MAC Mataró Art Contemporani (Mataró, ES) and Cal Cego – Col·lecció d'Art Contemporani (Barcelona, ES).





*SEVEN BACKWARD SOMERSAULTS*. Performative lecture, 2022.





*SEVEN BACKWARD SOMERSAULTS*. Lap around Pedraforca, 2022.





*Eine fluktuierende Gleichzeitigkeit*, happening view, 2022

EINE FLUKTUIERENDE GLEICHZEITIGKEIT  
KUNSTHAUS BREGENZ  
Bregenz, 2021

*Eine fluktuierende Gleichzeitigkeit* is a project about the personal memories that different people have in relation to the place where the Kunsthhaus Bregenz is. It is an attempt to comprehend this public space not only in terms of its architecture and official history, but also focusing on the experiences that its neighbors, regular users and punctual visitors have had on it along time and in parallel to its transformation. The process has consisted on collecting a wide variety of memories from different times and presenting them as an alive and fluctuating simultaneity that inhabits this place by organizing two happenings.





TO THOSE WHO SPEAK OF THE LIGHTNING, IT WILL FALL NEAR THEM  
FUNDACIÓ TÀPIES  
Barcelona, 2021

Antoni Tàpies created the sculpture *Cloud and chair* (1988) which sits on top of the Antoni Tàpies Foundation's building. The artist was inspired by a dream her wife, Teresa Barba, had. In that dream, Teresa was on a chair over a cloud. From that place, she could see straws and rubble on the ground and it makes me think that maybe it is so because, inside her dream, she sat on the mythical Catalan Dalmau's cart, from which bread and stones fall and turn into lightnings.

What if that was a visionary dream? Where would the lightning fall? This project is based on these questions and, moreover, on a biggest issue: What's the relation between love and lightnings? With this open questions in mind, the guided visit shares a theory about a possible route that the lightning would do from the Tàpies's cloud to the underground of the foundation, where the mythical stone the lightning carries would get buried. This theory is fundamented on references to the popular culture of the Pyrenees about lightnings, on the hermetic kabalah, and on the book *The Castle of crossed destinies*, by Italo Calvino.

*To those who speak of lightning it will fall near them*, exhibition detail, 2021





*Writings for a sighted skin*, exhibition detail, 2020

WRITINGS FOR A SIGHTED SKIN  
BOMBON PROJECTS  
Barcelona, 2020

*Writings for a sighted skin* is an exhibition dedicated to the tired eyes; the desire to offer a pause, stimulating the body and inviting it to dance, allowing it to be guided by the skin. With this aim, the exhibition is the result of addressing a number of issues: how do we make an exhibition that prioritizes what is to be felt and that should be touched rather than observed with the eye? How are we going to move through such space? Can such space be an excuse to design new choreographies for the viewer? What objects, what materials, what shapes appeal to the skin and not to our eyes?

One of the things I would like is to be able to communicate with you in writing but in darkness. That our sight should not make any effort to be able to reach each other. The braille alphabet is based, in fact, on the nocturnal writing system that Charles Barbier invented in response to Napoleon, who called for a method so that soldiers could write and read important messages without the need for light. Most keyboards in our computers also allow us to type with our eyes closed thanks to the two dashes protruding from the F and J keys to indicate where the index finger of the left hand should be placed (on the F) and the one on the right (on the J). Once these fingers are on these letters, just drop the rest of your fingers on the side letters, and your thumbs on the space bar to have your whole hand correctly placed and from there jump your fingers keystroke to be able to type. For the most part, this note you read I wrote it from the balcony of my house with my eyes close or projecting my gaze towards the trees coming out of the hill beyond.

(...) What about the sensations of discovering this image in the dark, not by sight, but by touch? And what makes you hear certain sounds in the middle of the night? The image of a feather is one thing, but what about the sensations it produces when it gently caress your cheek? We see the world full of visual signs that we can read, but I wonder: what does the world tell us if we understand all its elements as the letters of a tactile writing? What would happen if we turned off all the lights, closed our eyes, and rediscovered the world as a palpable system?

However, *Writings for a Sighted Skin* is not about blindness or not seeing. It is an attempt to activate new choreographies for our bodies in the space of art. Choreographies that are not necessarily guided by sight and that revive the hand in our orientation in the world, in the recognition of the other and in our own expression.





