

ARCOmadrid 2023

bombon



STAND 9A16

EVA FÀBREGAS JOSEP MAYNOU

For Arco 2023 we propose a duo presentation with artists Eva Fàbregas and Josep Maynou. The booth aims to generate a dialogue between two practices that engage with the ideas of play and transformation.

Working with soft and malleable synthetic materials and manufacturing processes, Eva Fàbregas sculptures embrace the possibility of tactile engagement, physical intimacy, affective bonding, tenderness and various forms of somatic experimentation with and through objects. Liberated from the constraints of biology, sexual desire and affect are allowed to flow in all directions, blurring the distinction between organic and inorganic matter.

Her works are made of materials such as translucent silicone and latex, materials typical of prosthetic medicine and toys and sexual technologies. Playing with its folds and wrinkles, the resulting shapes can be touched and handled, thus expanding their purely formal character and offering physical intimacy and an emotional bond with these new creatures.

Josep Maynou multidisciplinary approach is both performative and object based. It comes together as a form of contemporary

storytelling, a fictional take on everyday life in the form of humorous ideas that expand onto his objects.

The sculptures he makes are at once illustrations of these ideas, as much as they are props and stages where the narrative takes place. Maynou uses common domestic materials and practical tools that are often discarded or hidden to create anthropomorphous utensils. His projects are scenarios for action that allow both functionality and absurdity at the same time.

EVA FÀBREGAS

(b.1988, Barcelona)

Eva Fàbregas practice explores the erotica of the consumer object and the engineering mechanisms of desire, through sculpture, video, installation and sound. Her interest in affections has led her to produce works that address wellness and relaxation culture, psychodrama and the marketing industry, as well as therapeutic subcultures on social media.

Her recent exhibitions include *Growths* (La Biennale de Lyon, 2022), *London Open* (Whitechapel Gallery, London 2022), *Vessels* (Bombon Projects, Barcelona 2022), *Skin-like* (Kunsthal, Gent 2021), *Gut Feeling* (CentroCentro, Madrid 2019), *Those things that your fingers can tell* (Kunstverein München, Munich 2019), *Every object is a thing but not everything is an object* (Hollybush Gardens, London 2018), *Who cares? A radio tale* (Gasworks / Resonance 104.4 FM, London 2018), *First Act: Smooth Operations* (Laure Gewnillard Gallery, London 2017-2018), *Picture yourself as a block of melting butter* (Fundació Miró, Barcelona 2017), *Eyecatcher* (Big Screen Southend, Focal Point Gallery, Southend-on-Sea 2017), *Scissors cut paper wrap stone* (Ormoston House, Limerick, West Cork Centre, Cork y CCA Derry - Londonderry 2017 y 2016), *Systems for displaying matter* (Enclave, London 2016), *The Role of Unintended Consequences* (Syndicate, Colonia), *Exposición mundial de arte y tecnología de*

Teesside (MIMA, Middlesbrough 2016), *Soft control* (Embassy Gallery, Edinburgh 2016), *How are you feeling today?* (Window Space, Whitechapel, London 2015), *Unforeseen changes* (The Green Parrot, Barcelona 2014) y *Eva Fàbregas & Andrew Lacon* (Kunstraum, London 2014).

Upcoming solo exhibitions at Fundación Botín, (Santander, 2023) and Hamburger Bahnhof (Berlin, 2023).

Her work is part of public collections such as Museo Reina Sofia (Madrid), Colección DKV (Valencia), MACBA (Barcelona), Fundación ARCO (Madrid) and Colección Nacional de Arte de Catalunya.

During our participation in ARCOmadrid we will show one of the monumental sculptures made of elastic fabric and inflatable balls recently presented at the last Lyon Biennial.

With these new works the artist pushes her practice into a different territory, one in which bodily and organic shapes point into an imaginary of decay and fragility, but also contagion and monstrosity. This sense of danger and threat is accentuated in the way these objects spread across the space, as some sort of infection that is engulfing its architecture.

Fàbregas' installation invites the viewer to physically engage with it -people can touch, sit or lay on the sculptures- and imagine other possible bodies, other ways of being in the world, new forms of strength, resilience and affect.

