

bombon

ARCO MADRID 2022

Joana Escoval

Bernat Daviu

Enric Farrés Duran

For ARCO 2022, Bombon is very happy to present a project by Joana Escoval, Enric Farrés Duran and Bernat Daviu.

A project that is articulated around an installation that evokes a Waiting Room, an invitation to slow down, to stop, sit down and observe a selection of works that, without waiting, would be imperceptible. A selection of works that emphasize the changing and the mutable, in slight gestures, barely hinted at in the field of vision, at the limit of the visible; apparently inconsequential elements, imperceptible or foreign to the work of art but that are imposed precisely by their lightness and define the works of these artists. It is a tribute to the performativity of the works, to their capacity and sensitivity to generate discourse without making much noise.

Enric Farrés Duran (1983 Palafrugell) is an artist whose works develop stories in which reality and fiction merge and mingle with each other. His interest lies in exploring the limits of the structures that build reality. For ARCO we have selected a series of works in which what is not there establishes the narrative of the work. Farrés uses unknowns such as the hole in the frame where the signature would be seen, the empty space in the center of the passe-partout or the myopic eyes of an artist trying to paint a landscape as points of departure and commitment to establish and develop a relationship with the potential viewer or collector of the work. Works that trigger situations from which the discourse expands. His interest lies in exploring the limits of the structures that build reality. For ARCO we have selected a series of works where what is not there marks the narrative of the work. Farrés uses unknowns such as the hole in the frame where the signature would be seen, the empty space in the center of the passe-partout or the myopic eyes of an artist trying to paint a landscape as points of departure and commitment to establish and develop a relationship with the potential viewer or collector of the work. Works that trigger situations from which the discourse expands.

This game with the viewer is also key in the works of Bernat Daviu (1985 Fonteta). Daviu is interested in how the phenomena that happen outside or around the work of art define, to a large extent, the experience of the work. This is evident in the paintings of the booth. They are generally monochromatic works that collect shadows of unforeseen elements that usually accompany his (and other) paintings. From indoor plants to cats, flies or the passionate hand of a gallery owner or collector, they interfere and, at the same time, leave an image on the pristine surface of the painting. Daviu is interested in the fact that all these everyday elements, such as the flies in his studio or the collector's cat that in a moment of rage decides to pounce on the painting with its nails, enter into a dialogue with the Monochrome, a milestone in the history of modern painting. By Daviu are the benches of chairs that will be placed in the middle of the stand and that propose a specific action to the viewer: sit, wait and observe.

The influence of the external in the work of Joana Escoval (1982 Lisbon) is also fundamental. Her work establishes a very particular relationship with her surroundings, paying special attention to nature and its ability to transform and mutate. Aspects that Escoval tries to explore in her installations and sculptures that become changing devices that transmit energy. One cannot help but appreciate how everything is about to disappear or undergo a continuous transformation in her exhibitions, although the perception of these phenomena is not immediate or apparent in the short term. Her works are outlined within the polarity between matter and energy, oscillating and moving away from its limits.

This presentation is an invitation to stop, to wait, to intuit, to reveal, to throw peripheral glances.

Joana Escoval (Lisboa 1982)

“The precision of each of the sculptures created by Joana Escoval makes them objects that are simultaneously form and action, material and immaterial. It is as if each one of the pieces is going through an internal struggle we do not have access to. The form and the action exerted by the matter appear side by side, with no hierarchy. The pieces need to have a final form, it is necessary to present them as finished, but they are still changing. And this form that the pieces ultimately take corresponds to the non-formal characteristics that precede them. It may seem confusing, but it is not. The use of certain metals, such as gold, silver, or copper, or a new alloy in which we can find these elements, is essential to the understanding of her work, because these metals have chemical components that blend with ourselves without us noticing it. Scientific and historical data help us understand the developments of molecules, the atoms that make up all bodies and objects, all matter. As with other things, metal is in constant mutation and communication. The chemical and alchemical processes these sculptures are subjected to are part of their creation process.” (Pedro Barateiro)