*Writings for a sighted skin*, exhibition view, 2020

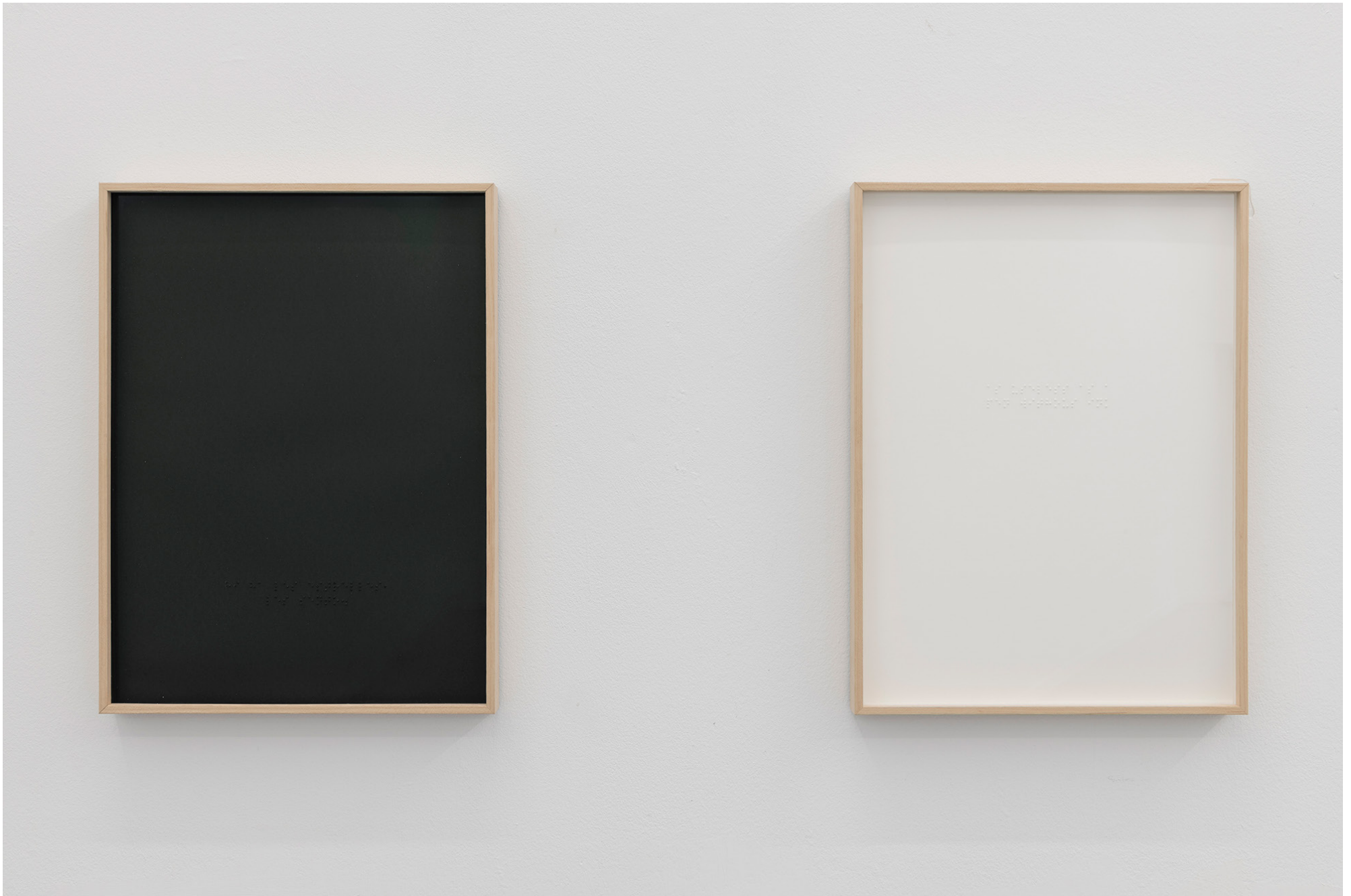


*Writings for a sighted skin*, exhibition detail, 2020



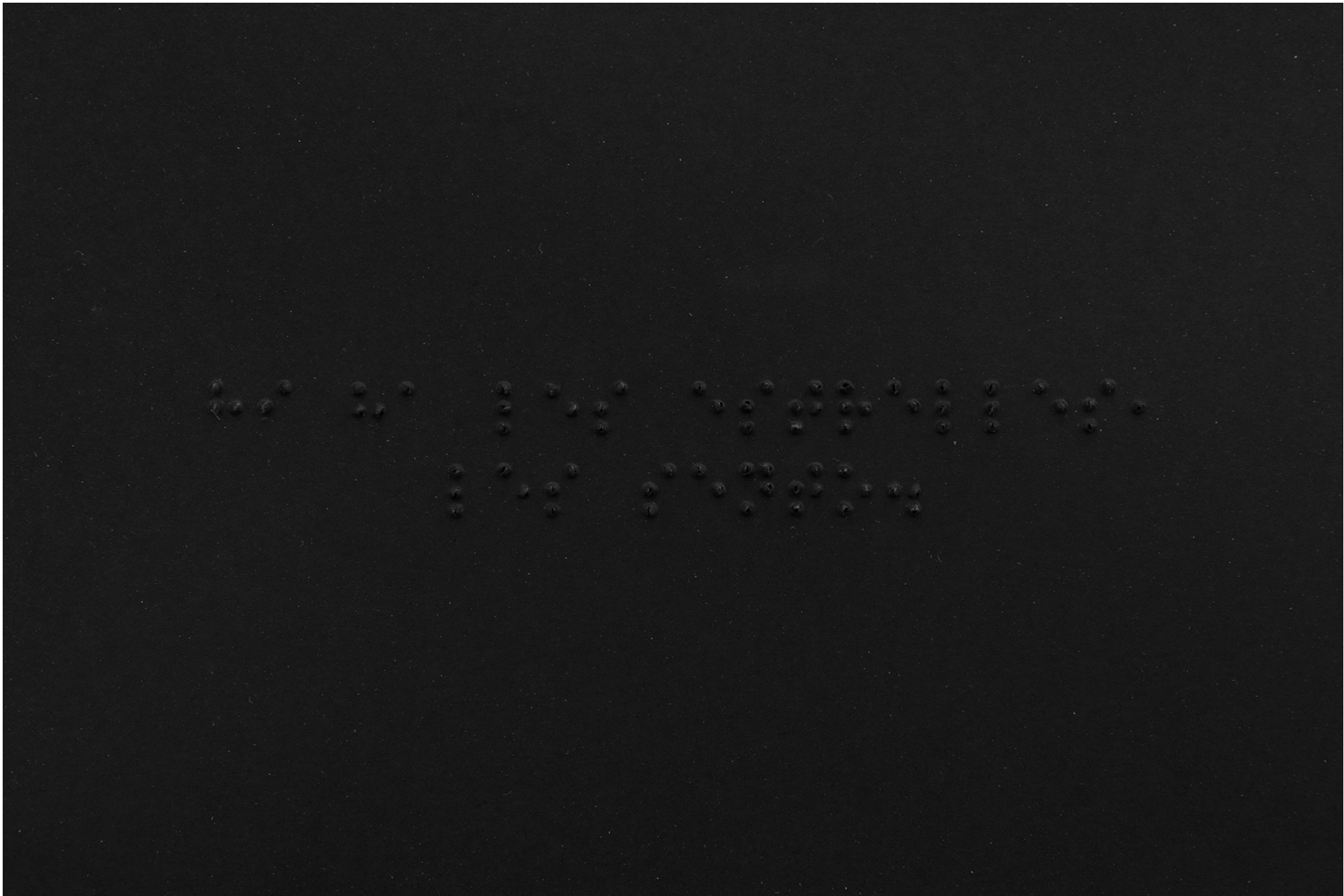


*Writings for a sighted skin*, exhibition view, 2020



*Writings for a sighted skin*, exhibition detail, 2020





*Writings for a sighted skin*, exhibition detail, 2020



*Lovers who uncover*, embroidered curtain, 200 x 130 cm, 2019

LOVERS WHO UNCOVER  
SUNDAY ART FAIR  
London, 2019

A curtain that covers and uncovers. In love with you, the curtain celebrates that you are in front of her, that your gaze moves over her body and, if she could, she would ask you not to turn away from her and leave her apart, please, don't do it, because your eyes are lovely, your gaze is captivating and your presence, in front of her, oh, it's fascinating. And this is why it uncovers, because it reveals these feelings. And how is it done? Oh, well, it is done by something as romantic as an embroidery. A confession that you'll read for you, that will get into your head as a telepathic message, and that is embroidered on her curtain's body, a body that covers things.

Her love towards you is based in that basic idea that maybe things only exist because we look at them. The embroidered words celebrate that you read them, as if they were mediums between the curtain and you, as if they could translate her object language into your language of human to let you know that, oh, let's hope your coexistence (curtain and you, one in front of the other) never ends.





*Siskin or speculative study on the language of plants*, exhibition view, 2019

SISKIN  
MUSEU PICASSO  
Barcelona, 2019

*Siskin or a speculative study on the possibility of a language of plants* is a performance, originally presented at Museu Picasso in Barcelona, in which the artist speculates about a possible language of plants.