Growths, 2022
Eva Fàbregas
Inflatable objects made of
elastic fabric, inflatable balls
450 x 700 x 145 cm





“(…) Fàbregas’ work revels in a sense sensual (and sexual) exhilaration. The artist tells me that when she started working in the studio on what eventually became these sculptures, she had this notion of the phallic in her head: the architecture of the dildo, its bright colours and tantalising forms. But that’s not the symbol that haunts her travails anymore, she says. Instead, she finds herself wanting to work on a scale that can almost replicate hers, creating a cohort of silicon twins and wanting to touch and get parts of her body inside them, fill their cavities, and make them fill hers. A double-way penetration.”

Excerpt from the text written by Lorena Muñoz Alonso for the exhibition *Vessels* at Bombon, Barcelona 2022

Shedding #47, 2022
Eva Fàbregas
Pigmented silicone and filler
150 x 70 x 70 cm (malleable form)

Shedding #40, 2022
Eva Fàbregas
Pigmented silicone and filler
45 x 45 x 80 cm (malleable form)





Shedding #49, 2022

Eva Fàbregas

Pigmented silicone and filler

80 x 80 x 70 cm (malleable form)



Shedding #44, 2022
Eva Fàbregas
Pigmented silicone and filler
26 x 33 x 41 cm (malleable form)



Shedding #29, 2021
Eva Fàbregas
Pigmented silicone and filler
65 x 48 x 50 cm (malleable form)



Shedding #34, 2022
Eva Fàbregas
Pigmented silicone
30 x 30 x 35 cm (malleable form)

Shedding #48, 2022
Eva Fàbregas
Pigmented silicone and filler
77 x 77 x 75 cm (malleable form)





Shedding #39, 2022
Eva Fàbregas
Pigmented silicone
20 x 20 x 35 cm (malleable form)

Shedding #50, 2022
Eva Fàbregas
Pigmented silicone and filler
70 x 60 x 60 cm (malleable form)





Shedding #37, 2022
Eva Fàbregas
Pigmented silicone
21 x 17 x 17 cm (malleable form)

Shedding #42, 2022
Eva Fàbregas
Pigmented silicone and filler
45 x 45 x 80 cm (malleable form)



Shedding #35, 2022
Eva Fàbregas
Pigmented silicone
30 x 30 x 35 cm (malleable form)



Shedding #30, 2022
Eva Fàbregas
Pigmented silicone
30 x 30 x 35 cm (malleable form)



