

JOSEP MAYNOU

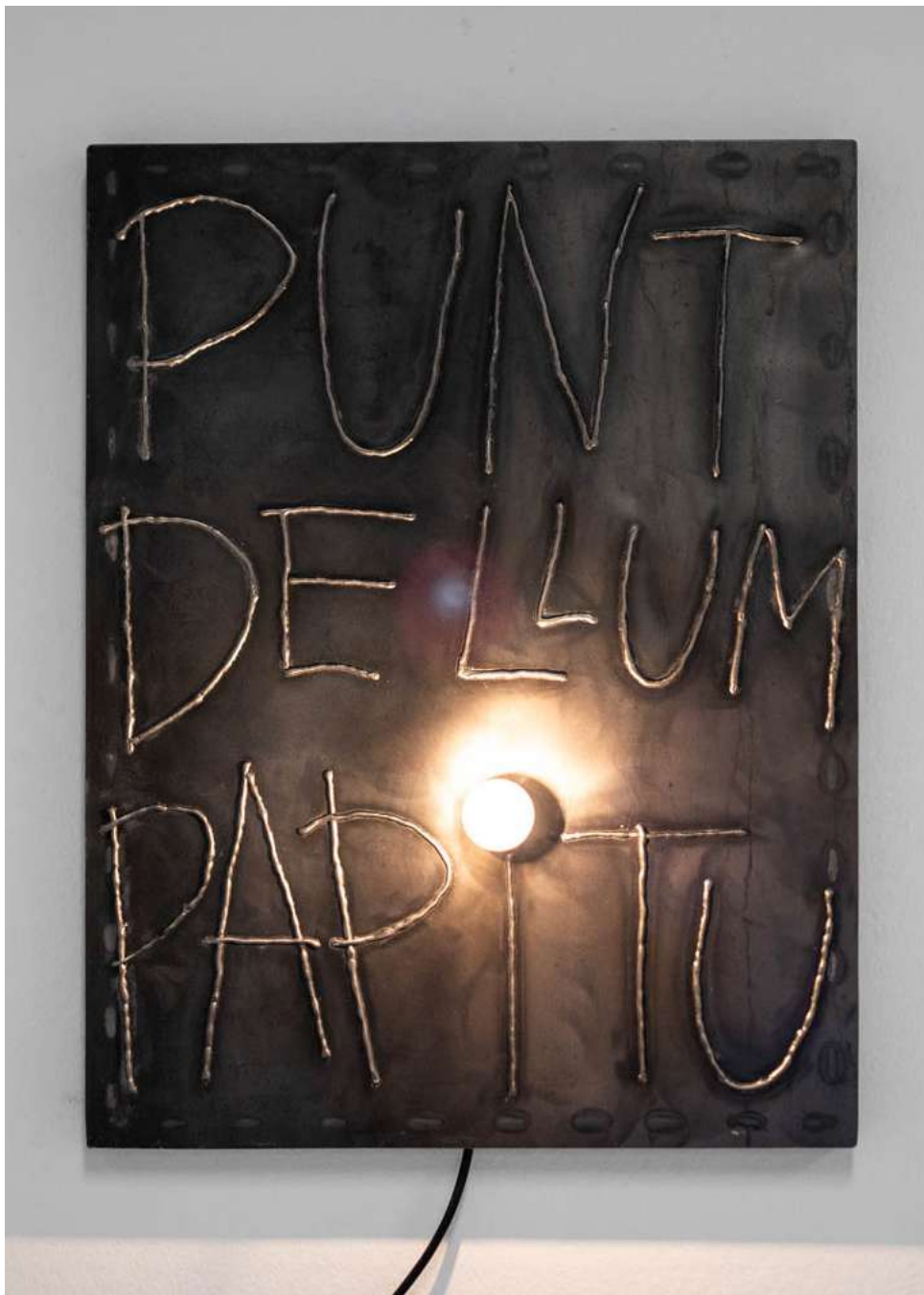
bombon



(b.1980, based in Barcelona and Paris)

Josep Maynou's multidisciplinary approach comes together as a form of contemporary storytelling that situates itself beyond the traditional art formats, often leading to installations in places such as TV repair shops, private apartments, abandoned spaces, laundromats or second-hand stores. His rugs, like his posters or his lamps are inevitably transfigured when they enter the space of contemporary art but, once again, they become everyday objects and props for his performances.

Josep Maynou (1980, Pineda) studied Fine Arts at UB (Barcelona), Faculdade Belas Artes Porto (Porto) and Middlesex University (London). Past solo shows include *This must be the place* (L+S Projects, Porto 2020), *13* (Idealfrühstück, Paris 2019), *LE LUCKY* (HVW8, Berlin 2019), *The Return of the Junker. JM2000* (Bombon Projects, Barcelona 2019), *Populaire* (Lehman&Silva, Porto 2019), *Leisure* (Bombon Projects, Barcelona 2017), *Thing1, Thing2* (Broken Dimanche Press, Berlin 2017), *Things: To do* (Beverly's, NYC 2017) or *The Ninja from Marrackech* (Galerie Suvi Lehtinen, Berlin 2015). Recent group shows include *Textus ex Machina* (aqb PROJECT SPACE, Budapest 2019), *Hunter of Worlds* (Salts, Basel 2018), *Supersimetrica* (Matadero, Madrid 2018), *How to do things...* (Lehmann + Silva, Porto 2017), *Black garden* (Galería L21, Palma de Mallorca 2013), *Alpina huus* (Le Commun, Geneve 2017), *A Lovers Discord* (Moca, London 2016), *Warped Miami* (GSL Projekt, Miami Basel, Miami 2015) or *The inclination of the jungle* (Junefirst Gallery, Berlin 2015). Recent performances include *ENSEMBLE, survivre maintenant* (Palais de Tokyo, Paris 2019), *TIME* (The Institute for Endotic Research, Berlin 2019), *Pane Per Poveri* (Laatrak, Athens 2017), *Making Public Program* (Fundació Tapies, Barcelona 2017) and Material Art Fair (Mexico City 2016).