Anna Dot came up with this discovery by surprise, while she was using a visual translation app to translate a Russian botanical book into English. When she applied the device on the images of the book, certain words showed up, as if the plants wanted to speak.

The artist developed a research paper to introduce the subject and she presented it following the academic codes. Dot made a video with the full text and images that she used in the presentation. She also produced a series of photographs from the screen-shots she obtained via the translation app.



*Siskin or speculative study on the language of plants, digital print on paper, 16 x 25 cm each, 2019*





IN THE BEGINNING,  
BOMBON PROJECTS  
Barcelona, 2018

The creation of the world according to biblical genesis starts with a beginning in which God created the light. The first three words of this beginning (“In the beginning”) have seen how, over time, different things have preceded them: light, verbs, noise ... In the passage of John 1: 1-14 from King James’ version of the Bible, for example, we read the sentence “In the beginning was the Word”, while on page 24 of *Art as a social system* (2000), Niklas Luhmann tells us that “In the beginning, there is a difference.”

Similarly, years before, in 1980, Michael Serres affirmed that “In the beginning was the noise”; a little later, in 1996, Julia Kristeva stated that “In the beginning was love”; and a few years ago Rosi Braidotti wrote that “In the beginning of all there is Him”. Who knows what was there exactly in the beginning?

Willing to discover some method to answer this question, the exhibition “In the beginning,” uses Bombon’s space as a laboratory for an experimental archaeological research. The project starts from the observation of the visible and invisible marks of the past that can be found in the gallery’s space in order to deal with them as if they were clues of other times that allow us to imagine and reconstruct a possible scenery of the beginning of this space.