Joana Escoval (born 1982, Lisbon, Portugal) lives and works in Lisbon. A selection of group exhibitions and solo projects include: Wind dreams, Galeria Vera Cortés, Lisbon, (2022); I am molten matter, S.M.A.K., Ghent, (2021); Mutações. The Last Poet, Museu Coleção Berardo, Lisbon, (2020); Mais Nada se Move em Cima do Papel. Drawing as thought. Centro de Artes de Águeda, Portugal (2020); Daniel Gustav Cramer + Joana Escoval, Galeria Vera Cortés, Lisbon (2020); Dust in the Shadows, Vistamarestudio, Milano (2019); In a Waiting Room, Fiorucci Art Trust, London (2019); Made to Accompany the Sound of a Storm, Bombon Projects, Barcelona (2019); The Sun Lovers, Tenderpixel, London (2019); We do not work alone, Fiorucci Art Trust HQ, London (2018); The word for world, Grey Noise, Dubai AI (2018); Nearly Inaudible Breathing, The Breeder, Athens, GR (2017); I'm the son of that drum, Acappella, Naples, IT (2017); Transmissions from the Etherspace, La Casa Encendida, Madrid, SP (2017); Fiducia Incorreggibile, Galeria Vera Cortés, Lisbon PT (2017); Growing Gills, Mimosa House, London, UK (2017); Si sedes non is, The Breeder, Athens, GR (2017); Canibalia (redux), Hangar, Lisbon, PT (2017); I will go where I don't belong – Volcano Extravaganza, Fiorucci Art Trust, Stromboli, IT (2016); I forgot to go to school yesterday, Kunsthalle Lissabon and Kunsthalle Tropical, Iceland (2016); Lichens Never Lie, La Crieé Centre d'Art Contemporain, Rennes, FR (2016); Matter Fictions, Museu Coleção Berardo, Lisbon, PT (2016); The lynx knows no boundaries, Fondation d'Entreprise Ricard, Paris, FR (2015); Europe, Europe, Astrup Fearnley Museet, Oslo, NO (2014). She won the Novo Banco Revelação Prize in 2012 and was nominated for the EDP Foundation New Artists Prize in 2015, in Portugal. Escoval has received a fellowship from Calouste Gulbenkian Foundation and FLAD Foundation for a residency in RU, New York (2013-2014). She has recently published two flexi-discs with Atlas Projectos and Palmário Recordings and is currently working in a new vinyl release.



Joana Escoval
Simbiose, 2016
Copper, linen thread, parakeet feather.
37 x 0,1 x 0,1 cm



Joana Escoval
**It arises not from any cause, but from the cooperation
of many 2019**
Bonze, brass, copper
Variable dimensions



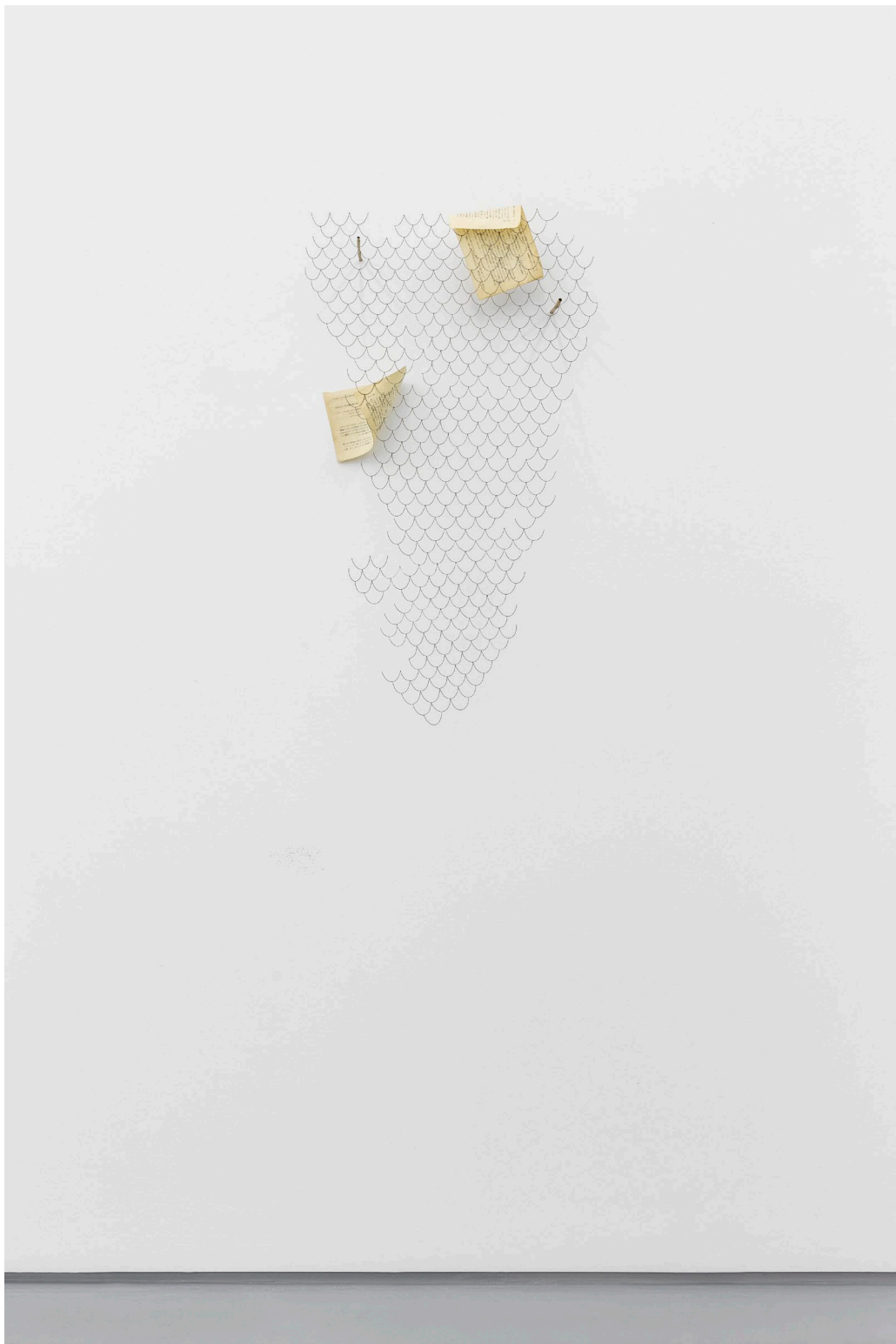
Joana Escoval
An empty list of things missing III, 2021
Steel, copper and grapevine
65 x 80 x 63 cm

