

bombon

ARTISSIMA 2022

**Ludovica Carbotta
Jordi Mitjà**

Booth 7 (Pink A)

Ludovica Carbotta (Torino, 1982)

lives and works in Barcelona (ES).

Her practice focuses on the physical exploration of the urban space and how individuals establish connections with the environment they inhabit. In recent works, by combining installations, texts and performances, she is researching on fictional site specificity, a form of site-oriented practice that considers imaginary places or embodies real places with fictional contexts, recovering the role of imagination as a value to construct our knowledge.

Carbotta has completed an MFA at Goldsmiths University in London (2015). Her work was presented at the 58th International Art Exhibition, May You Live in Interesting Times, Venice Biennale (2019), curated by Ralph Rugoff.

Recent solo exhibitions: I come from outside of myself, European Pavillion, OGR, Turin (2022); Growing Pains, Sala Veronicas, Murcia, Spain (2021); Paphos, Bombon Projects, Barcelona, Spain (2021); Die Telamonen, Bündner Kunstmuseum, Chur, Switzerland; Monowe, Fondazione Sandretto Re Rebaudengo, Torino (2019); smART, Roma (2019); Artissima Present Future, Torino (2018); Marselleria, New York (2018); Marta Cervera Gallery, Madrid (2017); ON Public - Monowe, Bologna (2016); A motorway is a very strong wind, Care Of, Milan (2014); Vitrine 270° - Without Walls, Galleria Arte Moderna, Turin (2013); Greater Torino, Sandretto ReRebaudengo Foundation, Turin (2011).

Among her recent group shows: MACRO Museum (Rome, IT), Galleria Nazionale d'Arte Moderna e Contemporanea (Rome, IT), Tecla Sala (Barcelona, ES), Drawing Center (New York, US), EACC (Castelló de la Plana, E), La Casa Encendida (Madrid, E), Mambo (Bologna, IT), Palazzo Fortuny (Venice, IT) Künstlerhaus Museum (Graz, AU), MAXXI Museum (Rome, IT), Fondazione Sandretto Re Rebaudengo (Turin, IT), Hangar Bicocca (Milan, IT), Dublin Contemporary (Dublin, IRL), Matadero (Madrid, E), Swiss Institute (Rome, IT). Les Instants Chavirés (Paris, FR).

She is the co-founder of Progetto Diogene, an International Residency Program in the public space (Turin – www.progettodiogene.eu) and The Institute of Things to Come, a research centre on futurological scenarios (www.theinstituteofthingstocome.com). She was awarded the Ariane de Rothschild Prize, Milan (2011), the Premio Gallarate (2016), International Fellowship Gasworks, London (2016), and the Special Mention at Premio ITALIA, MAXXI Museum, Rome (2016). In 2017 she is fellow researcher at Jan Van Eyck Academie, in Maastricht, in 2018 recipient of New York Prize, ISCP/Columbia University.

Her work is part of public and private collections such as Castello di Rivoli (Torino, IT), Macro (Rome, IT), Museo MAGA (Gallarate Milano, IT), IVAM (Valencia, ES), GAM (Torino, IT), Fondazione Sandretto Re Rebaudengo, (Torino, IT), Fondazione CRC Cuneo (Torino, IT), Rothschild Collection (UK), OlorVisual collection (Barcelona, ES).

LUDOVICA CARBOTTA

One thing after another (Paphos), 2021- 2022

Bronze

50 x 50 x 50 cm

Winner Project of BFSP#05, Fonderia Artistica Battaglia, Milano.

Proximity to others can then transform a sculpture that grows learning over time. Talking to the young mathematician Theaetetus in the homonymous platonic dialogue, Socrates states: "Can man learn one thing after another? Please assume, then, for the sake of argument, that there is in our souls a block of wax, in one case larger, in another smaller, in one case the wax is purer, in another more impure and harder, in some cases softer, and in some of proper quality. Let us, then, say that this is the gift of Mnemosyne, Titan goddess of Memory, mother of the Muses, and that whenever we wish to remember anything we see or hear or think, we hold this wax under the perceptions and thoughts and imprint them upon it, just as we make impressions from seal rings; and whatever is imprinted we remember and know as long as its image lasts, but whatever is rubbed out or cannot be imprinted we forget and do not know"

(extract from the text Paphos by Isabel Valli written on the occasion of her exhibition at Bombon Projects, Barcelona, 2021)



LUDOVICA CARBOTTA

One thing after another (Paphos), 2021- 2022

Bronze (50 x 50 x 50 cm)

Winner Project of BFSP#05, Fonderia Artistica Battaglia, Milano.