*In the Beginning*, exhibition detail, 2018

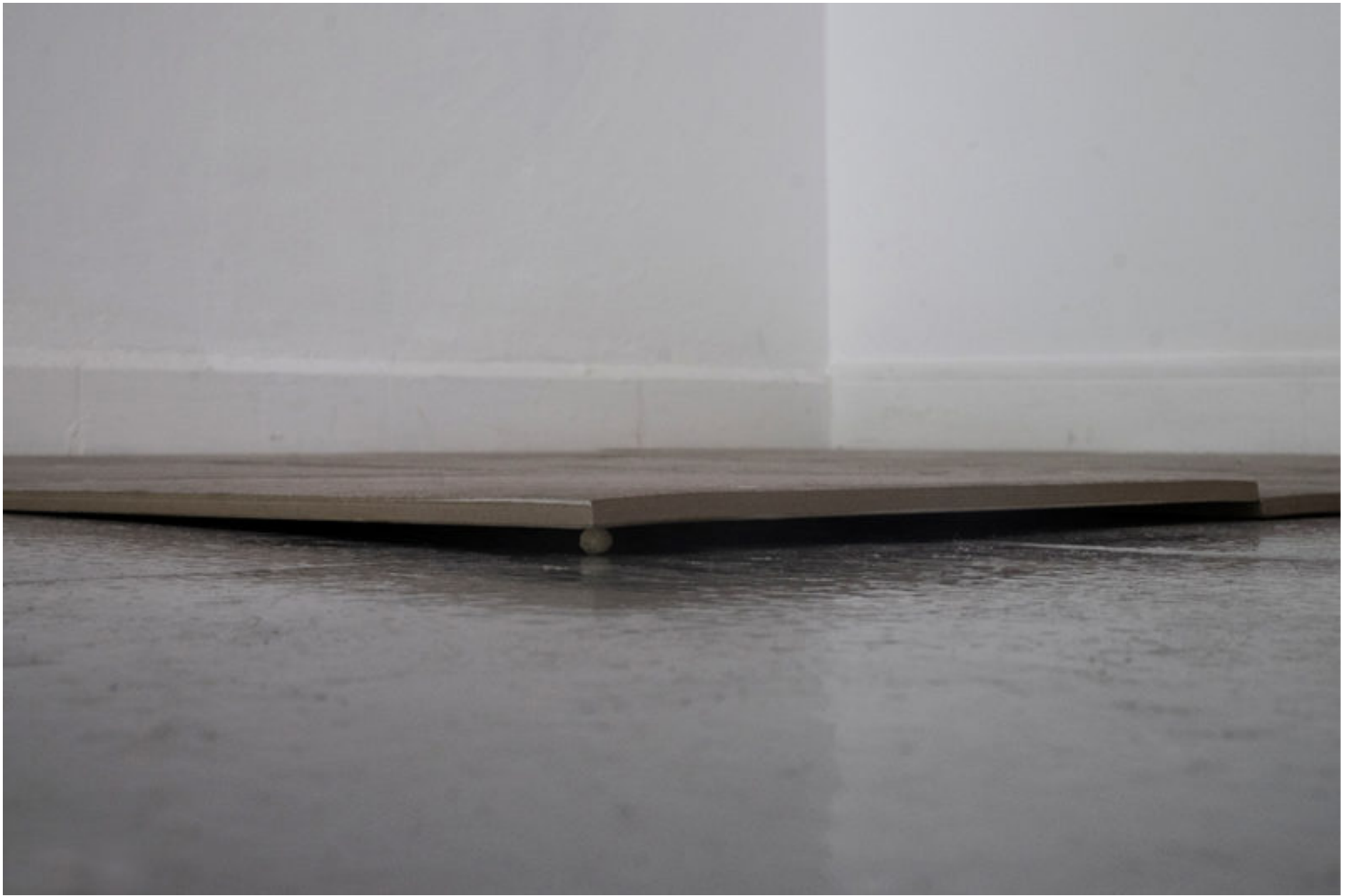


*In the beginning.*, exhibition view, 2018





*In the beginning., exhibition view, 2018*



*In the beginning.*, exhibition detail, 2018





||, installation view, 2018

||  
VENETIAN TOWERS  
With Aldo Urbano  
Barcelona, 2018

In the beginning, Barcelona only had to have one tower to give entrance to the Universal Exhibition of 1929. But, what kind of hall can be made of only one tower? It lacked something else. It lacked a reflection, a mirror, a twin placed in the other side of an invisible line that would draw the threshold which the visitors would cross to enter to the great and magnificent world of the International Exhibition. And so it was: a decorative tower, placed next to the operative one, was built. It wouldn't be used for anything else than to be viewed from the outside, to solve the function of being a hall. No more than that. Nobody would enter inside and nobody would need to see the panoramic views from its top, and no machines would be installed in its insides and it wouldn't have different floors, nor painted walls, nor a good ventilation because nobody would enter there.