Point of light Papitu, exhibition detail, 2022

POINT OF LIGHT PAPIU
CENTRO PÁRRAGA
Murcia, 2022

“For his first individual institutional exhibition in Spain, the multidisciplinary artist Josep Maynou presents a set of works on light made from found, gifted or appropriated objects. Each one of them portrays moments in time of the artist’s life. These, together, refer to a broad image of family relationships, love, play, and the way in which Maynou’s work and life are constantly entangled, in an always open process of metamorphosis. Drawing from performances, home videos, and new objects added to his growing collection of personal belongings, the artist appears as a modern storyteller while at the same time assuming the role of a contemporary archaeologist, while never ceasing to be a charming flaneur who observes the life around us.”

– Fragment of the exhibition text



Point of light Papitu, exhibition view, 2022



Point of light Papitu, exhibition view, 2022



ENSEMBLE, SURVIVRE MAINTENANT
PALAIS DE TOKYO
Curated by Vittoria Matarrese
Paris, 2019

When confronted by a world in crisis, in which suspicions of its collapse are spreading in an endless digital flow, the duo formed by Mathilde Fernandez & Cécile di Giovanni questions what being together means today. For their residency at the Palais de Tokyo, they are experimenting with the capacity of bodies to come together around contemporary rituals: those that reveal and accompany the vanishing of a society, the arrival of a new one and the transitional, uncomfortable state that occurs between the two. The duo takes upon a series of original rites so as to expiate, purify and soothe the powerful emotions that grasp our minds, projecting them into a future in suspense.

As a celebration, a final evening devoted to fire will deal with hope and renewal. From the bonfires on Saint John's Eve to the renaissance of the phoenix, without forgetting fires of joy, this vital element in rites of passage from one age to another, and also gatherings, means being able to break free from the past and raise a torch towards the future, no matter how uncertain it might be.

Ensemble, survivre maintenant, performance detail, 2019



Ensemble, survivre maintenant, performance detail, 2019



Return of the Junker. JM2000, exhibition view, 2019

RETURN OF THE JUNKER. JM2000
BOMBON PROJECTS
With Jordi Mitjà
Curated by Sira Pizà
Barcelona, 2019

“Return of the Junker. JM 2000 is a collaboration between Josep Maynou and Jordi Mitjà produced in the area of L’Empordà between spring and fall 2019. (...) In *Return of the Junker. JM 2000*, the main character is absent, it is a ghost, a mortal machine, a body that’s been exploded into all of its possibilities. More than that, a car is a lethal machine, an ever-latent accident, the potentiality of a disaster being activated at every instant. Here, the machine is a technique, an effect, a trick: a twist that resolves the act. Turned into a face, a painting, a domestic item, or a workshop, its personalities manifest themselves in every transfigured fragment. In an inverse modification, it comes back from the junkyard to recompose itself in the hands of the artists, dressed with an auto-mechanic’s coveralls and a magician’s hat (...)”