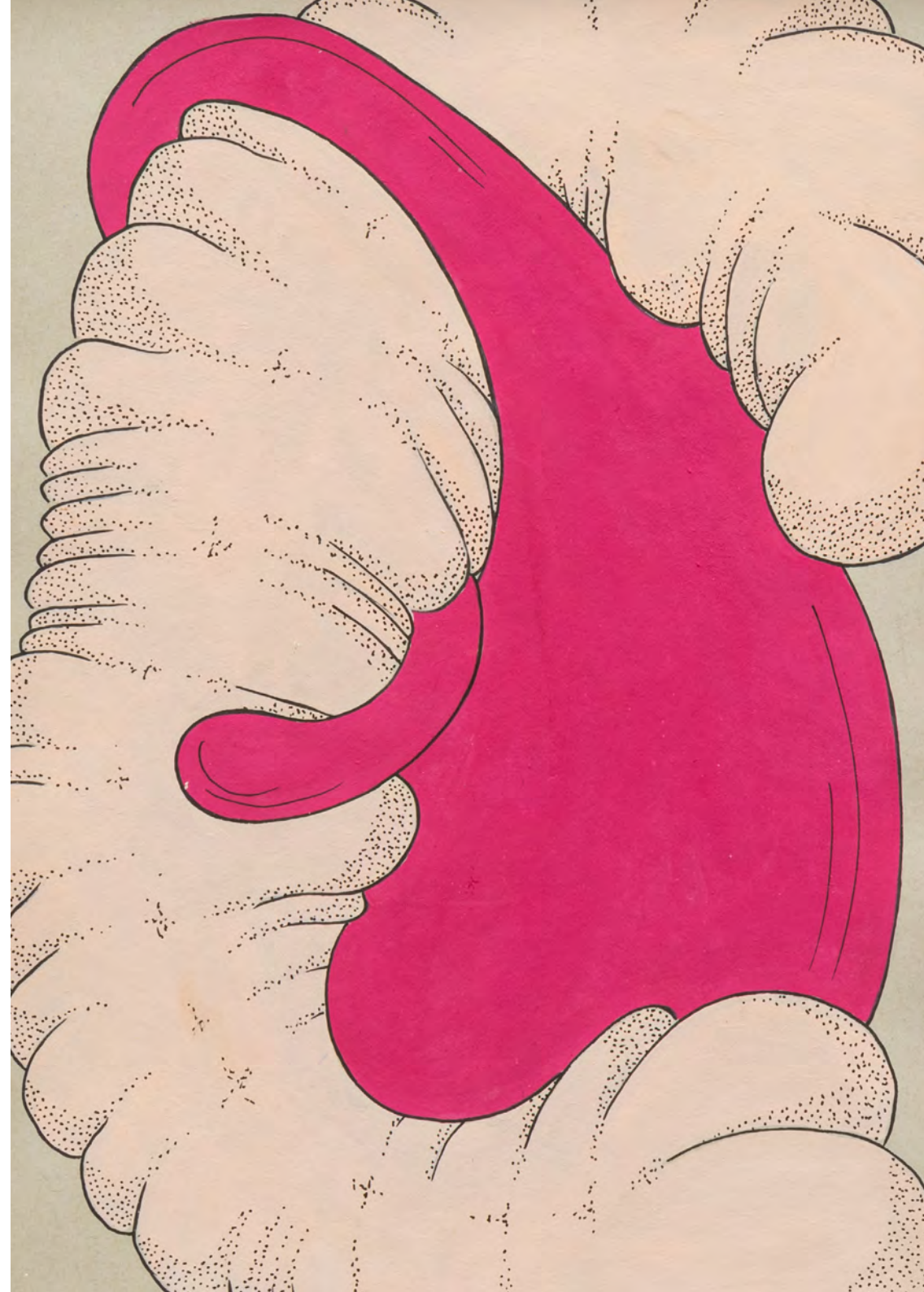
“(..) In the studio, in a storage room, the sculptures stand like a cluster of beings huddled together, waiting. When Eva Fàbregas opens the door and turns on the light, I see them on the floor and half expect them to talk.