With this project, Aldo and Anna speculate about the insides of the inaccessible tower, imagining it as a double vision, an optical illusion, an aleph in which it is possible to see different temporal dimensions of a same body at the same time. The artists proposed to turn the Venetian Towers into a metaphysical space, where all these delicate notions can become evident.



*Les pedres del camí*, installation detail, 2017

LES PEDRES DEL CAMÍ  
VARIOUS LOCATIONS  
2017

The Catalan and Spanish version of “stepping twice into the same river” would be, literally, “to step twice with the same stone”. In this sentence the word “stone” functions as a synonym for “mistake” or “error”, so that “to step twice with the same stone” would be the same as saying “to make the same mistake twice”. Considering this, we can ask ourselves about the shapes of mistakes.

Would it be possible to turn mistakes into visible forms that were recognizable as rocks in a path? To experiment with this we took the novel *Don Quijote de la Mancha*, by Miguel de Cervantes, in which the main character becomes self proclaimed knight (in a way that totally contradicts the law!) and tries to live all the adventures he had read in cavalry novels. In this process he makes a series of mistakes. We interpret them as descriptions of the difference between expectations and reality.





*Les pedres del camí*, 3D prints with LayBrick, installation detail, 2017

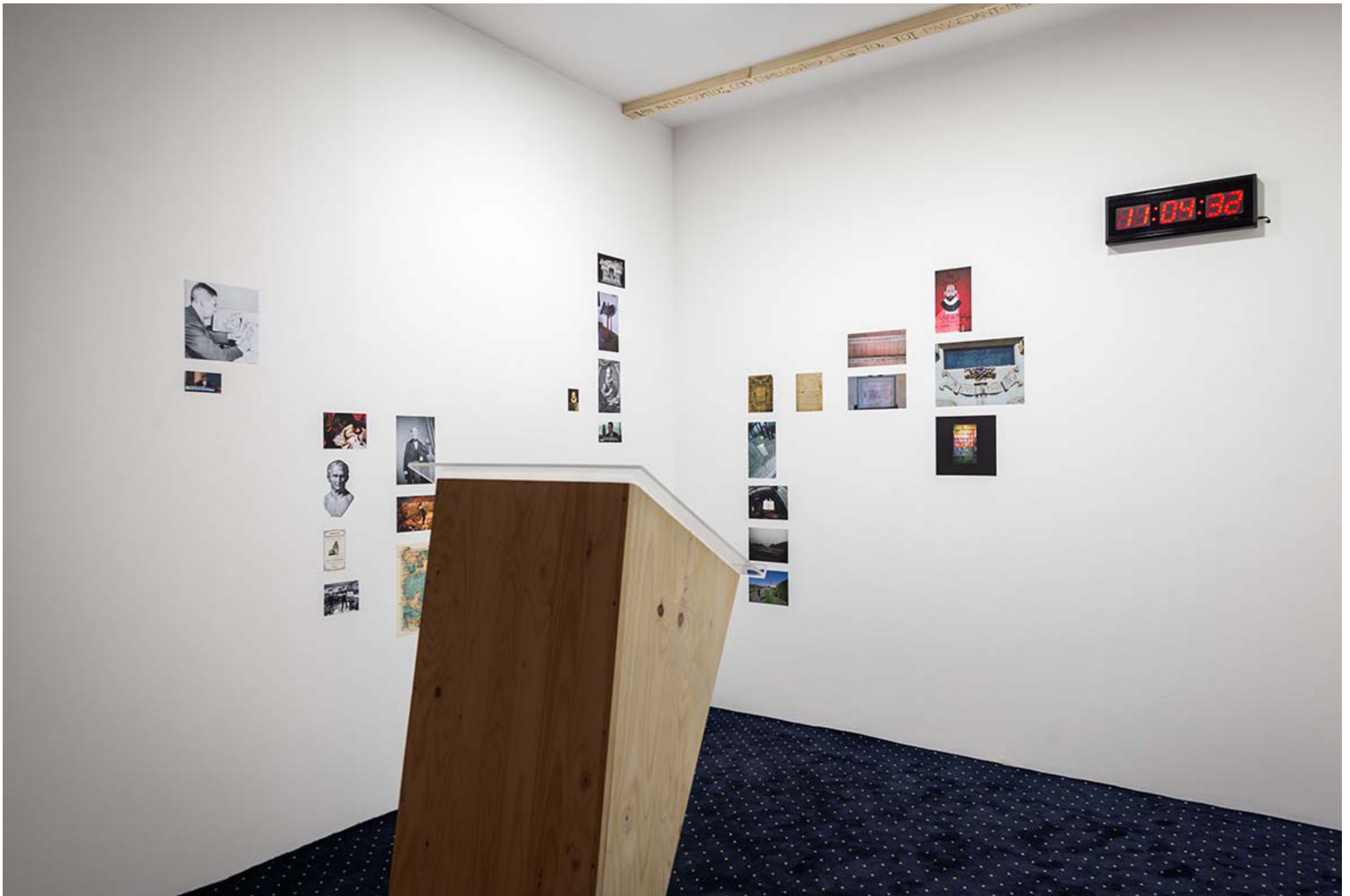


*Until I am no longer able to stand*, performance view, 2016

UNTIL I AM NO LONGER ABLE TO STAND  
LA CAPELLA  
Barcelona, 2016

*Until I am no longer able to stand* proposes to convert the Espai Cub into the stage for creating a filibuster speech to take place on the last day of the project exhibition. It will be delivered in order to delay as long as possible the scheduled closing of La Capella. During the exhibition, the Espai Cub will be prepared to become a space that facilitates preparation