LUDOVICA CARBOTTA

Where one ends and the other begins (Paphos), 2021

Epoxy resin putty and foam (109 x 100 x 80 cm)

At the beginning the self stands at the centre of reality, unaware of its own limits, blending with the external world. Thus in the early stages a sculpture grows, inseparable from elements of the surrounding, to the point of not being able to set itself apart from the tools used for its forging and objects found nearby in the studio space. In these initial phases a sculpture does not even distinguish itself from the sculptor, but is the sculptor fully able to identify this divide? The two are seamlessly merged with no clear distinction between where one ends and the other begins.

(extract from the text Paphos by Isabel Valli written on the occasion of her exhibition at Bombon Projects, Barcelona, 2021)



LUDOVICA CARBOTTA

Where one ends and the other begins (Paphos), 2021

Epoxy resin putty and foam (109 x 100 x 80 cm)







LUDOVICA CARBOTTA
S/T (Paphos), 2021
Fired clay (20 x 25 x 25 cm)





LUDOVICA CARBOTTA
Untitled , 2020
Water-based ecologic resin (105 x 65 cm)



LUDOVICA CARBOTTA
Fausto Telamon Model , 2020
Wood and plaster (60 x 40 x 40 cm)





LUDOVICA CARBOTTA
Falsetto rch-007 , 2018
Raku ceramic (15 x 15 x 5 cm)



LUDOVICA CARBOTTA
S/T (Paphos), 2021
Graphite and watercolor on paper (29.7 x 21 cm)



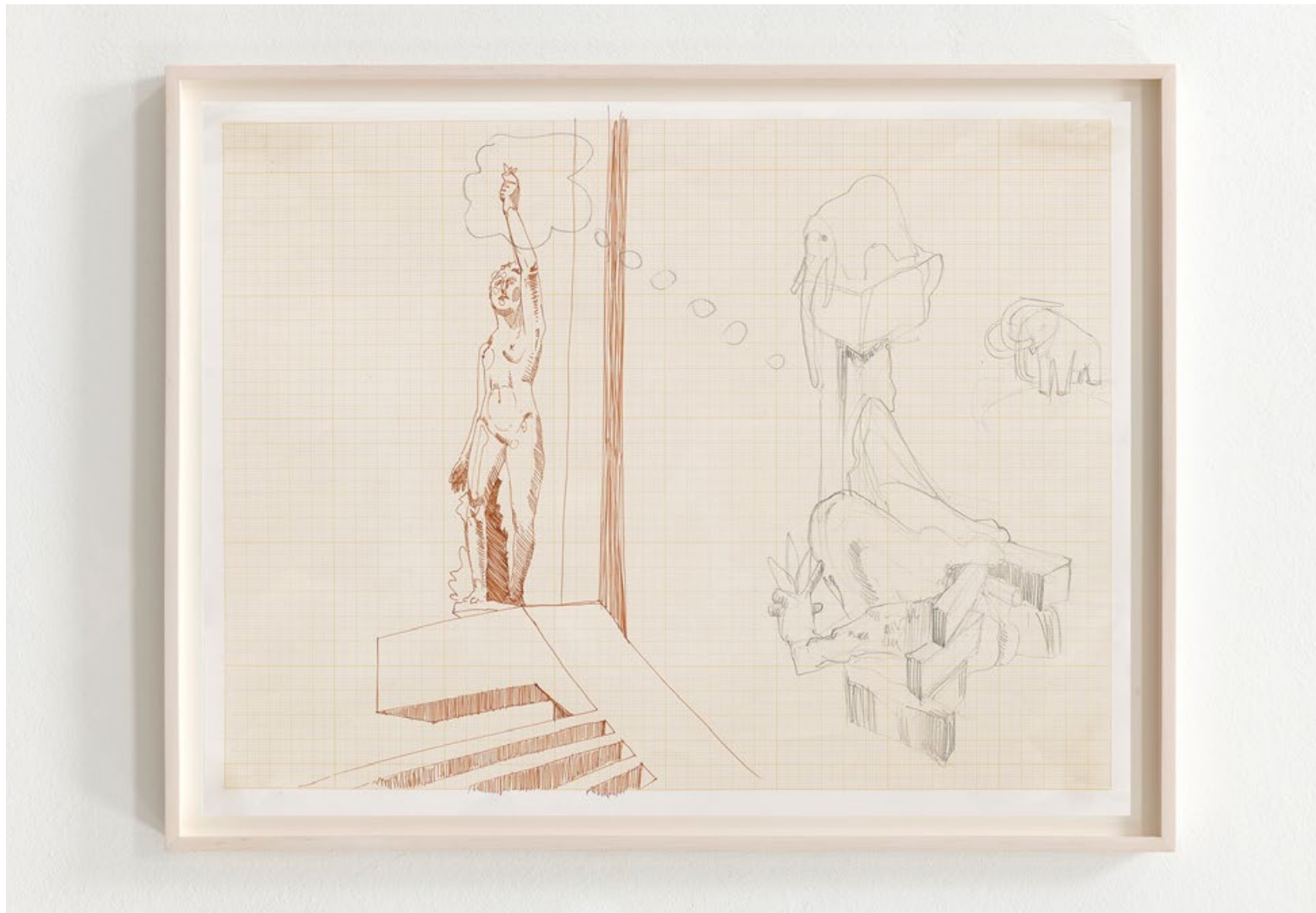
LUDOVICA CARBOTTA
S/T (Paphos), 2021
Graphite, ink and watercolor on paper (40 x 29.5 cm)