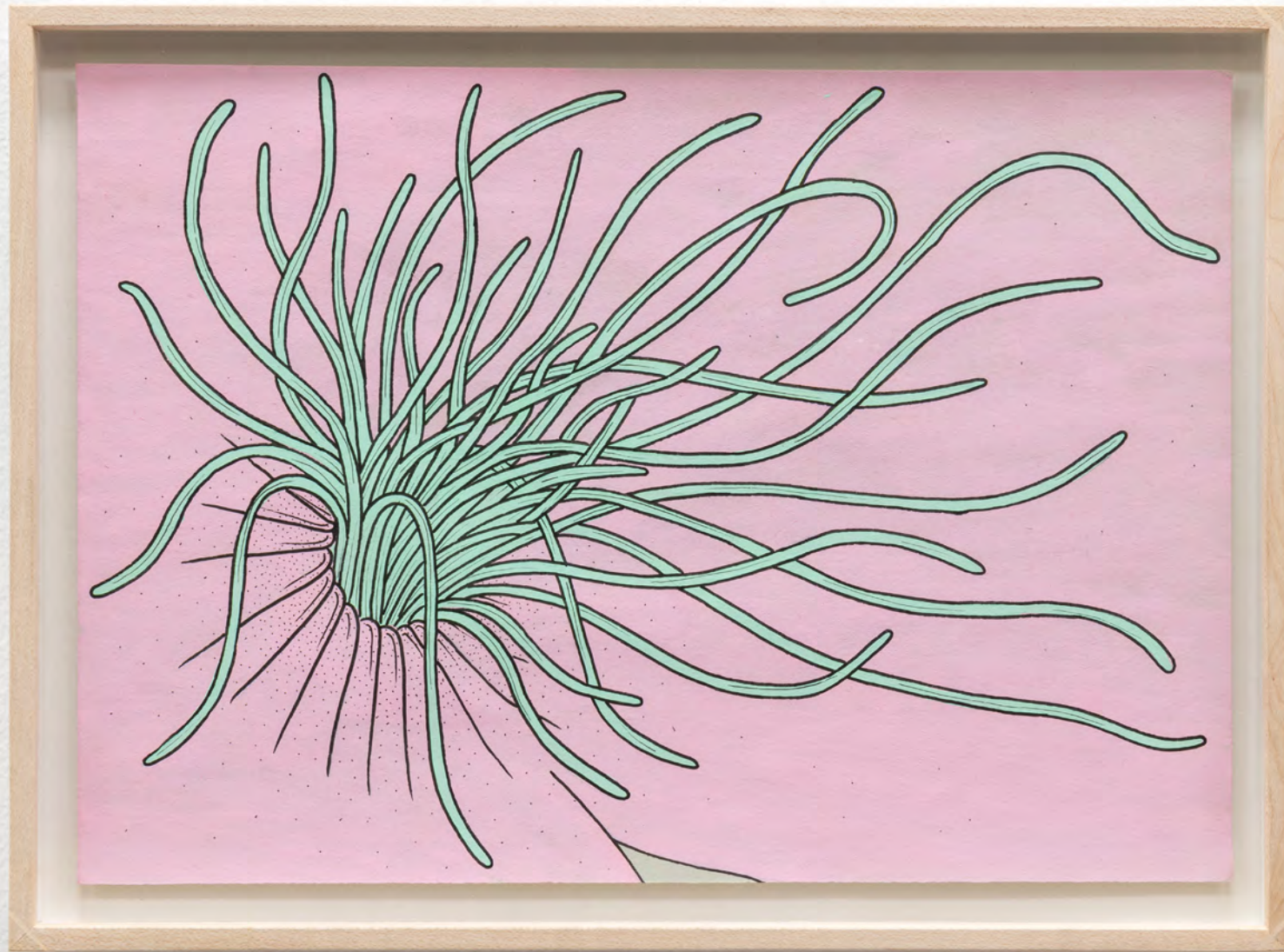
Their biomorphic shapes ooze a strong sexual innuendo. They tease me with their cheeky interplay of deceptively-hard-yet-soft surfaces, of pointy limbs and round ends in bright colours, so redolent of gonads. They reek of erotic possibilities, of fluids and desire. It feels explicit, so I’m immediately suspicious of their manifest directness, their intelligibility. What else lurks in the playful, colourful sculptures that the artist is presenting?”

Excerpt from the text written by Lorena Muñoz Alonso for the exhibition *Vessels* at Bombon, Barcelona 2022

