

JORDI MITJÀ

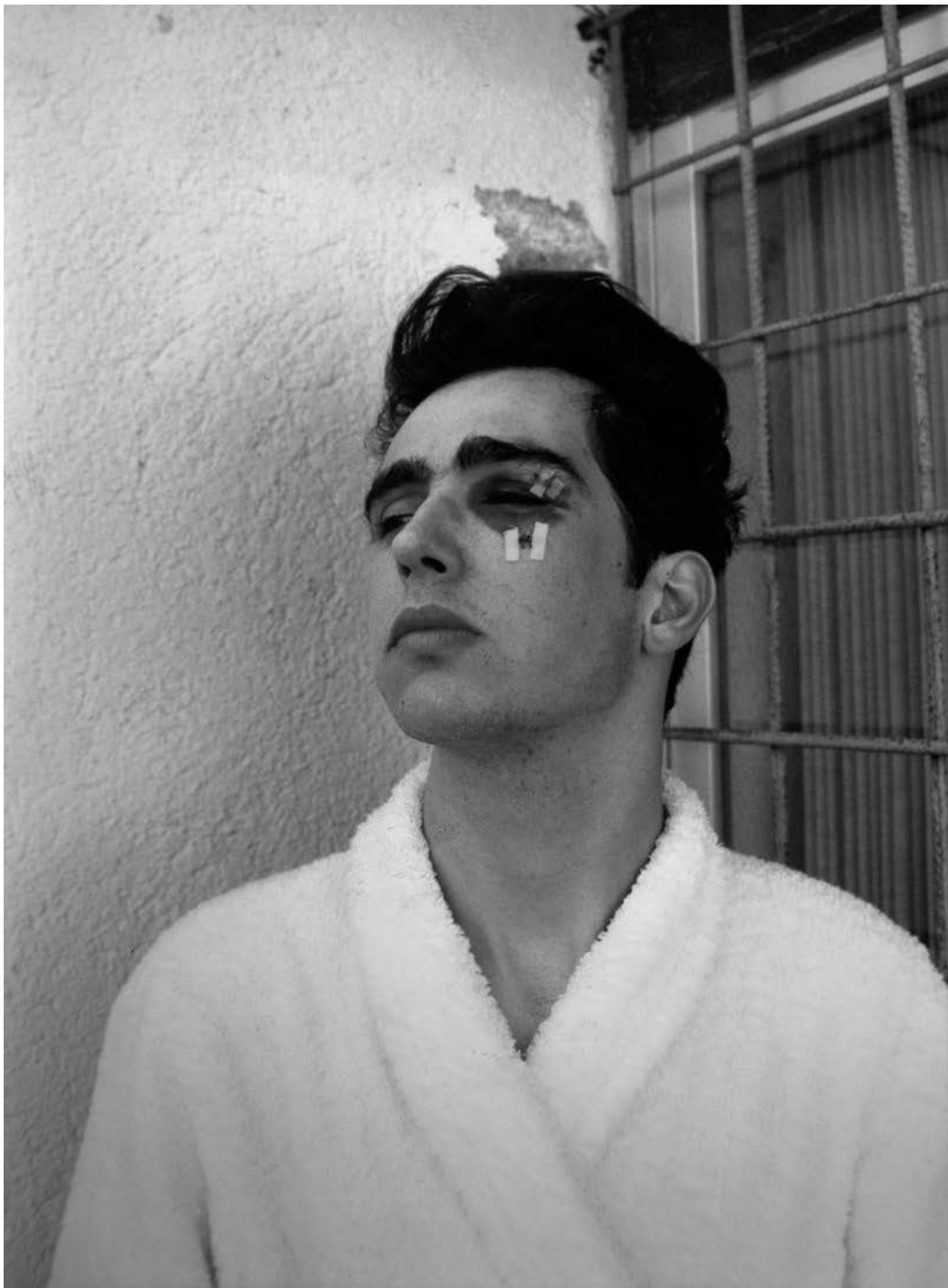
(b.1970, based in Lladó)

Jordi Mitjà's work emerges from the study of particular materials from the area where he lives and in which he grew up. He operates from an appropriationism redrawn in terms of archival logic. In other words, his work is born from an ambivalent process of accumulation and rejection of knowledge that simultaneously function as a trigger for the execution of his work. Through his sculptural work, Mitjà pays homage to his fascination for local relics, imperceptible from a global perspective. Mitjà collects waste and discarded objects; he tracks the territory ethnographically as if he was trying to describe the landscape that surrounds him.

Recent solo exhibitions include: *Succeeix cada dia*, curated by Joana Hurtado (Fabra i Coats, Barcelona 2020) *Return of the Junker. JM2000*, with Josep Maynou (Bombon projects, Barcelona 2019), *Anarxiu Diapo* (Cultural Rizoma, Celrà 2019), *Foc d'aquell foll* (Centre Cultural La Mercè, Sala Pati. Girona) *Llegir amb les condicions idònies* (Bombon projects, Barcelona 2017-18), *L'escultura no és important* (Fundació Suñol, Barcelona 2017).

Among his recent group shows: *Cap a les deus / Una gramàtica fluvial*, 2022 (Bòlit Centre d'Art Contemporani, Girona, 2021), *Maraña. Julio Artist Run Space* (París, 2021), *Magma* (Bòlit Centre d'Art Contemporani, Girona 2016), *Monument. Lladres de filferro* (Espai 13 Fundació Joan Miró, 2012), *Dispersió de la primera pedra* (Canòdrom, Barcelona 2010) or *Floating lines* (Galeria Umberto di Marino, Napoli 2009). Recent group exhibitions include *Biennal Leandre Cristofol* (La Panera, Lleida 2017), *Punk -Its traces in Contemporary art* (MACBA, Barcelona 2016 and CA2M, Madrid 2015), *La lliço de Diògenes* (Tecla Sala, L'Hospitalet de Llobregat 2016), *The Fountainhead* (Fondazione Zimei, Montesilvano 2015), *VideoStorias* (ARTIUM, Vitoria 2011) or *89 KM* (MARCO, Vigo 2010).