– Fragment of the exhibition text by Sira Pizà



Return of the Junker. JM2000, exhibition view, 2019



Return of the Junker. JM2000, exhibition view, 2019



Return of the Junker. JM2000, exhibition view, 2019



Return of the Junker. JM2000, exhibition view, 2019



Return of the Junker: JM2000, exhibition details, 2019



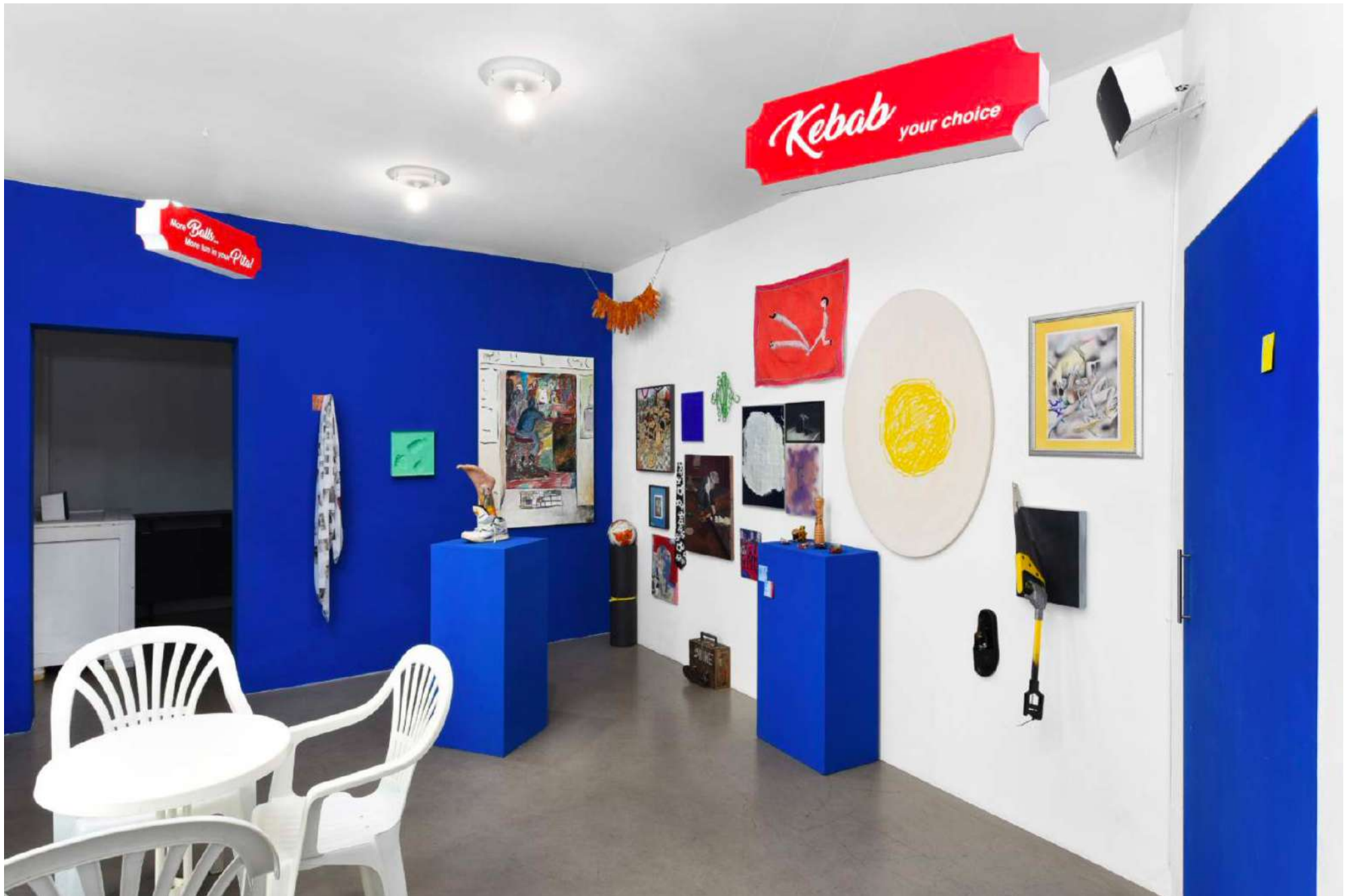
Le Lucky, exhibition detail, 2019

LE LUCKY
HVW8 BERLIN
Berlin, 2019

“As a celebration of love, friendship and the avant-garde, *LE LUCKY* is the Catalonian artist’s tribute to his thirteen years in Berlin and a farewell to the city. The exhibition signifies a full circle for Maynou, who during his first year in Berlin worked as a bartender in Berlin’s Mitte neighborhood, nearby to HVW8 Berlin. Through the element of collaboration, the artist establishes the gallery as a site of fortuitous social interaction: he has invited fifty of his creative friends to contribute to the installation with performances, artwork and music, programmed throughout the show’s one-month duration. As captured by its title, the exhibition is symbolic of good fortune in social and occupational relations, initiating a chance for new beginnings and exchanges.

The artists include Bernhard Rappold, Ana Alenso, Pere Llobera, Elise Lammer, La Folie 8, Felipe Talo, Felix Leon Westner, Cécile di Giovanni, Victor Jaenada, Bernat Daviu, Isa Toledo, Caique Tizzi, Stephen Kent, Sol Calero, Dafna Maimon, Lorenzo Sandoval, Leah Dixon, Charles Benjamin, John Holten (BDP), Eli Cortiñas, Cibelle Cavalli Bastos, Natália de Assis, Niels Trannois, Jakup Ferri, Ethan Hayes-Chute, Christopher Kline, Sophie Erlund, Kelly Tissot, Ricardo Trigo, Hanne Lippard, Maximilian Kirmse, Nina Kurtela, Alejandro Lorente, Isabel Lewis, Joel Munné, Andrew Birk, Juan-Miguel Pozo, Coco Magnusson, Adriano Costa, Natasja Loutchko, CAVE3000, Joan Saló, Blanca Miró Skoudy, Oliver Roura, Oozing Gloop, Aurora Sander, Jessica Lauren, Elizabeth Taylor, Jenny Ames and Mika Manke.”