of the final speech, and open rehearsals will be held prior to the last day. The working process, then, appropriates the rules of filibustering to try to close the doors of La Capella later than planned. There will be a reflection on this process, and a number of relationships with other concepts and different references will be presented, such as filibuster speeches delivered throughout history, the literature and modus operandi of Michel de Montaigne, drift, horror vacui and blind text, among others.





*Until I am no longer able to stand, installation view, 2016*



*Until I am no longer able to stand, installation view, 2016*





*I felt like I had myself walked into a visualization*, exhibition detail, 2016

## I FELT LIKE I HAD MYSELF WALKED INTO A VISUALIZATION ADN PLATFORM

Curated by Francesco Giaveri  
Sant Cugat, 2016

The story of a moment when all human beings could understand each other and they even agreed to build a tower that could reach the sky is told in the Bible. When God knew that, he punished all them for their insolence. Since then, the ghost of language is in their voices. Since then, we don't understand each other.

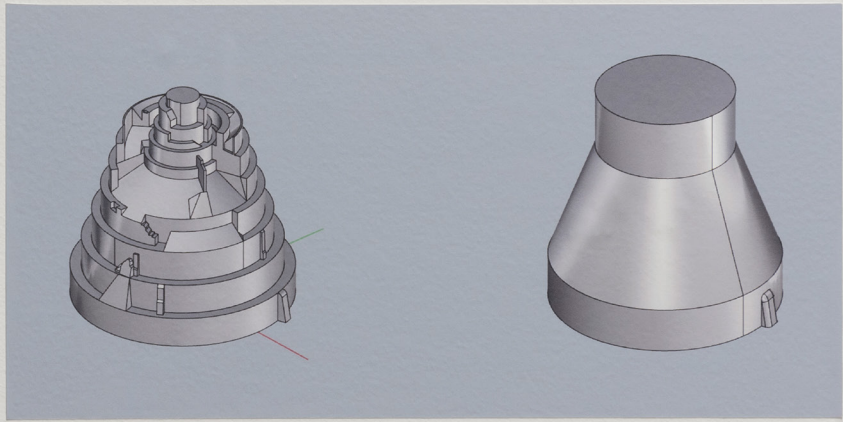
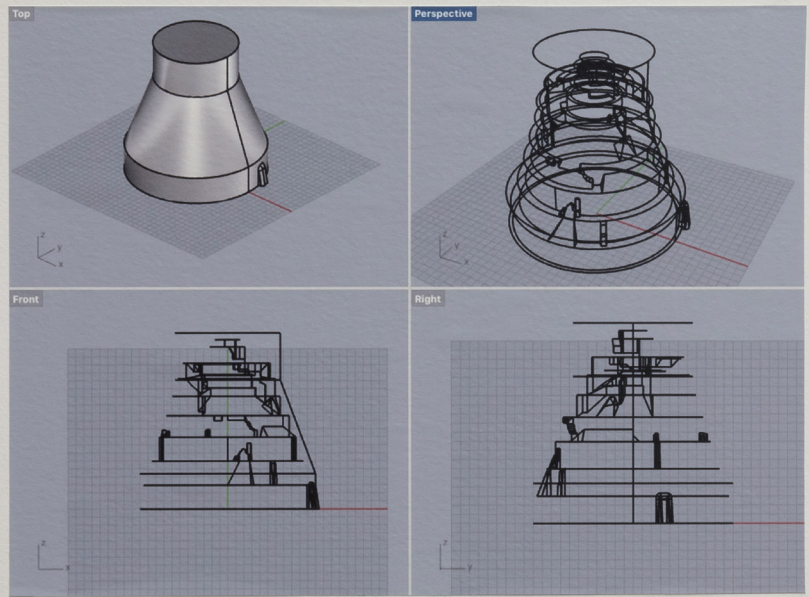
In 1952 linguist Erwin Reifler, one of the machine translation's pioneers, pronounced the slogan: "Give us graphio-semantically completely explicit texts, and the engineers will do the rest". The race for machine translated began with energy in many universities. The dream of universal understanding, frustrated after the fall of the Babel Tower, was recovered, as if the building of a new tower was possible.

We haven't found two equal representations of the Tower of Babel yet. Nobody has represented it as a finished, definitive tower. In the book *Se una notte d'inverno un viaggiatore* Italo Calvino described a feeling he had. He felt that nowadays, in the world, exist only "storie che restano in sospeso e si perdono per strada".