His work is part of public and private collections such as Museum of Contemporary art of Barcelona (MACBA) (ES), Banc Sabadell collection (ES), Empordà Museum (ES), Olor Visual collection (ES), Fondazione Zimei (IT), National Collection (ES).



Retrat de l'artista adolescent (amb ull morat), B/W photography, 1991-2003



Dispersió de la primera pedra in his solo show It happens every day at Fabra i Coats, Barcelona 2020.

**SUCCEEIX CADA DIA (IT HAPPENS EVERY DAY)
FABRA I COATS, BARCELONA
2020**

(...) On this occasion, Mitjà has reviewed his career from an updated viewpoint, in other words, he has selected previous pieces based on which he has created new ones. A specific project, that isn't exactly unpublished, but a version of versions that are mirrored in time and space, using the two floors of Fabra i Coats to create a reflection, but adding a butterfly effect to the specular impression. In line with his work, this review could not be a simple recap, nor evocative or exhaustive. Here the boundaries between past and present are blurred in a non-retrospective reading that remains open.

In this turnaround, the beginning of the exhibition is at the end of the building. This piece, *Dispersió de la primera pedra*, which motivated the invitation, is an inflatable in the shape of a stone that Jordi Mitjà created for the exhibition *Canòdrom 00:00:00*, a group show that relocated the art centre of Barcelona. Housed until 2008 in the old convent of Santa Monica, its relocation was, however, unfortunate, and the opening, in April 2010, without the renovation works completed and with the debate still on-going regarding the building and the budget management, was the first and last.

The idea of the first stone lifted up into the sky like the beginning of a new voyage, assured the cover of the catalogue. The first stone thrown into the air wrote Mitjà in contrast, almost premonitorily, about this giant stone-like globe that could be seen from the Meridiana avenue. By lifting it up, rather than burying it as dictated by protocol, the artist joked about the spectacular nature of the gesture (meaning any stone) and the solemnity of the moment (extending the ceremony to the public space and dispelling it in time, as the subtitle of the work said: *For the permanent opening of the Canòdrom*). Mitjà thus undermined the importance of the inaugural act and of the whole institution. started over.) (...)



Succeeix cada dia (It happens every day), curated by Joana Hurtado, Fabra i Coats, Barcelona 2020



Succeeix cada dia (It happens every day), curated by Joana Hurtado, Fabra i Coats, Barcelona 2020





**POR LA ACCIÓN DEL PENSAMIENTO
ARCO MADRID
2020**

“For its second participation at ARCO Madrid, Bombon proposes Por la acción del pensamiento (For the action of thought), a project by Jordi Mitjà that functions as an extension of his solo exhibition It Happens Everyday at Fabra i Coats Center for Contemporary Art in Barcelona.

(...) Jordi Mitjà revives and manipulates the most diverse techniques, objects, images and sounds. From a chance finding to working with iron, from the world of books to research on materials, from local stories to disused customs, Mitjà works by engaging with the area where he lives and where he grew up. He says that he made his early creations in secret using remains that he found in his father’s metal workshop, but his father, believing they were scrap, threw them away and since then he has never distinguished between art and rubbish, between what he gathers and what he makes. His work is therefore born of an ambivalent process between territory and decontextualisation, invention and copying, accumulation and rejection, which trigger his practice and a reflection on the creative act that blurs the concepts of authorship and anonymity, construction and destruction, relic and remnant.

The confrontation between family profession and artistic practice relentlessly pervades his trajectory. What is excluded or marginal is vindicated as distinctive and genuine, where popular culture seamlessly mixes with all deviations of art, from artisan to amateur, from outsider to forger or copier. Inverting the syndrome of imposter, Mitjà reassesses figures such as the famous forger Elmyr de Hory or Uri Geller, the personality who used to bend spoons with the power of his mind and from whom the exhibition title is taken. here and there and then abandons, resumes and starts over.(...)”

Fragment of the text It happens everyday by Joana Hurtado



90P05
Jordi Mirjà
BOMBON PROJECTS
BARCELONA / ESPAÑA

90P05
Jordi Mirjà
BOMBON PROJECTS
BARCELONA / ESPAÑA





toCINeria, 2017, B/W photography Hahnemühle Photo Baryta 188grs, 60x80cm



Jordi Mitjà and Josep Maynou, *Chandelier*, Exhaust pipes, steel cable, candles. Dimensions variable, 2019

RETURN OF THE JUNKER. JM 2000 BOMBON PROJECTS, 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.

(...)The more we use things, the more we become like them. Machines are human, they are as equally composed of screws as they are of calculations, equally made of engine and engineering. We make technology in our likeness and we think of it as part of ourselves: it's already replacing us, we've already become one. The tricked-out car doesn't look like the owner as much as the owner looks like the car. We imagine technology and then technology makes us imagine as it. We think of time in the shape of a wheel, in the shape of a car or in the shape of an airplane. The emblem of an obsolete speed, the car is the machine that still roots us to the ground, that makes us feel the bumps in the road and makes us look out the window at the changing landscape. It's the beginning of accelerated time, but it's still a mobile home[1] at 1:1 scale, a domestic bubble that moves through space. It is the opposite of the aircraft, which homogenizes everything making it small in the distance, which takes off and lands in places that are not even places, without anything happening in the in-between. In incorporeal times, the car still connects us to the age of the assembly line and the workshop and the parking garage. In the myth of living machines, cars are the first to rise against their owners, transformed into crude and curt robots.

In ancient theater, the term *Deus ex Machina* was born to describe the device used to bring actors playing gods into the scene, creating an illusion of flight or apparition. Later, it is used to describe a strategy, also a device, but a narrative one, which introduces a change so unexpected to the plot that it appears unlikely[2]. Devices, apparatus, tools, or mechanisms, are as much inert as they are alive: social, historical, political, small and large machines are composed of organs and organized intelligence systems. (...)