– Fragment of the exhibition text



Le Lucky, exhibition view, 2019



Le Lucky, exhibition view, 2019



Le Lucky, opening event, 2019



Le Lucky, opening event with Joel Munne, and Crew 2 Crew performance, 2019



Populaire, exhibition view, 2019

POPULAIRE
LEHMANN + SILVA
Curated by Arielle Beier
Porto, 2019

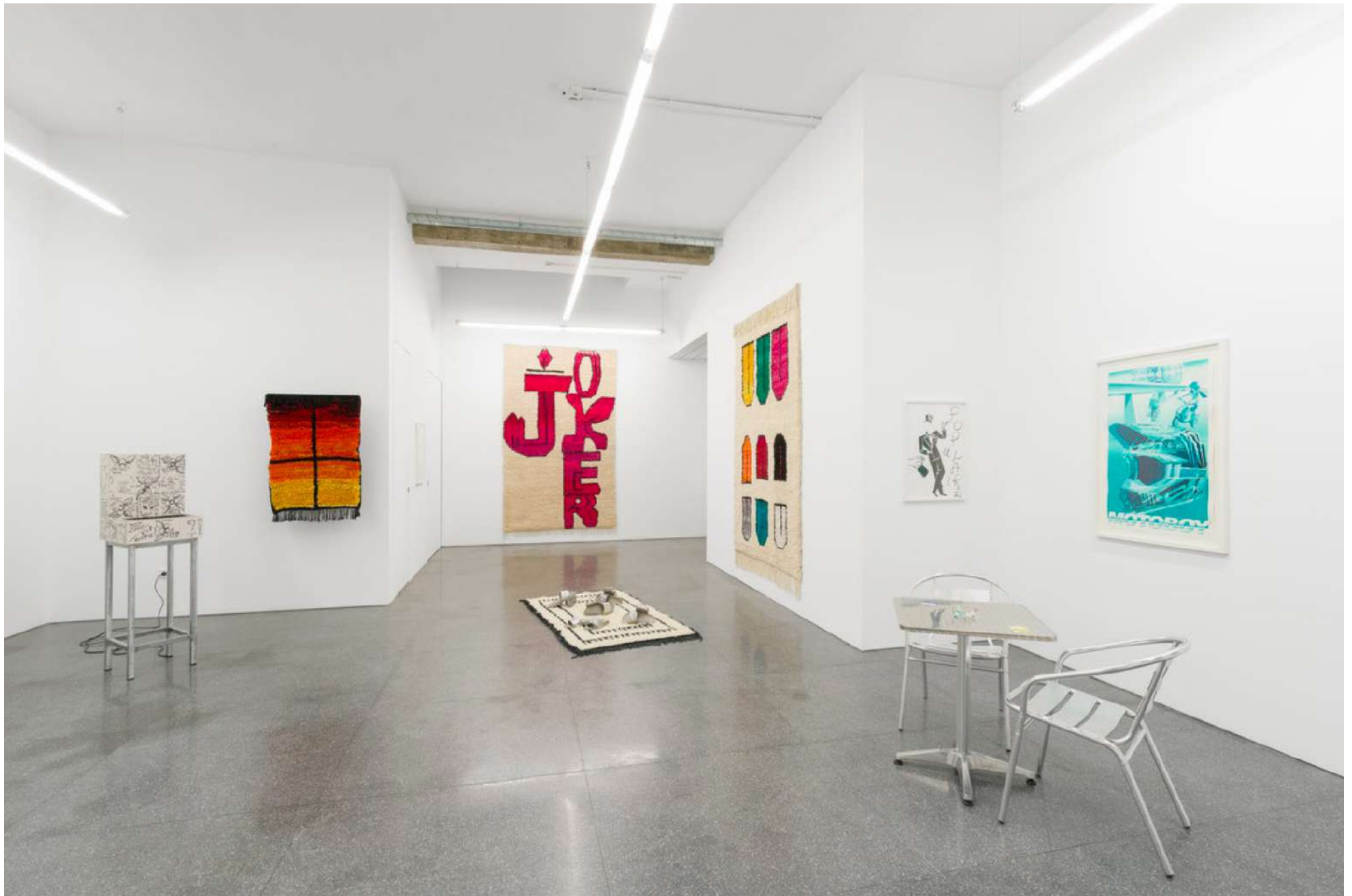
“Josep Maynou’s work is bound to curious storytelling – moments lost in translation and chance experiences, both real and imagined. From textiles and sculpture to drawings and video, each piece tells a witty tale of social exchange. On his journeys across Europe, North Africa and Latin America, Maynou collects peculiar objects and personal stories from the people he meets in mountain farming villages, electronic repair shops, local bars and private homes. Mundane objects such as skateboards, toilet plungers and cigarette packs along with familiar symbols like the yin-yang and Nike swoosh are re-imagined, re-purposed and re-cast as characters in his tragicomic vignettes.

Maynou’s work explores the possibilities of chance and interpretation, with humor often carving the path. Movie posters depict motorcycle adventure films, yet to be made. Lamps assembled from found objects become animate creatures. Carpets woven with graphic images and pop-cultural references tether customs and play. And at the center of it all is a water fountain, the legendary meeting place where dueling cowboys, bank robbers and rats alike come to quench their thirst and leave their marks. Incidentally, the bittersweet connections between everyday boredom and aspirational dreams are steadily unmasked. Mishaps, misgivings and misunderstandings are flipped on their heads, turned inside out and used as springboards with unexpected outcomes...”

– Fragment of the exhibition text by Arielle Beier



Populaire, exhibition view, 2019



Populaire, exhibition view, 2019



Populaire, exhibition view, 2019



HUNTER OF WORLDS SALTS

Group show curated by Elise Lammer
Basel, 2018

“*Hunter of Worlds* borrows its title from a 1977 science fiction novel by American writer C. J. Cherryh. A space invasion story, it’s remarkable for its ability to tell the events from an alien viewpoint, but mainly for the thorough use of three complex invented languages, namely the Kalliran, Amaut and Iduve. Remarkably, according to Mark Bould in *The Routledge Companion to Science Fiction* (2009), the Iduve language makes “no clear distinction between the concepts of noun and verb, between solid and action.” The exhibition *Hunter of Worlds* is a speculative experiment for which the viewer is kindly invited to imagine that all previous knowledge (as well as reading and understanding thereof) has been forgotten, as a result of an interruption or dramatic slowdown of our civilization, following an ice age, or a human-induced catastrophe. The works on display would therefore stand for the last signs and symbols for a now obliterated culture.(...)”