*I felt like I had myself walked into a visualization, exhibition view, 2016*





*I felt like I had myself walked into a visualization, exhibition detail, 2016*

BIO

Torelló, 1991 / Lives and works in Barcelona, Spain

## SOLO EXHIBITIONS

2021

*To those who speak of the lightning, it will fall near them*,  
Fundació Tàpies, Barcelona, ES

2020

*Otro modo de hacer juegos con las manos*, Bòlit Centre d'Art  
Contemporani, Girona, ES  
*Writings for the sighted skin*, Bombon Projects, Barcelona, ES

2018

*In the beginning*, Bombon Projects, Barcelona, ES  
*I felt like I had myself walked into a visualization*, curated by  
Francesco Giaveri, ADN Platform, Sant Cugat del Vallès, ES

2016

*Until I am no longer able to stand*, Espai Cub, Barcelona, ES

2015

*Exercicis d'equilibris per a un niu*, curated by Marina Vives,  
Capella de Sant Roc, Valls, ES  
*Ci siamo. Omaggio alle famiglie Milella e Ibrahimaj*, curated by  
Ernest Crusats, El Casino, Vic, ES

## SELECTED GROUP EXHIBITIONS

2022

*La flecha que mata el tiempo*, curated by Jorge Van der Eyde,  
ABM Confecciones, Madrid, ES  
*Volaverunt. Els gravats de Goya*, curated by Aina Mercader, Cal Arenas  
Centre d'Art. Museu de Mataró, Mataró, ES

2021

*Como la vida misma*, curated by Aurelien Le Guenissel and Renato Della  
Poeta, Blueproject Foundation, Barcelona, ES

*Cuando te mueves, me hablas*, curated by Carolina Ciuti, Instituto  
Miguel Cervantes, Shanghai, CN

*Loop Festival 2021*, Centre Excursionista de Catalunya, Barcelona, ES  
*Cap a les deus. Una gramàtica fluvial*, curated by Ingrid Guardiola,  
Bòlit Centre d'Art Contemporani de Girona, Girona, ES

*Vorstellen*, with Juan David Galindo Garin, Galerie Lisi Hämmerle,  
Bregenz, AT

*Ex Abrupto Festival*, curated by Ex Abrupto, Mojà, ES

*En tu sitio, en mi perfecto lugar*, as part of *The Tongue Says Loneliness*,  
curated by Sofia Corrales and Vera Martín, Pradiauto, Madrid, ES

2020

*Les bijoux indiscrets*, curated by Erich Weiss, Bernhard Bischoff,  
Bern, CH

*Nadie sabe que los gérmenes acaban de llegar*, curated by ALLÉLON,  
Can Felipa, Barcelona, ES

2019

*Elogi del malentès*, curated by Joana Hurtado, itinerant show  
*Second Attention Awareness*, curated by Aina Pomar, SCAN Projects,  
London, GB

*Les escenes. 25 anys després. Escenes 4 i 5.*, La Capella, Barcelona, ES  
*Pastilles i pantalles*, curated by Montse Badia, ADN Platform,  
Sant Cugat del Vallès, ES

*But we don't leave pyramids*, curated by GAPS, Charsoo Honar,  
Teheran, IR

2018

*Barcelona Plan B. Una oportunitat cartogràfica*, curated by  
Laura González, Chiquita Room, Barcelona, ES

*SINOPSI*, curated by David Armengol, La Capella, Barcelona, ES  
*Intervention | |*, with Aldo Urbano, as part of the Composicions  
programme, curated by Alexandra Laudo and Glòria Picazo,  
Barcelona Gallery Weekend 2018, Barcelona, ES

*Mind The Gap! / Attention à la marche!*, curated by Sophie Julien and  
Hugo Marchand, Centre de Désign, University of Quebec in Montreal,  
Montreal, CA

*El 85% de la matèria*, curated by Caterina Almirall, MAC Mataró Art  
Contemporani, Mataró, ES



- Y escucho tus pasos venir*, curated by Pablo Flórez, Galería Heinrich Ehrhardt, Madrid, ES
- Media is in the Air, Beneath the Earth, Above Water, Within Fire*, curated by Núria Solé Bardalet, Oriol Fontdevila, Gordana Nikoli, Sanja Koji, Mladenov, Museum of Contemporary Art of Vojvodina, Novi Sad, Serbia
- 2017
- 10a Biennial d'Art Leandre Cristòfol*, Centre d'Art la Panera, Lleida, ES
- Una exposición a dos voces*, Plataforma Revólver, Lisboa, PT
- El 85% de la matèria*, curated by Caterina Almirall, MAC Mataró Art Contemporani, Mataró, ES
- Sortir-se de la línia*, curated by Rita Andreu, Bòlit Centre d'Art Contemporani, Girona, ES
- Creure en 10 coses impossibles abans d'esmorzar*, curated by Irene Solà and Arnau Musach, Museu de l'Art de la Pell, Vic, ES
- 2015
- Transformacions*, curated by Elisenda Soler, Escola d'Arts Plàstiques de Torelló, Torelló, ES
- Ella: allà i després*, curated by Caterina Almirall, Blueproject Foundation, Barcelona, ES
- III Künstler/innen in einem Büro*, a collective installation curated by Thomas D. Trummer, Kunsthalle Mainz, Mainz, DE
- ¿Por qué no lo llamas entropía?*, curated by Juan Canela and Ariadna Ramonetti, Entropía Festival, Galería Tiro al Blanco, Guadalajara, MX
- 2014
- Ap(p)artment*, curated by Andrea Rodríguez Novoa and Verónica Valentini, MAIO, Barcelona, ES
- Goethe Dialogue*, curated by Robert Punkenhofer, Goethe Institut, Barcelona, ES
- L'Assalt*, curated by Estel Boada, Experimentem amb l'Art, Barcelona, ES
- 2013
- Fuga: variations on an exhibition*, curated by Beatriz Escudero, Rosa Lleó, Maria Pfaff and Zaida Trallero, Sala d'Art Jove, Fundació Antoni Tàpies, Barcelona, ES