Fragment of the exhibition text by Sira Pizà

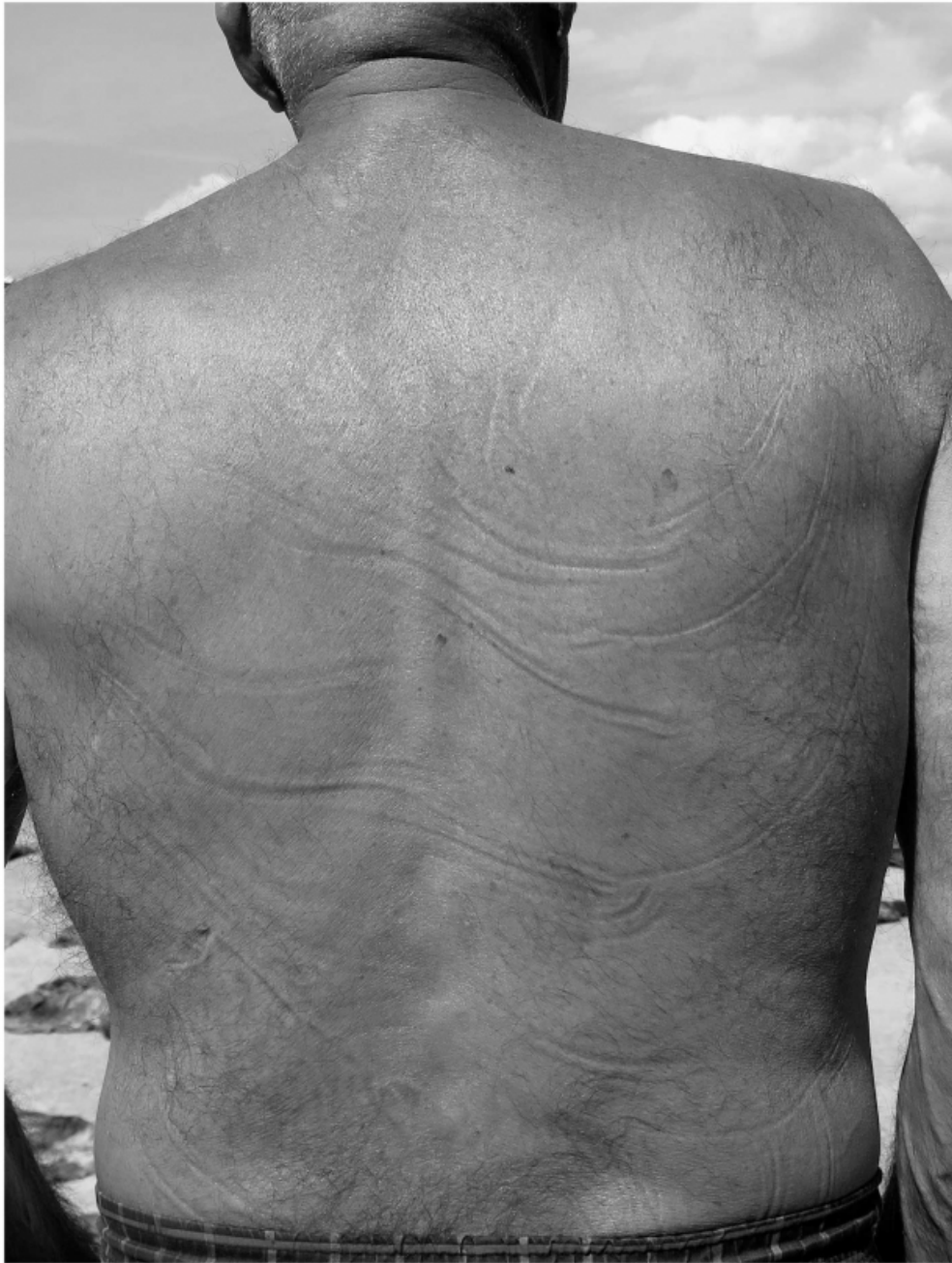


Return of the Junker, JM2000, A project with Josep Maynou curated by Sira Pizà. © Roberto Ruiz, Bombon. Barcelona, 2019



Return of the Junker, JM2000, A project with Josep Maynou curated by Sira Pizà. © Roberto Ruiz, Bombon. Barcelona, 2019





PAUSA
MUSEU DE LA MEDITERRÀNIA, TORROELLA DE MONTGRÍ
2019

In PAUSA, Jordi Mitjà proposes to review some of his previous works and to show others that have not been shown. The peculiarity of the commission and its urgency has made the artist decide to stop, look around and practice a kind of strategy unknown to him: to not produce an exhibition from scratch.

This exhibition in Torroella de Montgrí has allowed him to slow down and, above all, to rethink its work in a strategic way . For Pause, which is both title and purpose, he has chosen, as the trigger for the exhibition, an iconic work of his career, *Dispersió de la primera pedra*, a monumental inflatable that has not been shown in Catalonia for a long time. This self-imposed pause is, in a way, a good excuse to show some works that are permeated with ideas such as: say nothing, silence, stop thinking, stop doing, recover what we keep inside the drawer , or simply any form of renunciation that pervades actions and deeds.