– Fragment of the exhibition text by Elise Lammer

Hunter of Worlds, exhibition detail, 2018



Hunter of Worlds, exhibition view, 2018



Hunter of Worlds, exhibition view, 2018

Hunter of Worlds, exhibition view, 2018





My body doesn't like summer, exhibition view, 2018

MY BODY DOESN'T LIKE SUMMER
HAVERKAMPF GALLERY
Curated by Stephen Kent
Berlin, 2018

*“In a moment I'll leave
my body here
and vibrate in the air
like a mosquito”*

– Niels Hav

Can the mind transcend the still, thick heat while the body remains opposed? Or, as the earth turns its lazy belly towards the sun does the restlessness of the body alchemize into discord of the mind? Or perhaps seasons simply fail to offer relief from the constant plague of existence.

My Body Doesn't Like Summer surveys artists currently working in Berlin who's approach to mark making and figuration contains dueling positions. The works included in the exhibition pit bodily materials against visceral gestures, hinting at the space between body and mind. The agitated output amongst the artists come together in a chorus of overheated neurosis, a fever dream in peak season.”

– Fragment of the exhibition text by Stephen Kent



My body doesn't like summer, performance view, 2018



My body doesn't like summer, exhibition view, 2018



Notes for a shell #2, 2018

NOTES FOR A SHELL #2

METAXU

Curated by Jordi Antas and Sergio Verastegui

Toulon, 2018

As the final result of Josep Maynou's residency at Metaxu, the artist presented a series of works produced exclusively with the install materials that the organization has in its own warehouse. His sculptures are balancing structures that are activated by the videos – recordings of the very same space, where the artists plays with the elements of construction.

In partnership with MORE Projects, Metaxu invited Josep Maynou. The catalan artist defines himself as a storyteller, a nomad performer who, with the hopes of connecting communities, plays with the saturation of images in our society. Onomatopoeias, sunglasses, hats, tongues, and guitars appear jokingly in his objects made mostly by artisanal production. For him, they are characters or accessories integral to his stories. It is in the intermediary space that the artists proposed a new fiction in Toulon, Marseille.



Notes for a shell #2, exhibiton detail, 2018



Notes for a shell #2, exhibition view, 2018



Notes for a shell #2, exhibiton view, 2018

Notes for a shell #2, exhibiton view, 2018





Notes for a shell #2, exhibiton detail, 2018



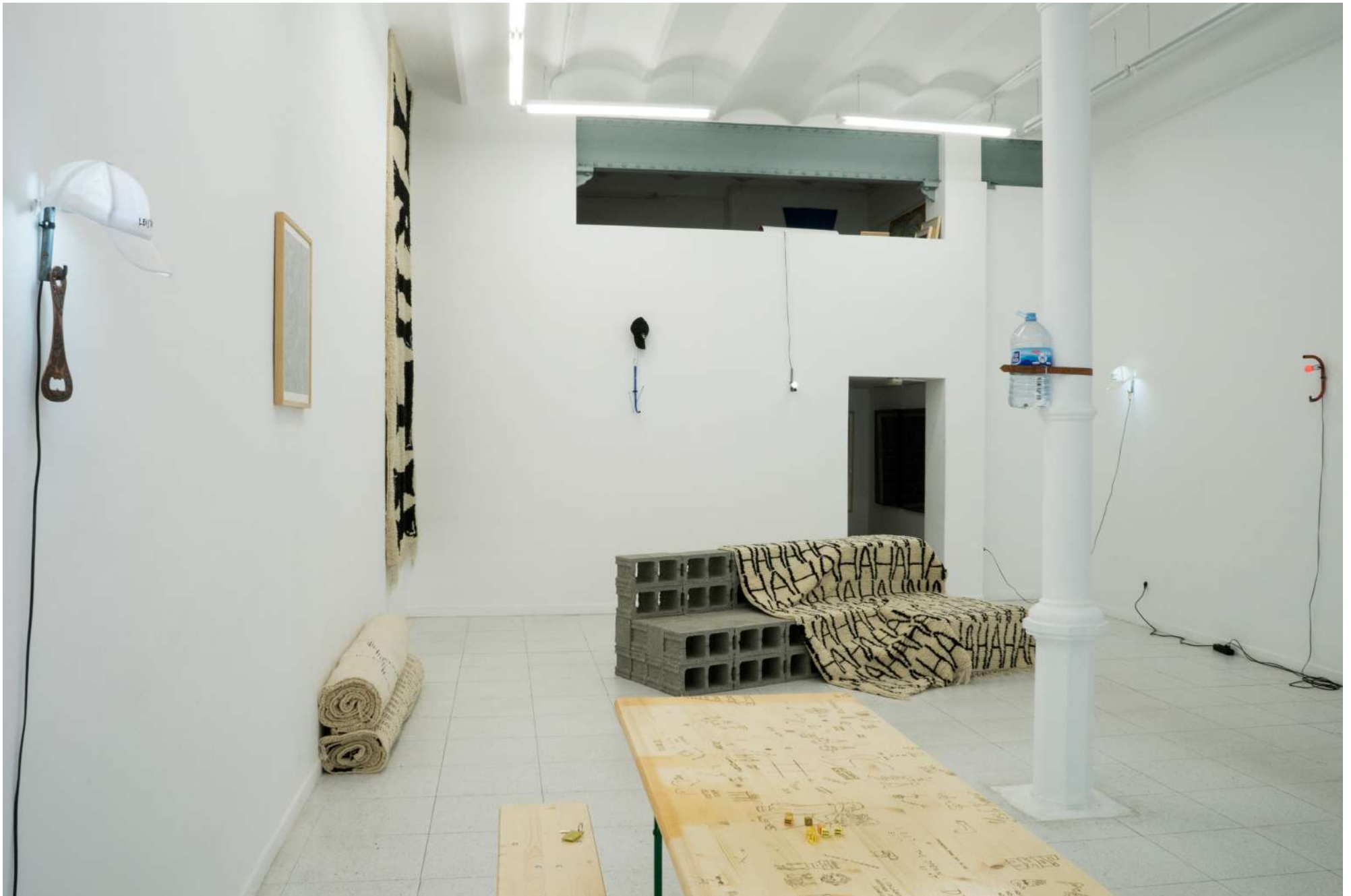
Leisure, exhibition view, 2017

LEISURE
BOMBON PROJECS
Barcelona, 2017

“Leisure is the time of the comic strip, of the superficial reading, of the short stories, of the still and the snapshot, of the accumulation in series and volumes.