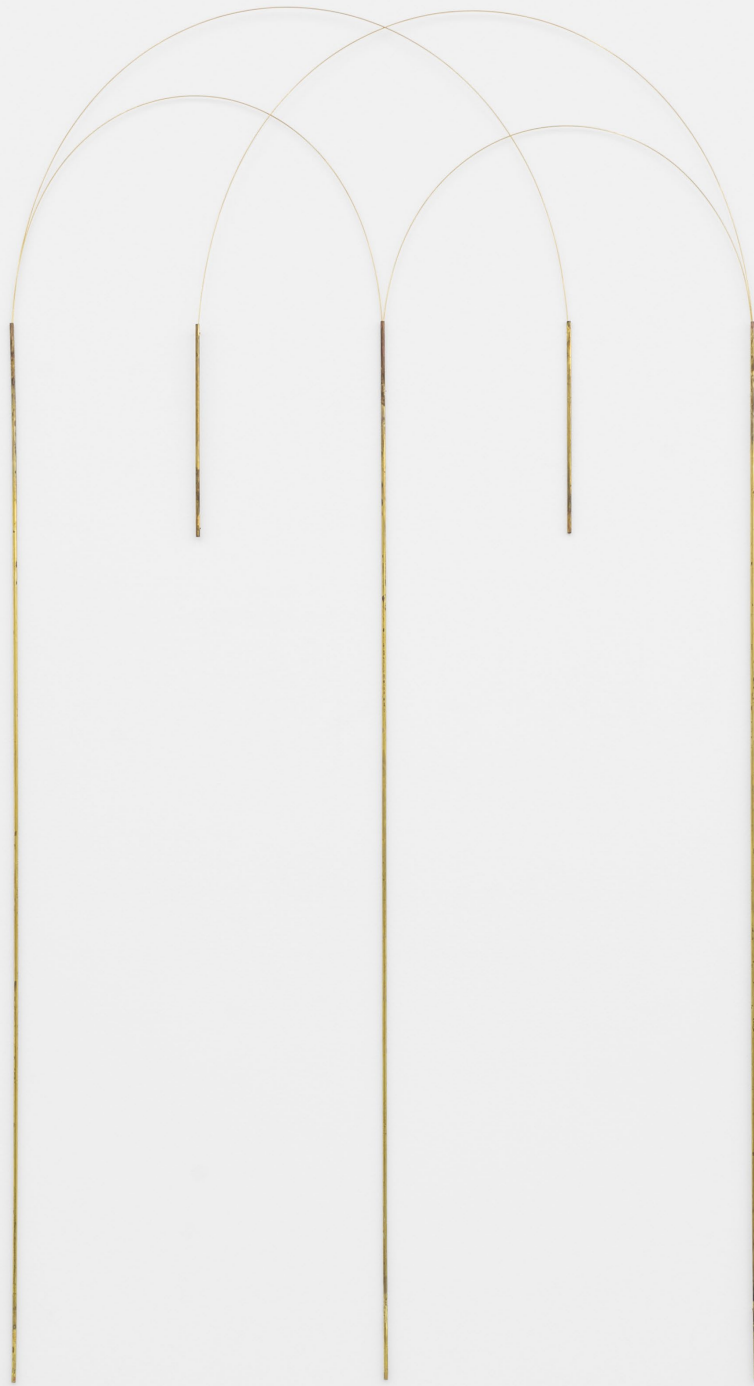






Joana Escoval
Asian Dust II, 2018
Silver, branches, found book pages
78 x 42 x 10 cm





Joana Escoval
Each definition a kind of a
death (VIII), 2018
Brass
130 x 70 x 0,5 cm



Joana Escoval

The waves sigh on, 2016

Bronze, iron, copper, natural oxidation made by
the elements: wind, volcanic ashes, sea spray in
Stromboly island, Italy, 9 x 6 cm





Bernat Daviu (Fonteta, 1985)

“Central to my practice is the making of images with discordant layers of meaning that often address the issue of integrating life and art. Painting is present in many of my projects, alongside video, costume-design or performance, disciplines that allow me to generate situations in the physical and collective space.

I am interested in the shift of significance caused by time and context, allowing new imaginaries to emerge. References to Modern art are recurrent in my work. These are entangled with my own personal life and other anonymous stories in order to question established forms and ideas. Irony is present in many of these juxtapositions, particularly referring to the commercial and the critical values of art.

The activation of the work is a very important part of my projects and it is for this reason that I often collaborate with filmmakers, musicians, dancers or the audience itself to enhance these situations.”

Bernat Daviu (1985, Fonteta). Studied Fine Arts at Central Saint Martins, London. His most recent solo exhibitions include *Just before the end of painting* (MAC, Museum of Contemporary Art, Mataró, Spain) and *Waiting Room* (Bombon projects, Barcelona). Other recent group exhibitions include *Ara Mateix: tot està per fer* (curated by Rosa Lleó and Chus Martínez at Arts Santa Mònica, Barcelona 2020-21) and *Painting: a permanent