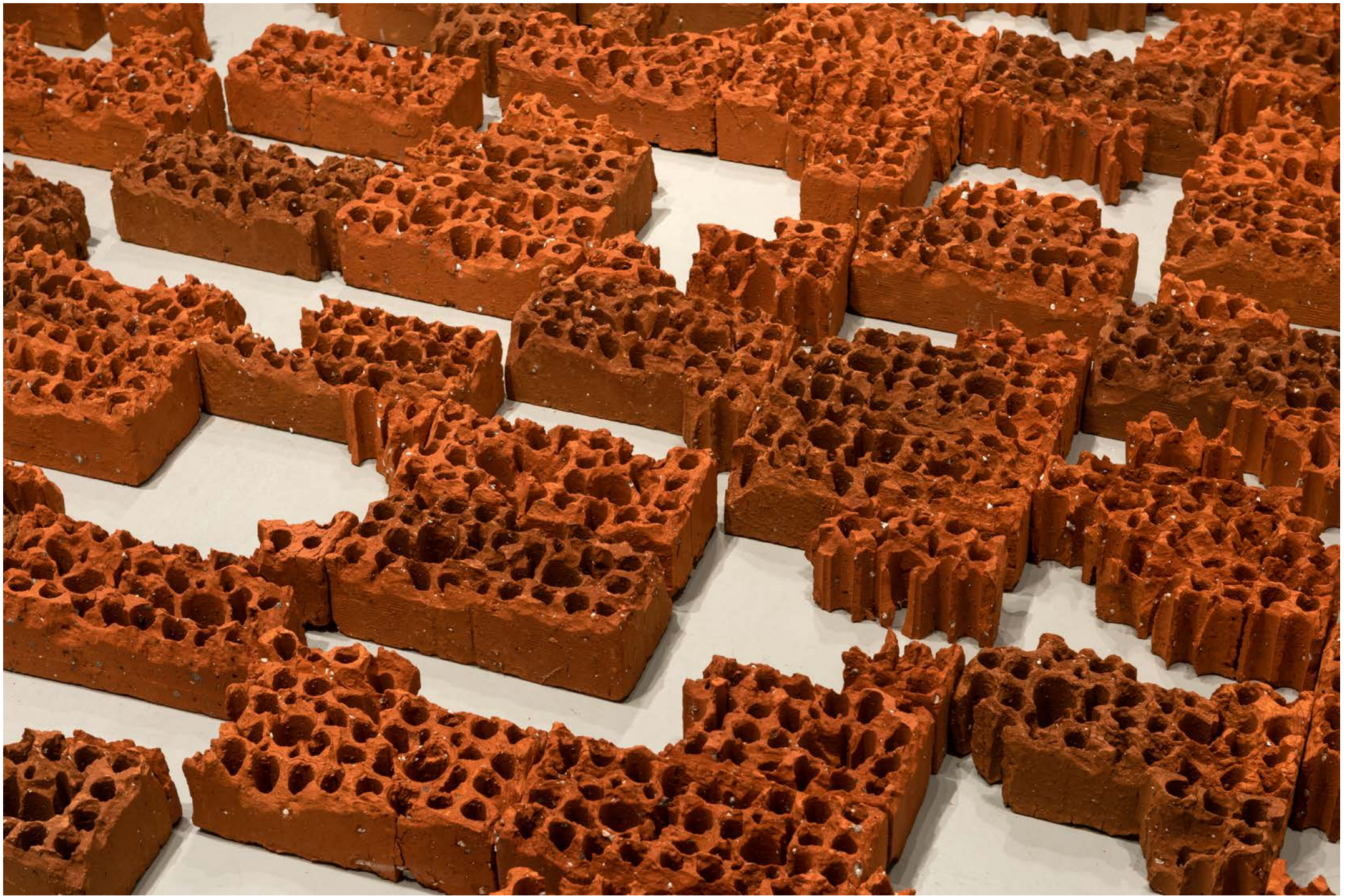
Pausa, B/W photography, part of the exhibition PAUSA, 2019



PAUSA, ceramics, 30 x 30 cm (aprox)
part of the solo exhibition *PAUSA* at Museu de la Mediterrània, Espai Montgrí. Torroella de Montgrí, 2019



Monument Indomit, unfired briks, part of the group show *Lliçó de Diògenes* curated by Àlex Mitrani at La Panera, Lleida, 2018



Monument Indomit (detail), unfired bricks, part of the group show *Lliçó de Diògenes* curated by Àlex Mitrani at La Panera, Lleida, 2018



Monument precari amb monedes deshabilitades
Galvanized iron and coins, 143x60x50 cm aprox, 2017

LLEGIR AMB LES CONDICIONS IDÒNIES BOMBON PROJECTS, BARCELONA 2018

Llegir amb les condicions idònies (To read with ideal conditions) brings together drawings and sculptures made with metal tubing, wire, coins, papers, ink and cardboard, that Jordi Mitjà has especially produced for the exhibition.

“Learning to read materials, disabling its uses, turning around its logics. Rejecting nothing, skipping conventions and improvising. Including all that we find in the process and assuming the accidents.”

Taking as a starting point discarded elements and the use of very simple materials, Jordi Mitjà presents his fourth solo exhibition of the year, which synthesises the past ones and ends the circle that began with *L'escultura no és important* (Sculpture is not important) at Fundació Suñol (Barcelona, 2017), where the artist incorporates his father's blacksmith profession to explore different drifts related to materials, techniques and sculpture itself.

The previously melted and burning iron is thrown, in an unpredictable way, over the papers that the artist places on the floor of the studio. This generates burns that are extended through the wind, drawing traces and grooves, thus making us doubt of the limits of drawing and of this with sculpture.

The press that his father fabricated is now used to bend and crush metal tubes as if they were paper or cardboard. Using the tools of a blacksmith, exploring material, the process, its functioning; his *modus operandi* is applied by getting rid of the narrative, escaping sense and shooting at the logics that material imposes.

Jordi Mitjà's work has its origins in inconsequential events, accidents strongly connected to his everyday, his biography, his dyslexia and the constant struggle to make things in a different way. *Llegir amb les condicions idònies* revolves around understanding and the impasse between what we make and the reception of it. Does the lack of sense generate sense? Does the difficulty of language create language?



Llegir amb les condicions idònies, Bombon projects. Barcelona, 2017



Llegir amb les condicions idònies, Bombon projects. Barcelona, 2017



El terme. Mixed media on paper. 100 x 80 x 2 cm. 2014



**SCULPTURE IS NOT IMPORTANT
FUNDACIÓ SUÑOL, BARCELONA
2017**

(...The first exhibition of 2017 at Nivell Zero, Fundació Suñol, includes an unpublished project by the artist Jordi Mitjà. In this context, Mitjà projects a work corpus with drawings, sculptures and photographs, which are the result of investigating and thinking about new possibilities based on the materials and techniques used in the balcksmith's trade, the job of his father, now retired.