Leisure is free time, the empty space that work determines as the opposite reflection. For the contemporary artist leisure is full-time, a single thing – everything is productive: the trip, the conversation, the party, the clothes, the food; all his decisions inform and shape his work. It is obvious in the work of Josep Maynou that lifestyle is identity and this is product. The lamps made with caps, the rugs, the pop references of the nineties, the table and the sofa where weekend stories are recalled – everything is as much a stage for the performance of the absent person that inhabits it, as a series of designs for modern life that the same Maynou incarnates like a paradigmatic user. The objects of the artist operate in the field of functionality but stretch their limits to humour. The artist, who is and is not that character at the same time, enters and leaves the environment he creates for his tales. His stories, such as photographs posted in a fragmented sequence on Insta-gram, are used both as a script and a starting point for their materialization in objects, as well as scenography for his performative narrations. The stories that Maynou explains in his performances are a mixture of references from the global and culturally homogenized world. They explain the chronicles, in a stand-up comedy format, of the eternal uprooted young globetrotter, the global western individual, the sailing of the hipster through contemporary life.”

– Fragment of the exhibition text by Sira Pizà



Leisure, exhibition view, 2017



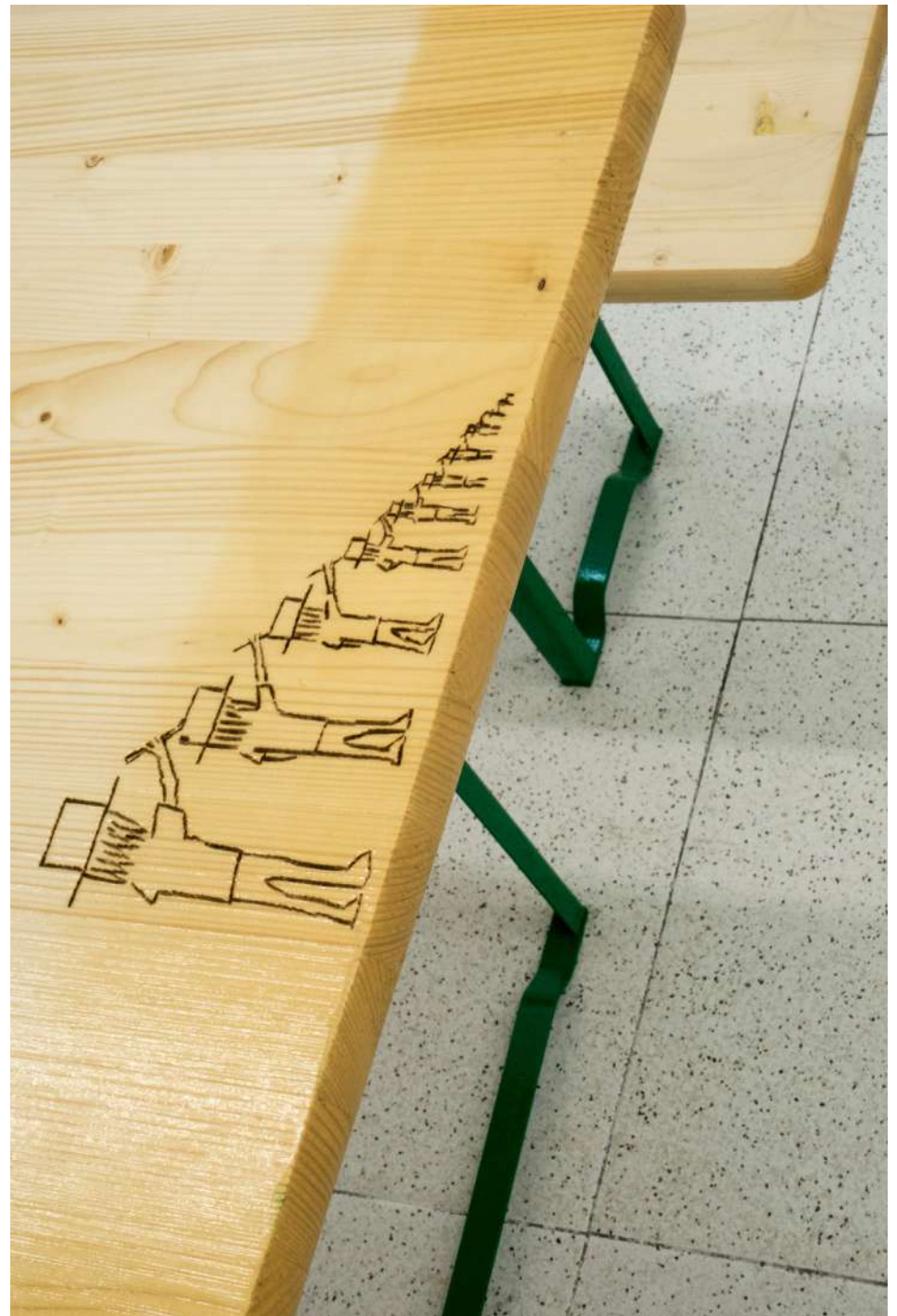
Leisure, exhibition details, 2017



Leisure, exhibition view, 2017



Leisure, exhibition view, 2017



Leisure, exhibition details, 2017



BAR INTERNATIONAL SYMPOSIUM: 'TO MAKE A PUBLIC PROGRAM'
FUNDACIÓ TÀPIES
Barcelona, 2017

“Drinking while walking while hosting while thinking while making together” is BAR project’s leitmotiv, which takes the name of the popular space of social encounter across the South of Europe. It recontextualizes it with the objective of proposing a way of working and practicing (thinking while making) that is flexible, informal and critical. This condition for work and status goes beyond that, expanding curatorial practice to work in the public sphere, and taking the city of Barcelona as a public space for the Project to unfold.