challenge* (curated by Nimfa Bisbe at Caixa Forum, Barcelona 2019-20). His projects and works have also been shown and presented at Fundació Tàpies (Barcelona, 2021), Caixa Forum (Madrid, 2020), Cuchifritos Gallery (New York, 2018), Arts Santa Mònica (Barcelona, 2018), Fundació Arranz-Bravo (L'Hospitalet, 2017), Fundació Joan Miró (Barcelona, 2016), Nau Estruch (Sabadell, 2015), Galeria Balaguer (Barcelona, 2015), *Uma certa falta de coerència* (Porto, 2014), Guest Projects (London, 2012), Walker Art Gallery (Liverpool, 2012) or *Bienal de Jafre* (Jafre, 2009), among others.



Bernat Daviu
Just Kids, 2022
Oil on canvas
200 x 180 cm

Bernat Daviu

Shadow Paintings (Just Kids , Por si las moscas, Just before the end of painting)

The monochromes from Daviu's Shadow Paintings suggest a play of light and shadow between what happens inside and outside of the frame. These works have the ability not only to interact with the space that surrounds them in a subtle and delicate way, but also to flirt with the viewers, so that one wonders whether the painting is playing with them or whether it is the spectator who is playing with the painting.

These works capture the shadows of possible unforeseen interferences during the conception of the painting in the studio; presences that will end up playing a determining role in them, defining to a great extent the final experience of the work.

In the booth we are presenting "Por si las moscas", a monochrome white painting in which you can see, if you pay attention, the shadow of flies that at some point have flown in front of the work and in front of the viewer. In fact, flies have a long history in Western art. The presence of this insect in paintings has symbolized from decadence, melancholy or sin to the putrefaction of the soul.