The artist thus incorporates the father figure in the process of gestation of these works to discuss the trade and its options, with the intention of subverting or parasitizing it. From this dialogue and work, often in collaboration with his father, the artist proposes different drifts in relation to materials and techniques, but above all to question the idea of sculpture. In the words of the artist "this project is a reunion with the family trade that I abandoned to devote myself to art."(...

Throughout his career, Jordi Mitjà disables materials, radically changes his functions, completely distorts the roles of the spaces in which he exposes, in a constant and intuitive search that questions the very status of art and opens new routes.

By using different techniques and registers –sculpture, photography or video, for example– his work suggests the appropriation of different contexts that he takes via a high emotional complicity with his models and the starting points he chooses. He shows a complex work dynamic that concentrates its intensity in the production process and the negotiation time between the idea and the final resolution and that incorporates aspects such as intuition, trial, error or accident.

Fragment of the exhibition text by Jordi Mitjà



Sculpture is not important Fundació Suñol. Barcelona, 2017



Sculpture is not important Fundació Suñol. Barcelona, 2017



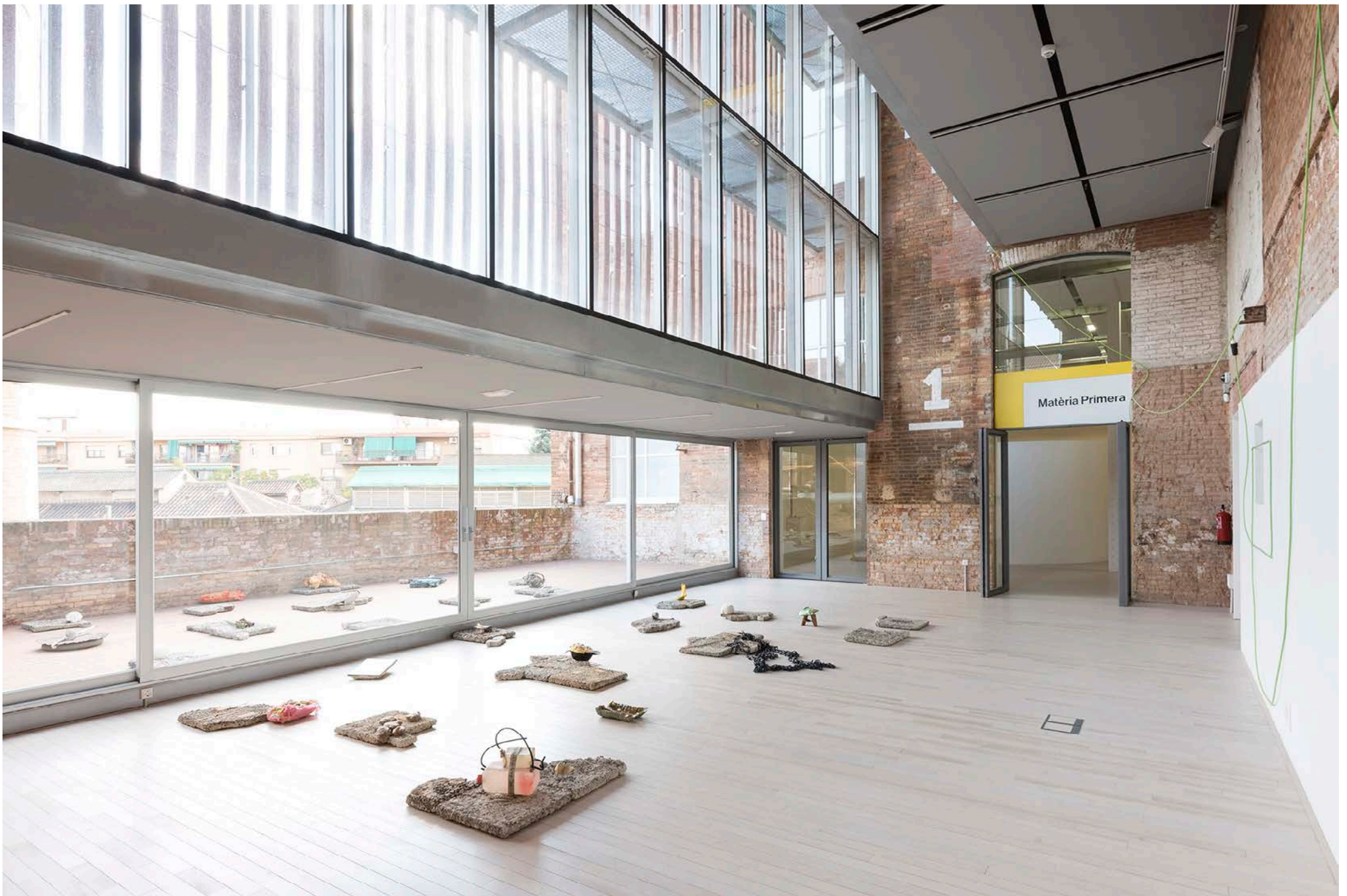
Sculpture is not important Fundació Suñol. Barcelona, 2017



MAGMA
MATÈRIA PRIMERA
FABRA I COATS -CENTRE D'ART CONTEMPORANI DE BARCELONA
2017-2018

Over the last ten years, Jordi Mitjà's work (Figueres, 1970) has gradually evolved towards material, volume and sculpture. Although, from the beginning of his career as an artist, his practice has been defined by contextual forays of an ethnographic type where the appropriation of elements that belong to the place have always played a key role, we could say that these same processes of searching through the territory are precisely what have strengthened his condition as sculptor. His work is nourished by the vital contexts in which the artist operates, those that he has occupied temporarily as well as those that have surrounded him throughout his life. However, aware that his research is not framed within the field of ethnography but of visual arts, his methods of gathering the diverse materials involve a conceptual turn that aims the focus on a metaartistic desire: the critical revision of his own condition as an artist and as a result, of the genuine nature of the work of art. Ultimately, a vindication of the strength of what is ultralocal that finds in its peripheral belonging its main strategy of resistance. Magma –a specific project for Bòlit Contemporary Art Centre in Girona and created in 2016– exhibits fronton his way of understanding the connections between matter and territory. The title chosen by Mitjà includes an unavoidably telluric reference: that of the mass of molten rock that comprises the inside of Earth. Furthermore, from the symbolic evocation of this essential volume, the artist creates a whole series of formal derivations through the multiple materials found that, once discarded, having lost their original purpose, fantasise with a new presence and validation within the flexible area of art; an area that is as essential or as unnecessary as the person consuming it decides. Close to the fantastic landscape of a volcanic area where the cooling of this magma –now lava– in the distant past created a myriad of haphazard and whimsical shapes, the proposal includes this idea of ancient times, of geological times but in this case, taken through its own material performativity; a process of recollection, intuitive experimentation and sculptural formalisation that becomes a true declaration of intentions. Art as a direct experience and therefore as a vital and contextual process. (...)