In the center of BAR project’s curatorial effort, Public Program operates as a cross-sectional and autonomous space. It responds to concerns related to its own practice: delving into the public sphere today; creating spaces for encounter, discussion and thought; promoting a dialogue in the immediate context and beyond it. BAR project defends a Public Program that takes place in spaces of diverse nature, with the intention to trigger unexpected relationships and encourage new audiences to be involved. In this way, the variety of activities that BAR project has organized up until now have taken place in galleries, nonprofit spaces, institutions, bars, auto body shops, libraries or the public space. BAR’s International Symposium ‘To Make a Public Program’ consists of an intense week of work groups, round tables, actions, My studio visit, Walking Tour, performances and drinks to celebrate BAR’s Public Program 2013-2017, and to reflect upon the past, present and future of what public programming means. An array of guests will spend one week in Barcelona in order to discuss and act together on the subject. The result of this intellectual work will be public and open to the symposium’s participants and to a wider audience through the different activities that make up the program.

BAR 'To Make a Public Program', performance view, 2017



BAR 'To Make a Public Program', performance view, 2017



BAR 'To Make a Public Program', performance view, 2017



THE NINJA FROM MARRAKECH
GSL PROJEKT
Berlin, 2015

“These carpets are basically a script or a sketch for the stories I tell. I actually do it that way because I would love to have an archive of all the stories that I do in my live shows. Each carpet represents one story. And carpets traditionally pass from generation to generation, so it is a way to keep the stories alive, flowing and changing. For instance, the one with tongues actually has to do with the Berlin nightlife. And the one with shark has to do with an imagined encounter between Justin Bieber and this shark. Scottie Pipe has to do with a Berber hitchhiker in the middle of nowhere. The stories and the carpets mix the elements and imagery of contemporary life with the traditional formats of storytelling and carpet weaving.”

– Josep Maynou

Over the past two years, Josep has been living between two completely different worlds. In the small mountain villages outside of Marrakech, he developed an interest in the traditional hand-made Boucherouite carpets, and eventually, with the help from the locals and their special weaving techniques, got into production of his own pieces with a unique contemporary pop-culture twist. Traditional graphics were replaced with computer icons and graffiti scribbles, and this new-old kind of wall decoration for the young generation became a transcultural bond, and a wonderful story about engaging an entire local community of a remote village in North Africa into making art pieces that are now exhibited at a gallery in Berlin. For the artist himself, these pieces are actually a starting point for the other part of his art practice – his ever-evolving stories and storytelling performances.”