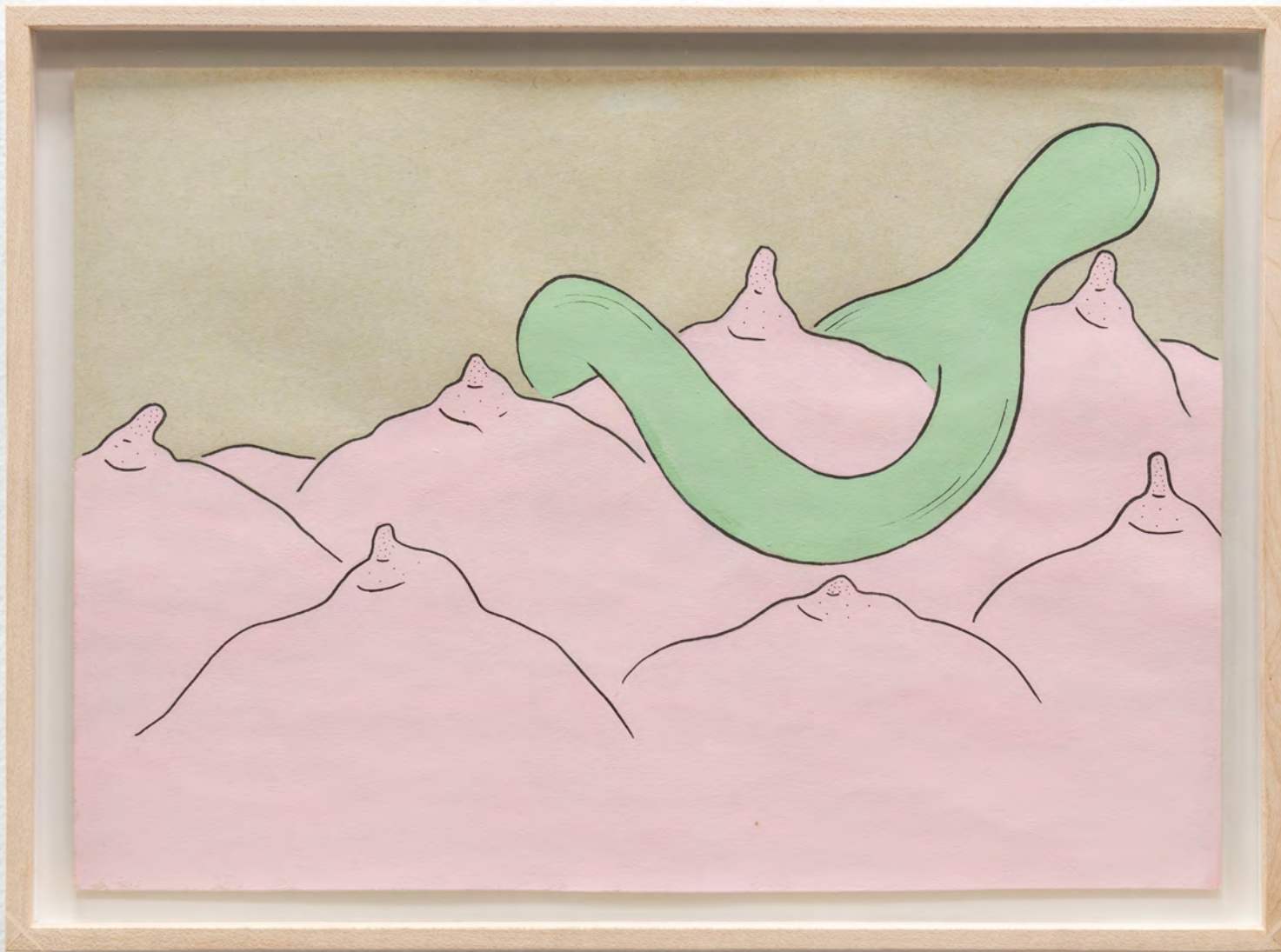
The series of drawings *Polifilia* by Eva Fàbregas invites us to imagine organisms that go beyond the human. Her scenes deconstruct the economy of pleasure to suggest encounters of mutant forms, without gender or identity, that only exist in their own enjoyment without time and space.

The drawing practice allows Fàbregas to create scenarios that are not possible with sculpture. She plays with elements from different scales and puts them together in the same, and tries to create new bonds and new scenarios with those elements. Also, she tries to present how the idea of touch and somatics can be manifested through two dimensional practices: How can we engage in physical intimacy through drawing? Or how can a drawing create an effective bonding or a tactile engagement with the viewer? How can a drawing instigate desire and affect?