In Daviu's work, flies become a metaphor for everyday life and a way of approaching the precision of artistic discourse, as well as a way to introduce a dose of irony into the apparent neatness of the art world. In the selection that we will present at the fair there are flies, decorative plants such as "Just Kids", the hands of anxious collectors and cats that want to finally end with the history of painting. onistas ansiosas y gatos con ganas de acabar para siempre con la pintura



Bernat Daviu
Por si las moscas, 2022
Oil on canvas
55,5 x 56,5 cm



Bernat Daviu
Por si las moscas, 2022
Oil on canvas
55,5 x 56,5 cm



Bernat Daviu
Just before the end of painting, 2022
Oil on canvas
145 x 114 cm

Bernat Daviu
Sala de Espera, 2021

Chairs, coins, hair, magazines, plastic bottle and your turn.
Installation. Variable dimensions.

The ARCO booth becomes a waiting room where you can wait for your turn; a turn that never comes and becomes the main part of the story. Waiting room is an installation that invites to sit and wait for your turn, some magazines to entertain your wait, and the possibility of observing what is happening around you. An invitation to slow down, to stop, sit down and observe a selection of works that, without waiting, would be imperceptible.





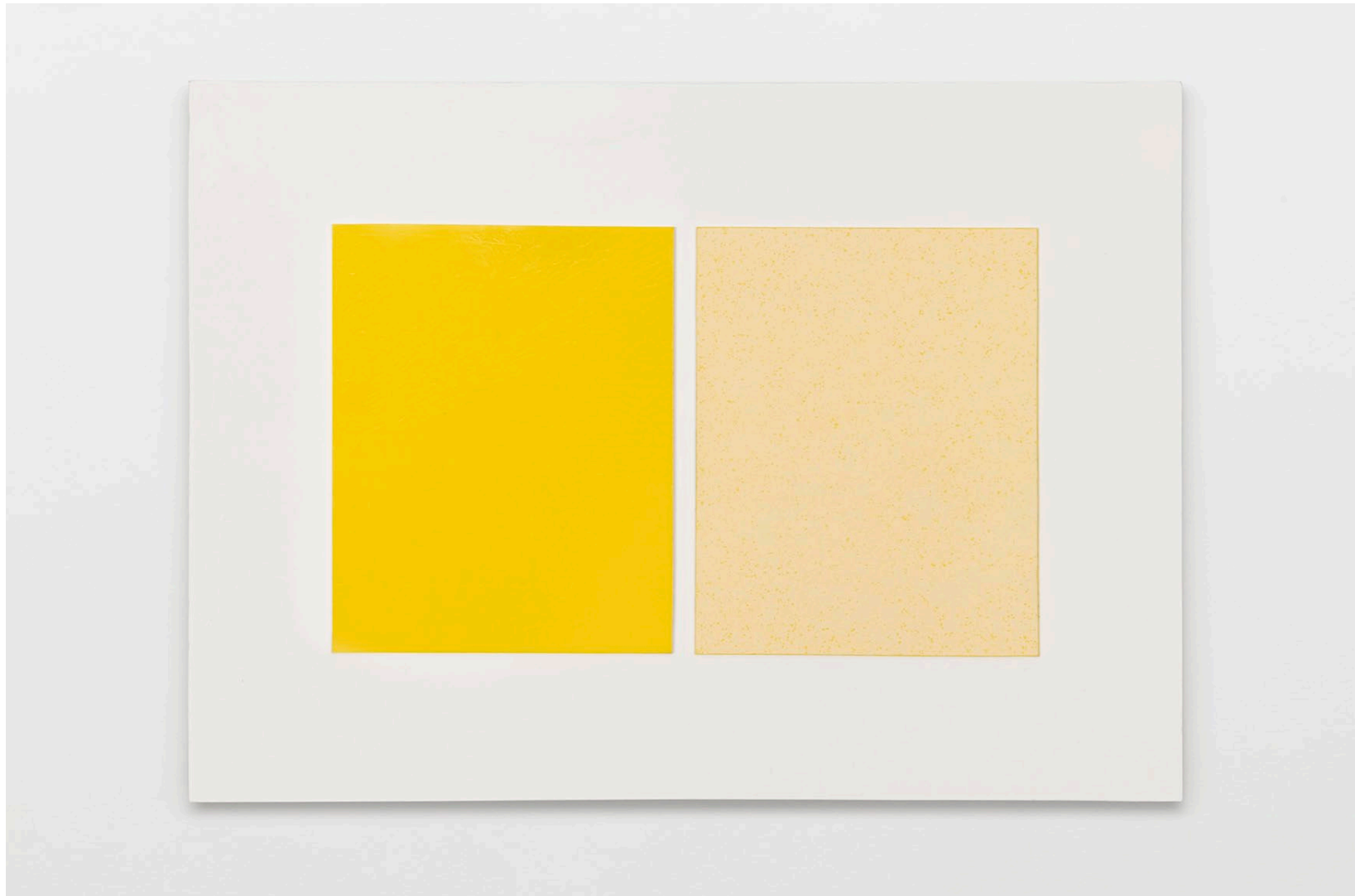
Bernat Daviu
Krabb painting, 2022
Oil on canvas an Ikea mirror
160 x 60 cm