LUDOVICA CARBOTTA
S/T (Paphos), 2021
Graphite and gouache on paper (40 x 30 cm)



LUDOVICA CARBOTTA
S/T (Paphos), 2021
Grafito, tinta y acuarela sobre papel (40 x 30 cm)



LUDOVICA CARBOTTA
S/T (Paphos), 2021
Graphite and ink on paper (41 x 30 cm)



LUDOVICA CARBOTTA
S/T (Paphos), 2021
Graphite on paper (28 x 21 cm)

Jordi Mitjà (Figueres, 1970)

lives and works in Lladò (ES).

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), *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 MACBA (Contemporary Art Museum Barcelona) (Spain), National Collection Catalonia (Spain), Banc Sabadell Foundation (Spain) Museu de l'Empordà (Spain), Ventos Collection (Spain), Fondazione Zimei (Italy).



JORDI MITJÀ
Untitled (Discarded papers) , 2017
Mixed media on paper (200 x 140 cm)

For the production of his metal sculptures, Mitjà protects the floor with old and discarded drawings. The sparks, produced by the process of welding, fall on the floor and find the papers that burn anarchically. The forms are generated by the burns themselves, making drawings that are produced by chance and that Jordi Mitjà decides to reuse in this series of discarded papers.





JORDI MITJÀ
Discarded handrail with air protections, 2022
Found handrail and gold-plated iron
(130 x 92 x 12 cm)

The works Discarded handrail with air protections, Friction between leftovers, Workshop relics and Sleeping rock are part of a new series of sculptures that reflect on the idea of protection, durability, conservation and value.

Forgotten and repudiated elements on the verge of disappearing, which for no particular reason Mitjà has preserved for years in the studio, are now presented protected, exalted, preserved by bases and plastic pads (recovered from packaging that has also been discarded).

Mitjà closes the circle by converting these plastic protections into metal sculptures that reproduce their form and places them around the discarded railing, thus subverting the dynamics between the one that protects and the one that is protected, raising questions about the logistics and waste that arise from artistic production.