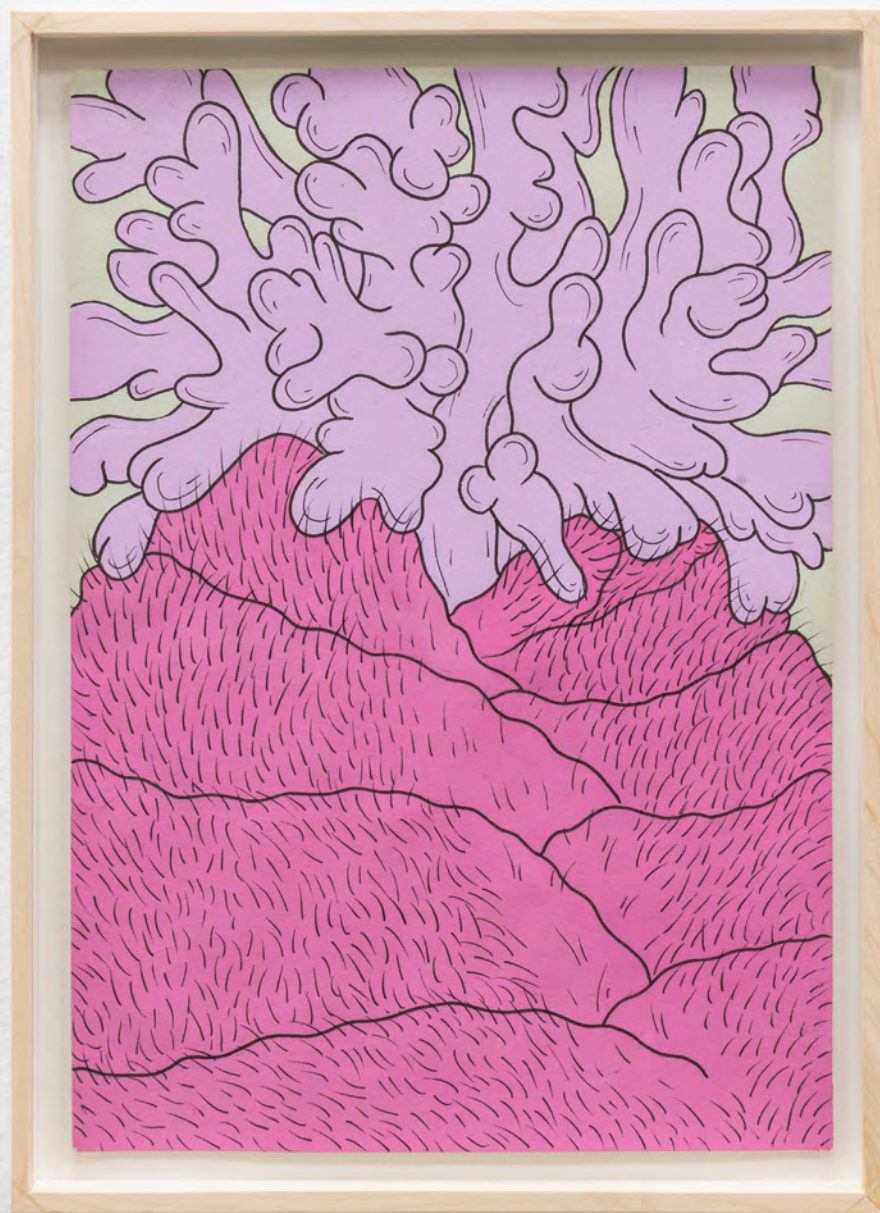




Polifilia #10, 2020, Eva Fàbregas. Acrylic on paper, 21 x 29.7 cm (framed).



Polifilia #40, 2021, Eva Fàbregas. Acrylic on paper, 21 x 29.7 cm (framed).



Polifilia #4, 2021, Eva Fàbregas. Acrylic on paper, 21 x 29.7 cm (framed).