The Krabb paintings move from the two-dimensional space of the painting into the three-dimensionality of the body and vice versa. The artist uses the iconic shape of a discontinued Ikea mirror, obsolete and unfashionable, to imagine a new world where these recycled colourful waves have taken the centre stage of our daily lives, flooding the space around us

Enric Farrés Duran (Barcelona 1983)

Enric Farrés Duran is a story teller, someone who continually blurs the line between the real and the fictional. His work is articulated through researches, coincidences and fortuitous encounters and the possibility of making connections between different places, objects and circumstances. Farrés Duran creates narratives that reveal hidden and unexpected relationships, which in some cases involve different times and places. The story — narrated and written — plays an essential role in this process, and the information it provides is essential to our engaging with the process and the connections it establishes. His projects are formalized in installations, guided tours, books and videos.

Enric Farrés Duran (b.1983, based in Barcelona) studied Art and Design at Escola Massana (Barcelona) and Philosophy (University of Barcelona). Recent solo shows include *Coses que passen*, MACBA, Barcelona (2021); *Empezar por el medio*, Nogueras Blanchard, Madrid (2018); *Una cosa a fondo que probablemente no existe*, Bombon projects, Barcelona (2018); *Res és Meu*, Bòlit Centre d'Art Contemporani, Girona, (2018); *Una exposició de mirar*, La Panera, Lleida (2017); *USELESS#2: Enric Farrés Duran. Paper Playing a Part*, 56x45x25, LACA, Los Angeles (2017); *Encostar-se a um morto para se fazer invisível. Uma Certa Falta de Coerência*, Porto (2017) and *Cualquier objeto excepto un papel*, NoguerasBlanchard, L'Hospitalet de Llobregat (2016). Recent group shows include *I Dream of A Large Studio*, Joan Miró Foundation, Barcelona (2021); *Materia prima*, Centro de Arte de Barcelona Fabra i Coats, Barcelona (2017); *Bibliotecas insólitas*, La casa encendida, Madrid (2017); *El relato de una exposición*, MAC, Mataró (2017); *Florilegi*, Bombon projects, Barcelona (2017); *ZONA VIP*, Passatge Studio, Barcelona (2016); *Establecer un principio de procedencia*, Generaciones 2016, La Casa Encendida, Madrid (2016) and *La realidad invocable*, MACBA, Barcelona (2015).



Enric Farrés Duran

Te toca*, 2021

Flypaper sheets for mosquitoes on paper, 30x42

Two flypapers are placed sideways. One is active, seducing everything around it hoping to catch any particle that comes in contact with it. The other is latent, waiting for someone to decide when to activate it in order to finish the work and start, again, attracting the particles around it.

*The title of the piece is “Te toca”. In Spanish, it is a play on words, since the expression has a double meaning: “It is your turn”, and “It touches you”, in the physical sense.





Enric Farrés Duran
Cap vespre (Sunset), 2021
Found frame, 70 x 70 cm

Cap vespre (Sunset) is a work that follows the search that Enric Farrés Duran begins in 'An exhibition of looking' at the museum La Panera in Lleida, where the artist asks himself: What is it that we observe and what determines its nature? With this piece, Farrés proposes a set of gazes, where the image that evokes the hole in the middle of the frame highlights both the wall where we hang the work and the potential landscape described by the title. With this gesture we ask ourselves, to what extent do the ways of looking affect how we interpret things?

F. 1065

DAU AL SET
GALERIA D'ART, S. A.

Consell de Cent, 333 - Telèfons 301 12 36 - 301 13 86 - Barcelona-7

TITOL: "Capvespre" 1974-5

AUTOR: Joan Ponç

MIDES: 50 cm x 60 cm MATERIA: oli

N.º REGISTRE: 6

DATA: II-1976


EXPOSICIO: Joan PONÇ



Dos islas, 2021.