## PERFORMANCES & LECTURES

2022

- Otro modo de hacer juegos con las manos*, performance, Museu Abelló, Mollet del Vallès, ES
- Com veuràs hi ha coses molt bones com és natural venint de mi*, performance, with Irena Visa, within the context of Festival Barcelona Poesia, and at Festival Embarrat, Tàrrrega, ES
- Seven backwards somersaults*, performance and lecture, within the context of Festival Errant 2022, Fortí de Gósol, Berguedà, ES
- Dissolution dans la Seine*, collective action, with Lea Lublin, Pont Saint Louis, Paris, FR
- Oli, que vol dir llum*, action, for Oli i Artistes de Cal Cego, La Bisbal del Penedès, ES

2021

- Eine fluktuierende Gleichzeitigkeit*, happening, Bregenz, AT
- La casa i l'espera*, Festival Poesia i +, Caldes d'Estrac, AT

2020

- "Otro modo de hacer juegos con las manos"*, performance, with Alba Sanmartí, Bòlit Contemporary Art Center, Girona, ES
- "International Standard White Noise"*, performance, within the context of ARTefACTe, Bombon Projects, Barcelona, ES
- "They come from afar (I and II)"*, presented within the A+A programme "Naturalesa no és paisatge / Escenes erràtiques", ARBAR, Vall de Santa Creu, ES
- Sound fugue. Opening*, action, within the programme "En residència" at Institut Maria Espinalt, MNAC, Barcelona, ES

2019

- Construir com escriure o escriure com construir*, participative performance, Joan Brossa international symposium, Institut d'Estudis Catalans, Barcelona, ES
- Paraules com a excusa*, lecture, Welcome Day at the Fine Arts Faculty, University of Barcelona, ES

2018

- Caer dos veces con la misma piedra or how to objectify mistakes*, lecture, Electronic Literature Organization Conference 2018, University of Quebec, Montreal, CA

*De l'error a la pedra o de la literatura a l'objecte*, lecture, MAC Mataró Art Contemporani, Mataró, ES  
*Siskin o un estudi sobre la possibilitat d'un llenguatge de les plantes*, lecture, curated by Eduard Escoffet, Museu Picasso, Barcelona, ES

2017

*Donar un lloc a la confusió, Reparació and Fora de focus*, actions, Banyal 2017, Vall de Bianya, ES  
*La Performance*, performance, within the programme "On és la performance?", coordinated by Joana Roda, Centre d'Art Maristany, Sant Cugat del Vallès, ES

2016

*S'amagaven darrere els arbres*, performance, Ruta Walter Benjamin 2016, Banyuls sur mer, Portbou, ES

## COLLECTIONS

Colección DKV Arteria, Spain  
MACBA Museu d'Art Contemporani de Barcelona, Barcelona  
MNAC Col·lecció Museu Nacional d'Art de Catalunya, Spain  
Frac Provence–Alpes–Côte d'Azur, Marseille  
Collezione Taurisano, Italy  
Fundació Vila Casas, Spain  
MAC Mataró Art Contemporani, Spain  
Cal Cego – Col·lecció d'Art Contemporani, Barcelona

## ART FAIRS

2021

Liste Art Fair, Basel, CH  
Art-O-Rama, Marseille, FR

2019

Sunday Art Fair, London, GB  
Feria ARCO, Madrid, ES

2018

ARCOLisboa, Lisbon, PT

## AWARDS, RESIDENCIES & GRANTS

2022

Residency at Cité International des Arts de Paris, FR

2021

*Because of many suns*, The Collezione Taurisano Acquisition Award, IT  
Exchange grant between Hangar, Barcelona and Land Vorarlberg/KUB, Bregenz, AT

2018

Residency within the european project PAIC (Participatory Arts for Invisible Communities), Sorø, DK  
Art Nou Award, Associació de Galeries Art Barcelona, ES

2016

BCN Producció'16 Award, Institut de Cultura de Barcelona, ES

2014

BIAM Award, Ajuntament d'Amposta i Lo Pati, ES



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