JORDI MITJÀ
Friction between leftovers, 2022
Found handrail and gold-plated iron
(332 x 55 x 14 cm)



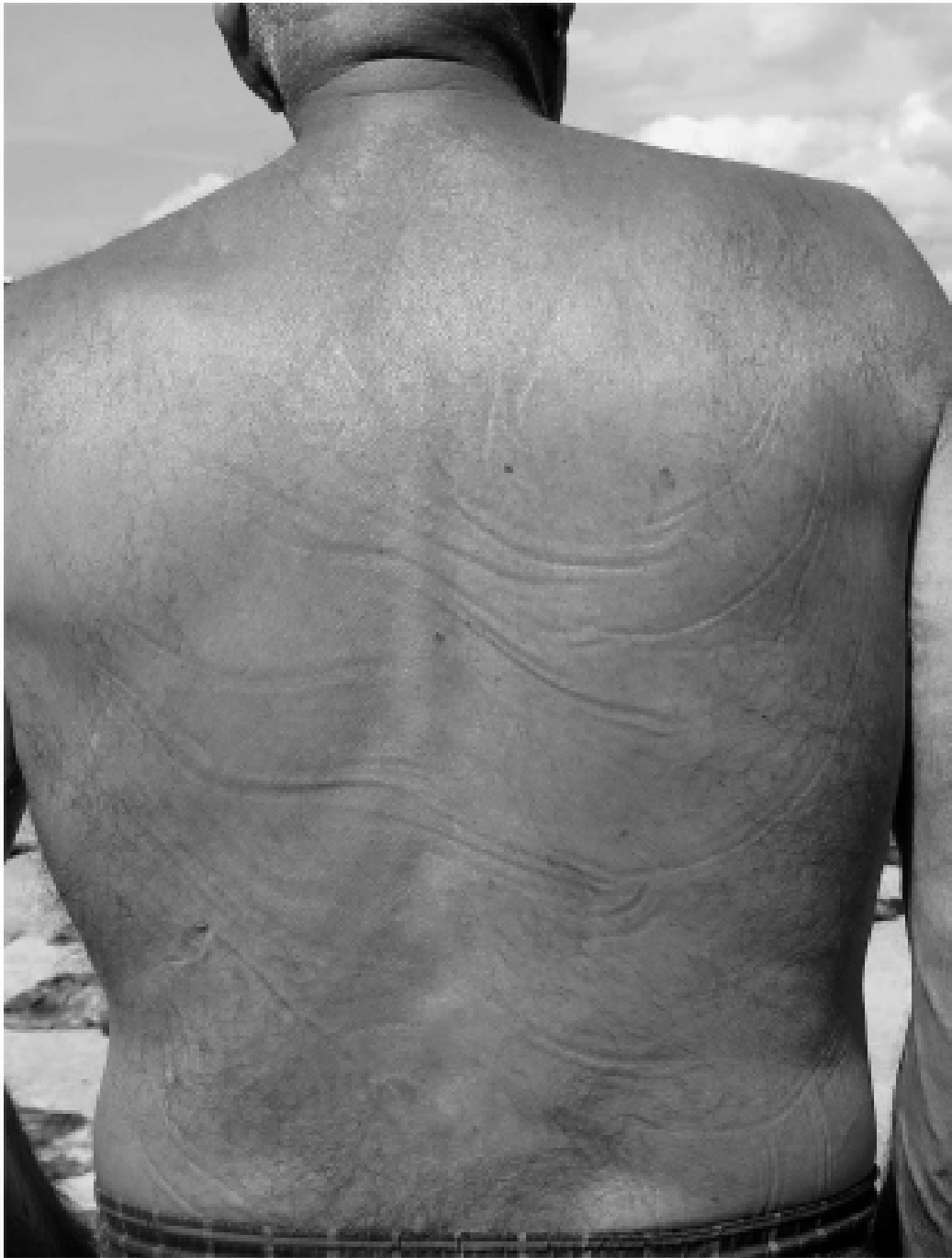


JORDI MITJÀ
Workshop relics , 2022
gold-plated iron
(122 x 9 x 5 cm)



JORDI MITJÀ
Sleeping rock , 2022
Fragment of a Romanesque capital, packa-
ging and wooden base
(41 x 30 x 19 cm)





JORDI MITJÀ
Pause, 2018-2019
C-Print sobre papel Hahnemühle
65 × 55 cm (25 5/8 × 21 5/8 inches)
Edition 1/3

After a nap in a summer afternoon, the back of the artist's retired father shows the trace of the sheets as a group of lines.

Mitjà sees in these ephemeral and blurred traces, the equally blurred combination between life and work.

Bombon
C/Trafalgar 53,B
08010 Barcelona
info@bombonprojects.com
+34696696016