Dos islas, dos ojos, dos pinturas miopes pintadas sin gafas. Con los recursos obtenidos se eliminarán las dos dioptrías con cirugía, quedando modificado para siempre el horizonte visto hasta la fecha.

Toda la documentación generada será incorporada a la obra final.



Enric Farrés Duran
Two islands, 2021
action, documentation
22,5 x 27,5 cm each

Two islands, two eyes, two myopic paintings painted without glasses. With the resources obtained, the two dioptres will be eliminated with surgery, forever changing the horizon seen to date.

All documentation generated will be incorporated into the final work.



Estimado Enric Farres.

Me haria mucha ilusión y seria un gran honor el contar y tener su autografo en mi colección de Personalidades del Mundo (sección pintores-dibujantes e ilustradores, por lo cual le adjunto la ficha correspondiente, para que por favor me la cumplimente

En mi página puede ver algunas de las muchas Personalidades de todos los géneros que me han contestado así como un poco de información de artículos que me han hecho en algunos periodicos. -

Le adjunto una fotocopia de algunos de los muchos dibujantes que me han contestado (unos 1.500 de todo el mundo)

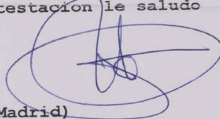
Muchas gracias por su atención y en espera de sus muy gratas noticias y contestación le saludo con mi amistad

Pedro Escudero
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28850 TORREJON DE ARDOZ (Madrid)

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Quedamos en un día

De abrazo



HOLA PEDRO,

GRACIAS POR TU CARTA, Y SIENTO MUCHO LA DEMORA EN CONTESTAR. RESPECTO A TU PETICIÓN TE COMUNICO QUE QUIZAS PRONTO PODRÁ SER REALIZADA.

TE EXPLICO: RESULTA QUE ESTE AÑO EN ARCO ESTARÁ EX PUESTA UNA PIEZA QUE SE TITULA "OBRA FIRMADA". SE TRATA DE UN MARCO EN EL QUE TOMA TODO EL PROTAGONISMO EL AGUJERO PARA QUE SE VEA LA FIRMA. FIRMA QUE NO EXISTE PUESTO QUE LA OBRA HA DESAPARECIDO.

LA PROPOSTA ES QUE LA PIEZA SEA UN COMPROMISO, ~~UNA~~ LA CHISPA DE ARRANQUE DE UN PROCESO DE TRABAJO: CON EL DINERO DE LA VENTA DE LA OBRA CONTRATARE UNA AGENCIA DE COMUNICACIÓN PARA DESARROLLAR EL DISEÑO DE MI FIRMA/AUTOGRAFO. ~~TRABAJO~~ AH! Y TODA LA DOCUMENTACIÓN GENERADA DURANTE EL PROCESO SERÁ INCORPORADA A LA OBRA FINAL.

POR CIERTO, AQUI ESTA LLEND DE COLECCIONISTAS COMO TU, PASEANDO ENTRE RÊTOS Y ANZUELDOS. ESPERO PODER COMPLACER TU PETICIÓN PRONTO,

UN FUERTE ABRAZO,

E.F.D.

Enric Farrés Duran
Signed work, 2021

Action, documentation
105cm x 105cm

It is an object-frame of unknown origin in which a hole -made to make visible the signature- takes the center stage. A signature that doesn't exist since the work has disappeared. The proposal is that this work is a commitment, the spark of the starting engine of a work process. With the money raised from the sale of the work, the artist will hire a communication agency to develop the design of his signature. And the research process and the documentation generated will be incorporated into the final work.





Enric Farrès Duran
Untitled hook, 2018

Feather, hook, rod, fan
Installation. Variable dimensions

In Hook, Untitled a feather represents a fish hiding the hook. Out of its context the trick is evident, the fish is revealed to us as a brush stroke floating in the air. The trick that holds it becomes evident and shows us the mechanisms of production of an image.





Enric Farrés Duran

We were behind every masterpiece, 2021

Wood stretcher

132 x 10 x 10 cm

At the end of 2021, the main European company manufacturing stretchers for paintings stopped making them in wood. “We are behind every masterpiece” is their slogan. We were behind every masterpiece is the last frame produced, and in the same way it is shipped, the artist hangs it on the wall.

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