– Fragment of a [text](#) by Adela Lovric

The Ninja from Marrakech, exhibition view, 2015



The Ninja from Marrakech, exhibition view, 2015



The Ninja from Marrakech, exhibition detail, 2015



The Ninja from Marrakech, exhibition view, 2015



The Ninja from Marrakech, exhibition details, 2015

OTHER WORKS

Untitled, available [here](#) (password: triangle), 2016 - 2017





PANE PER POVERI (performance available [here](#))
Venice, 2015

BIO

Pineda, 1980 / Lives and works in between Barcelona and Paris

EDUCATION

2000 - 2004

Fine Arts, Universitat de Barcelona, Barcelona, Spain

2002

Erasmus, Middlesex University, London, UK

2003 - 2004

Erasmus, Faculdade de Belas Artes da Universidade do Porto,
Porto, Portugal

SOLO EXHIBITIONS

2022

POINT OF LIGHT PAPITU, Centro Párraga, Murcia

2021

UPCOMING EXHIBITION - Self Bazar, Una Galleria, Piacenza, Italy

2020

Ensemble, survivre maintenant, performance, Palais de Tokyo, Paris

2019

TIME, Editing Spaces Part 3, The Institute for Endotic Research
(TIER), Berlin

I3, Idealfrühstück, Paris

To bow at the beginning not at the end, Collection Born, Munich, DE

2018

POPULAIRE, curated by Arielle Bier, Lehmann + Silva, Porto,
Portugal

Souk de Ouf, Metaxu, Toulon, France

Solo Project, CODE Art Fair with Lehmann + Silva, Copenhagen,
Denmark

Voyage, La Place, Barcelona, Spain

2017

Thing 1 Thing 2, Broken Dimanche Press, Berlin, Germany

Things: To Do, Beverly's, New York, USA

Whattodo, GSL Projekt, Berlin, Germany

Leisure, Bombon Projects, Barcelona, Spain

2015

The Ninja from Marrakech, GSL Projekt, Berlin, Germany

2014

It's OK, 48 STUNDEN NEUKÖLLN, Berlin, Germany

SELECTED GROUP EXHIBITIONS

2021

Art-o-Rama, with Bombon Projects, Marseille, France

Parar a la Fresca, Bombon Projects, Galeria Joan Prats and

Nogueras Blanchard, summer exhibition, Fonteta, Girona

Hurrah for anything, Bombon Projects, Barcelona, Spain

NADA HOUSE, Governors Island, NYC, USA

RESET, Instruccions per comencar en un nou present, curated by

Aina Pomar, TACA, Mallorca

2020

S.M.S (Shit Must Stop), Bombon Projects, Barcelona

Thundercage, Edition 19, Paris, France

THIS MUST BE THE PLACE., curated by Sofia Lemos, L+S Projects,

Porto, Portugal

QUARANTINE GALLERY @ the world wide web, Earth, Solar System

ONE NIGHT DANCE, performance, SPACED OUT x PSM Gallery,

Brandenburg

2019

Return of the Junker. JM2000, with Jordi Mitjà, curated by Sira Pizà,

Bombon Projects, Barcelona

Telephone, OGR, Torino

Le Lucky, HVW8 Berlin

Textus ex Machina, curated by Peter Bencze, aqb PROJECT SPACE,

Budapeste, HU

Swamp Horses, Spirit Vessel, Espinavessa, ES

I'm Trying to Explain, L21, Mallorca, ES

- 2018
Sunday Art Fair, with Bombon Projects, London, UK
Hunter of Worlds, curated by Elise Lammer, SALTS, Birsfelden, Switzerland
Notes for a Shell #2, curated by Jordi Antas and Sergio Verastegui, Plage de La Verreire, Marseille, France
Black garden, L21 gallery, Palma de Mallorca, Spain
A hush of hell, Abandoned TV Studio, Melbourne, Australia
My body doesn't like summer, Haverkamp Gallery, Berlin, Germany
Expo Recoverso, Foundation Louis Vuitton, Paris, France
If I do nothing, nothing does, The Scan project room, London, UK
ARCOLisboa 2018, Lisbon, Portugal
Supersimetrica, Matadero, Madrid, Spain
- 2017
Alpina Huus II. House of Deep Transformation in 12 acts, Le Commun, Geneva, Switzerland
How to do things..., curated by Juan Luís Toboso, Lehmann + Silva, Porto, Portugal
Lazy River, Little Sister Gallery, Toronto, Canada
3am, Kunstfabrik, Berlin, Germany
Someday's, Kinderhook and Caracas, Berlin, Germany
A Weekend Fix, Tropez, Berlin, Germany
Viajes Paraiso, video collaboration for the exhibition by Sol Calero, Kunstpalais Erlangen, Erlangen, Germany
WHATTODO, GSL Projekt, Berlin, Germany
LOOP - Video Art Festival, Barcelona, Spain
Pane per Poveri, LATRAAC, Documenta 14, Athens, Greece
Making public program, live performance, Fundació Tàpies, Barcelona, Spain
- 2016
3am, Kunstfabrik Performance Festival, Berlin, Germany
Twang of Ten, group live performance, Kismet, Munich, Germany
Beverly's x Artsy, Acud Macht Neu, Berlin, Germany
A Lovers Discord, Moca, London, UK
Smiley, Echo Buecher, Berlin, Germany
Material Art Fair, Mexico City, Mexico
- 2015
Warped Miami, GSL Projekt, Miami Basel, Miami, USA
Swab Art Fair, Barcelona, Spain
Even Potential, Harbor Gallery, New York, USA
Tough Guys Soft Ice, sound performance, Terrace Gallery, Istanbul, Turkey
Yes & Know, Beverly's, New York, USA
Pane Per Poveri, 72 hours in the 56th Venice Biennale, Venice, Italy
The inclination of the angle, Junefirst Gallery, Berlin, Germany
- 2014
CPH Show, The Pocket Project, Copenhagen, Denmark
REGENERATE14, Generator Hostel, Berlin, Germany
- 2013
DIN A33, Louis 21, Palma de Mallorca, Spain
- 2012
Draw the line, Liebkranz Galerie, Berlin, Germany
- 2011
For the Time Being, Performance Festival, Berlin, Germany
Remix Cinema Workshop, Oxford University, Oxford, UK
Transmediale, Das Weekend, Berlin, Germany
- 2010
Das Hotel Fresh, hosted by Ulf Saupe, Berlin, Germany
Fenster Front Festival, Berlin, Germany
Serendypia, Galeria Arsenal, Poznan, Poland
Strange Action, PS122, New York, USA
Offensichtlich öffentlich, Galeria Eva Bracke, Berlin, Germany
- 2009
48stunden, Neukolln, Berlin, Germany
- 2007
GlogAIR, Berlin, Germany
- 2005
Art Comestible, Palau Ferial, Girona, Spain
- 2004
Istanbul dan Sevglier, Yedi Sanat, Istanbul, Turkey
Maus Hábitos, Porto, Portugal
Certmen de Pintura de Pequeno Formato, Sala Gallarta, Bizkaia, Spain

2003

Sala Parés, Barcelona, Spain

STRIPART, Centre Civic Horta, Barcelona, Spain

GETXOARTE03, Salón de las Artes Emergentes, Bilbao, Spain

RESIDENCIES

2021

BWA Sokolowsko Residency, Sokolowsko, Poland

2019

Metaxu, Toulon

2018

La Place, Barcelona

2017

Beverly's, New York

2007

GlogauAIR artists in residence, Berlin

2003

OFFICE, Istiklal, Istanbul

bombon

Trafalgar 53.B,
08010 Barcelona
info@bombonprojects.com