Fragment of the text by David Armengol



Matèria Primera (Group show curated by David Armengol), Fabra i Coats - Centre d'Art Contemporani de Barcelona, 2016.



Matèria Primera (Group show curated by David Armengol), Fabra i Coats - Centre d'Art Contemporani de Barcelona, 2016.



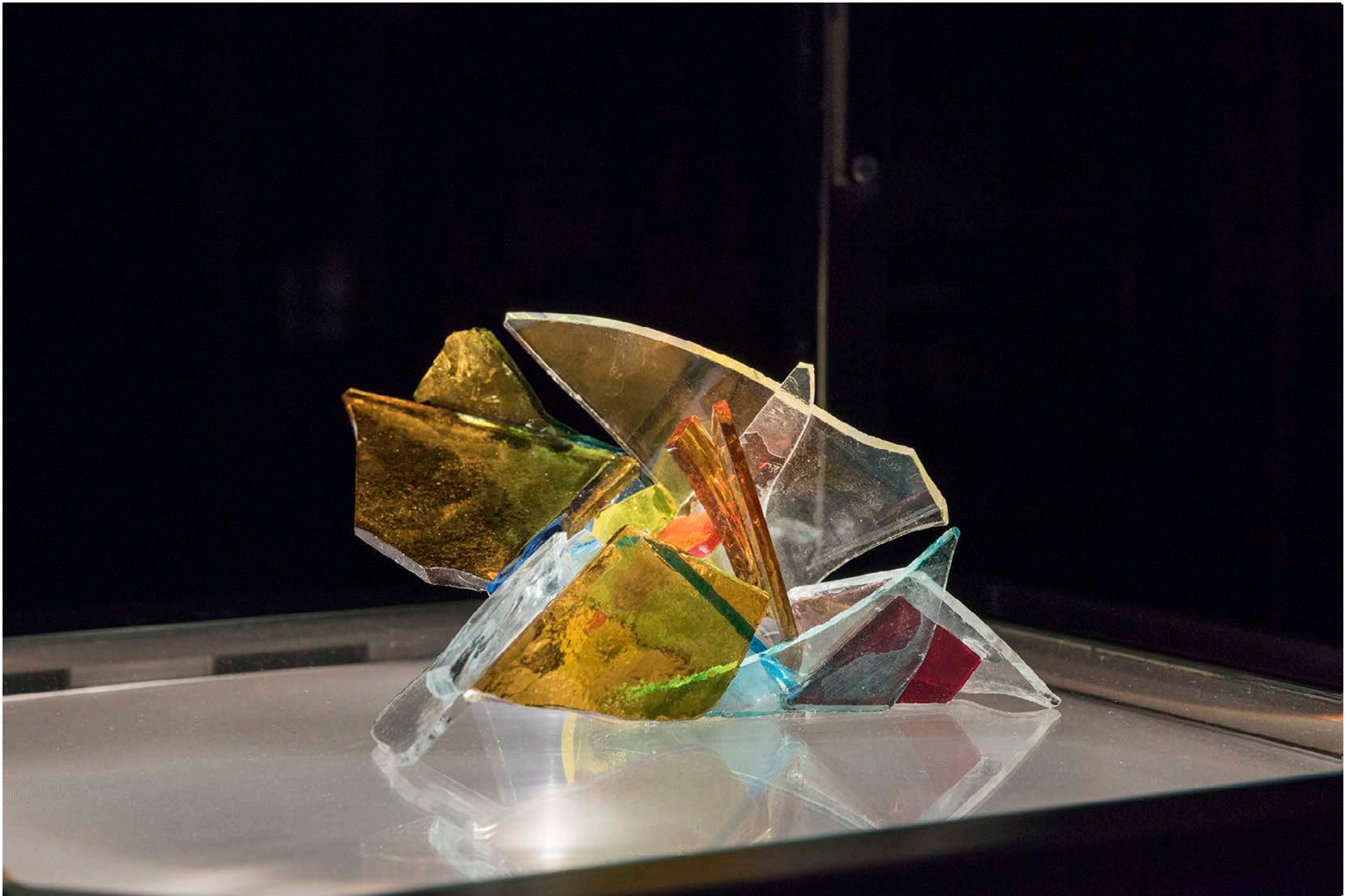
**INTERVENTION AT MUSEU GEOLOGIC DEL SEMINARI DE BARCELONA
PART OF "COMPOSICIONES"
CURATED BY LATITUDES
BARCELONA GALLERY WEEKEND
2015**

Jordi Mitjà's contribution took place in the Geological Museum of the Seminary of Barcelona – an institution dedicated to the study of invertebrate fossils since 1874. Mitjà considered the borders between evolutionary biology and the ancient geology of Catalonia in an installation which focussed on a primitive relationship between materials and morphology. A series of overhead projectors illuminated the central space of the museum with a panoply of images, shadows and geometries – layers that are revealed by Mitjà's exploration of the geospatial taxonomy of this unique collection of 80,000 specimens. Moreover, Mitjà undertook a personal archeological exercise in unearthing the many drawings he has been making over the years, a selection of which were exhibited for the first time.

'Composiciones' is a programme of five interventions specially commissioned for the first Barcelona Gallery Weekend, 1–4 October 2015. The programme complimented the existing calendar of exhibitions by presenting the work of artists active in the Barcelona art scene whose interventions responded to singular locations – public and private sites significant for their architecture, activity or their history.

'Composiciones' unfolded through temporary interventions at different speeds and rhythms and one-off events outside of Barcelona's contemporary art circuit – including a private psychoanalytic library, a former ceramics factory and a botanical collection. Pinpointing some lesser-known aspects of the city's cultural history and municipal life, 'Composiciones' offered moments of interruption, intimacy and immersion throughout the weekend.

Projects by David Bestué (at the Factory complex Cosme Toda, L'Hospitalet); Dora García (at the Biblioteca del Campo Freudiano); Jordi Mitjà (at the Museu Geològic del Seminari de Barcelona); Rasmus Nilausen in collaboration with Pere Llobera (at the gardens of La Central bookstore, Raval); and Daniel Steegmann Magrané (at the Umbracle, Parc de la Ciutadella).



Compositions Museu Geològic del Seminari de Barcelona Curated by LatitudesBarcelona, 2015



Compositions Museu Geològic del Seminari de Barcelona Curated by LatitudesBarcelona, 2015



Compositions Museu Geològic del Seminari de Barcelona Curated by LatitudesBarcelona, 2015



MONUMENT. LLADRES DE FILFERRO
ESPAI 13. FUNDACIÓ JOAN MIRÓ
2012

Monument. Lladres de filferro (Thieves of wire) is an exhibition based on a combination of three elements: outsider art practices, popular culture rituals and twentieth-century Catalan sculpture. Jordi Mitjà takes as a starting point the recent demolition of Can Sis Rals d'Argelaguer park, in the region of La Garrotxa. This monumental installation/architecture by Josep Pujiula took him more than thirty years to build and it is clearly an example of marginal art in Catalonia.

In this exhibition the artist made an specific sculpture set for Espai 13. Using recovered waste and construction materials, Mitjà built an "atelier" that served as both a workspace and an exhibition space. A place in continuous evolution focused on three specific spaces: a handmade construction wall, a platform and an isolated and inaccessible space for the public.

Monument. Lladres de Filferro (exhibition view), Espai 13 Fundació Joan Miró, Barcelona, 2012



Monument. Lladres de Filferro (exhibition view), Espai 13 Fundació Joan Miró, Barcelona, 2012



Monument. Lladres de Filferro (exhibition view), Espai 13 Fundació Joan Miró, Barcelona, 2012



Dispersion of the first stone, The Fountainhead. Fondazione Zimei, Pescara. Italy, 2010



Dispersió de la primera pedra, 2010 Poliamida, polyurethane foam and air, 320 x 350 x 400 cm

BIO

Figueres, 1970. Lives and works in Lladó, Spain

Selected solo exhibitions

2020

Succeeix cada dia, Curated by Joana Hurtado, Fabra i Coats, Barcelona.

Return of the Junker. JM2000, with Josep Maynou, Bombon projects, Barcelona.

Anarxiu Diapo, Cultural Rizoma, Celrà

PAUSA, Museu de la Mediterrània, Espai Montgrí

Foc d'aquell foll, Centre Cultural La Mercè, Sala Pati, Girona.

2018

Llegir amb les condicions idònies, Bombon projects, Barcelona

2017

L'Escultura no és important. Acte 36. Espai Zero. Fundació Suñol. Barcelona.

2016

Magma. Bòlit Centre d'Art Contemporani. Girona. Curated by Carme Sais.

Quatre rocs, un cabàs de fems i un grapat d'or. Galeria Lola Ventós. VI Beques Agita.

2015

Asimètric. Ca l'Arenas. Mataró. Curated by Anna Capella.

Economies del desgast. ACVic, Vic. Curated by Magdala Perpinyà.

Compositions. Museu Geològic del Seminari de Barcelona. Barcelona Gallery

Weekend. Curated by Latitudes.

Paraules clau. Projecte En residència a l'Institut Milà i Fontanals. Barcelona. Curated

by A bao a qu.

L'ordre feréstec. Galeria +R galería. Barcelona.

2012

Monument. Lladres de filferro. Cicle: Perplexitat. Espai 13 / Fundació Joan Miró.

Barcelona. Curated by David Armengol.

2010

F de Flâneur. MdE. Museu de l'Empordà. Figueres. Curated by Anna Capella.

Sota l'escala. Col·loqui Internacional Walter Benjamin. Sala W.B. Portbou. Curated by

Eudald Camps.

Dispersió de la primera pedra. Canòdrom 00:00:00. Canòdrom Centre d' Art

Contemporani de Barcelona. Organized by: ConCa.

2009

Suite per un epicentre desplaçat. L'Aparador. Museu Abelló. Mollet del Vallés.

Barcelona. Curated by David Armengol.

Floating lines. (Provenances). Galeria Umberto di Marino. Nàpols. Italia. Curated by Latitudes.

2008

In construction. Recipes from scarcity, ubiquity and excess. Espai Diògenes. Bòlit Centre d'Art Contemporani. Girona. Curated by Rosa Pera.

2007

Nomadisme cartogràfic. Capella de Sant Roc. Valls. A cura de Cèlia del Diego.

Delectació voyeurista. Centre d'Art Santa Mònica. Barcelona. Curated by Montse Badia.

Processos oberts. P_O_4 Oficina. Terrassa. Exhibition. Sala Muncunill, Terrassa.

Curated by David Armengol and Martí Manen.

Concèntric. Poble petit, infern gegant. Espai zero1. Olot Curated by David Santaaulària.

2006

Dáme tu basura. Fundació Espais d'Art Contemporani. Girona. Curated by Jordi Font i Magdala Perpinyà.

2005/2004

Pirateria en general. Galeria ProjecteSD. Barcelona Curated by Silvia Dauder.

2003

Fuera de Campo. (IX Festival Internacional de Performance Ex-Teresa Arte Actual.

Ciudad de México. México. Curated by Guillermo Santamarina.

Gracias a la pirateria vivimos mejor. Galeria José María Velasco. Tepito. Mèxic D.F.

Group Exhibitions (selection)

2019

Insistir en lo mismo, volver sobre una presencia sugerida -Curated by Ángel Calvo Ulloa, EACC Castellón.

2016

Punk - Its Traces In Contemporary Art - Museu d' Art Contemporani de Barcelona - MACBA, Barcelona.

Geology of the Ineffable. Can Felipa Visual Arts, Barcelona.

La lliçó de Diògenes. Tecla Sala Centre d'art de l'Hospitalet. Curated by de Alex Mitrani.

2015

The Fountainhead. Fondazione Zimei. Montesilvano – Italy. Curated by Massimiliano Scuderi.

Abandoned Futures. Fabra i Coats. Barcelona Contemporary Art Center.

Punk. Its traces in contemporary art. CA2M. Centro de Arte Dos de Mayo. Madrid.

2014

Haver fet un lloc on els artistes tinguin dret a equivocar-se. Fundació Joan Miró, Barcelona. Curated by Manuel Segade.

2013

Cas d'estudi - Centre Civic Can Felipa, Barcelona

2011

A question of paradigm. Genealogies of emergence in contemporary art in Catalonia Centre d'Art La Panera. Lleida. Curated by Manel Segade.

VideoStorias. ARTIUM. Centro-Museo Vasco de Arte Contemporáneo. Vitoria-Gasteiz. Curated by Imma Prieto.

2010

Antes que todo. CA2M. Centro de Arte Dos de Mayo. Móstoles, Madrid. Curated by Aimar Arriola i Manuela Moscoso.

89 KM. Colección CGAC. MARCO. Museo de Arte Contemporánea. Vigo. Cálculo diferencial (Variables sobre la piratería). Museo de Arte Moderno. Ciudad de México.

2009

El geni de les coses. Programa d'Arts Visuals de l'ODA. Curated by Rosa Pera. Can Palauet. Mataró.

4a Parete?. Premio Marco Magnani Pallazzo della Frumentaria. Sassari. Italia Curated by Cèlia del Diego Thomas. Hacia / Desde México D.F. Instituto Cervantes París. Curated by Martí Manen.

2008

Hacia / Desde México D.F. Instituto Cervantes Estocolm. Sweden. Curated by Martí Manen.

2007

Información contra información. Proxecto-Edición, CGAC. Centro Galego de Arte Contemporánea. Santiago de Compostela. Curated by Manuel Olveira.

Zona intrusa. Espai F. Mataró. Curated by Oriol Fontdevila.

Paperback. ediciones impresas. Proxecto-edición. MARCO. Museo de Arte Contemporánea de Vigo. Curated by Amanda Cuesta.

2006

Merch and promo. CASM. Centre d'Art Santa Mònica. Curated by Quim Tarrida.

Video Héroes. CGAC. Centro Galego de Arte Contemporánea Santiago de Compostela. Curated by Javier Duero.

O futuro da actualidade. Proxecto-edición. CGAC. Centro Galego de Arte Contemporánea. Santiago de Compostela. Curated by Manuel Olveira.

Paperback. ediciones impresas. Proxecto-edición. CGAC. Centro Galego de Arte Contemporánea. Santiago de Compostela. Curated by Amanda Cuesta.

Arxiu paisatge: 01. MdE. Figueres. Curated by Anna Capella.

Deshecho. Casa del Lago / Bosque de Chapultepec. México D.F. Curated by Willy Kautz.

Anden 16: Heterónimos. Centro Cultural Metropolitano. Quito. Ecuador Curated by Magaly Espinosa i Tamara Campos.

2005

Parafraseando al diablo. Harto_Espacio. Montevideo. Uruguay Curated by Antar Kuri.

Anden 16: Heterónimos. Espai Cultural Caja Madrid, Barcelona Curated by Magaly Espinosa i Tamara Campos.

A few artist's books. Galeria ProjecteSD. Barcelona

Anden 16: Heterónimos. Centro Cultural Conde Duque. Madrid. Curated by Magaly Espinosa i Tamara Campos. 2004.

2004

Sound and me. CASM. Centre d'Art Santa Mònica. Barcelona. Curated by David Armengol i Martí Manen.

Generación 2004. La Casa Encendida. Madrid

2003

Free Loop. Video Film program. Galeria ProjecteSD. Barcelona

Exploracions. La Capella. Barcelona Curated by Manuel Olveira.

Creuats / Cruzados / Crossed. Curated by Valentín Roma. CCCB. Barcelona.

1st Bienal of Jafre. (the centre is everywhere). Jafre. Baix Empordà. Curated by Mario Flecha i Carolina Grau.

Residencies and Bursaries

2010

Beca: Can Xalant / MIS. Residència al LabMIS. Museo da Imagem e do Som. São Paulo. Brasil.

2007

Projectes de recerca i creació artística. Departament de Cultura. Generalitat de Catalunya. Projecte: F de Frontera. Mèxic.

2006

Ajuts a la creació Ciutat de Girona. Projecte: En blanc: Re-edició d'un periòdic local.

Beca d'arts visuals Ciutat d'Olot. Projecte: Concèntric: Poble petit, infern gegant. 2005 Residència a Hangar (Centre de producció d'arts visuals). Can Ricart / Poblenou. Barcelona. 01.10.2005 / 01.11.2007

2002

Beca: Ajuts a la creació. Departament de Cultura. Generalitat de Catalunya.

Residència a Ciutat de Mèxic.

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I.S.A.(Instituto Superior del Arte). La Habana. Cuba.

Other projects

2016. Set and props. Project RESISTANCE(S) by Albert Serra.

LUMA Foundation. Paris.

2014. Set and props for the opera: Flaubert & Voltaire by Philippe Fénelon. Festival
Castell de Perelada.

Collections

Museum of Contemporary art of Barcelona (MACBA) (ES)

Banc Sabadell collection (ES)

Empordà Museum (ES), Olor Visual collection (ES)

Fondazione Zimei (IT)

National Collection (ES).

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