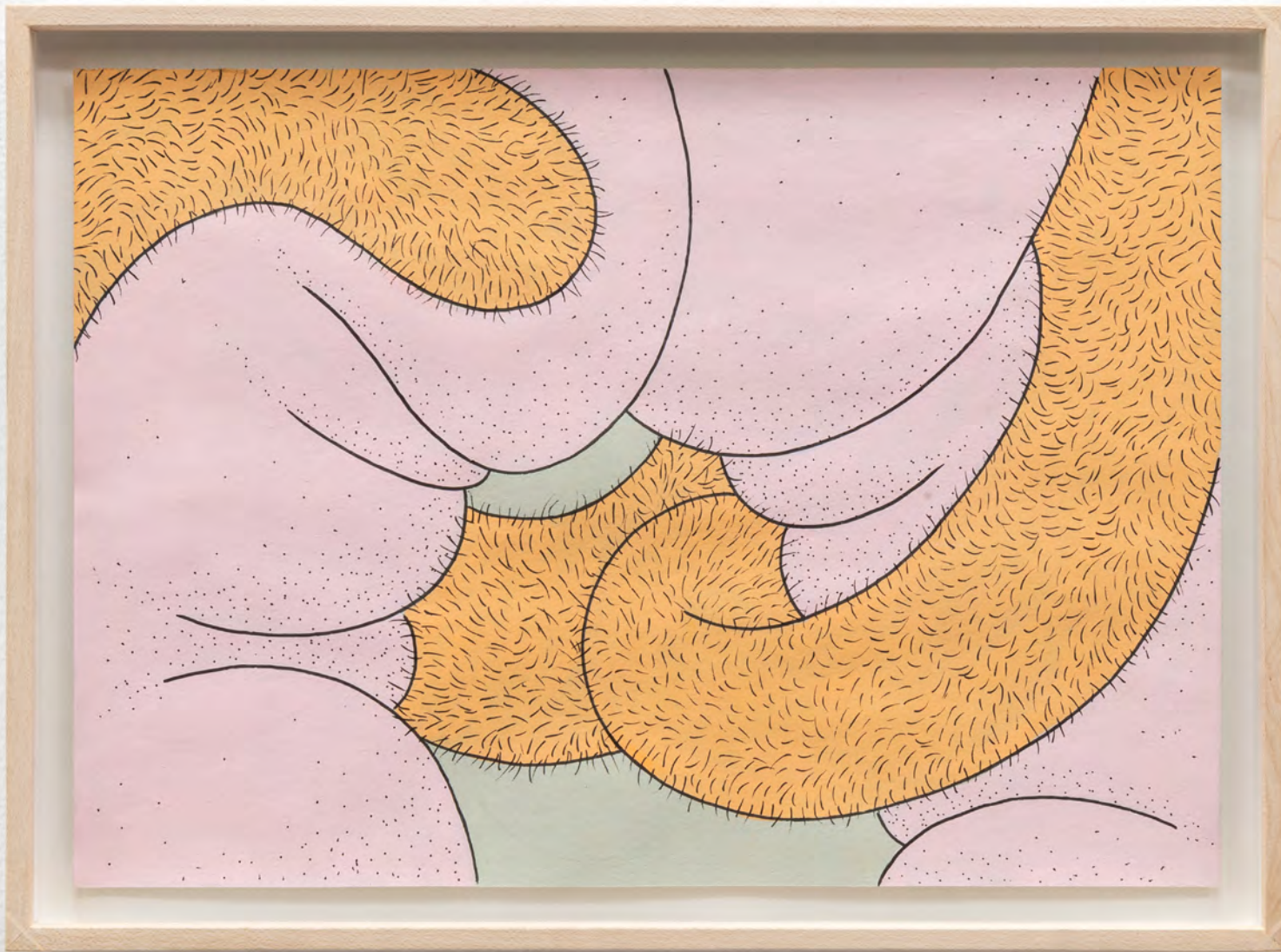
Polifilia #24, 2021, Eva Fàbregas. Acrylic on paper, 29.7 x 21 cm (framed).



Polifilia #27, 2021, Eva Fàbregas. Acrylic on paper, 29.7 x 21 cm (framed).



Polifilia #14, 2021, Eva Fàbregas. Acrylic on paper, 29.7 x 21 cm (framed).



Polifilia #12, 2021, Eva Fàbregas. Acrylic on paper, 21 x 29.7 cm (framed).

JOSEP MAYNOU

(b.1980, Barcelona and Paris)

Josep Maynou's work is a domestic documentation of the contemporary life of an urban, nomad storyteller. Assuming the role of a comic book maker for his own reality, he draws the sceneries of his everyday experiences, isolating mundane details overlooked by others, which he turns into exponential and never realized imaginary plots.

His observations of language, behavior, interactions, and global culture, are converted into iconic images, like vignettes; or short stories, like those synthetic thoughts expressed by characters in speech bubbles. His art is neither all the way inside nor outside the mass of wanted forms, discourses and strategies of the contemporary artist. During the last few years he has developed a body of work that revolves around the performance of absurdly humorous sketches without closure or punch, a series of awkward presentations of something between philosophical stand-up and a deconstruction of stage rules. They exist in a middle space where there is no beginning and no end to the story, where autobiography becomes fiction, where we can't figure out if it's intending to be funny at all or if it's funny for reasons that we can't yet outline.

Josep Maynou (1980, Barcelona) studied Fine Arts at UB (Barcelona), Faculdade Belas Artes Porto (Porto) and Middlesex

University (London). Past solo shows include *Point of Light Papitu* (Centro Párraga, Murcia 2022), *For some bags under the eyes* (Sans Titre, Paris 2022), *Chance is logical* (Tegenboschvanvreden, Amsterdam 2022), *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 *This must be the place* (L+S Projects, Porto 2020), *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).

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Línia, 2019
Josep Maynou with Jordi Mitjà
Variable dimensions



“Another important group of works that the artist creates on an almost daily basis are made with his cell phone, short video clips made at a given moment at home, in his studio or in public. Maynou creates a countless number of almost impossible tricks, similar to the hundreds of thousands found online, usually of children trying to sneak a ball into a distant container, bouncing the projectile over various obstacles and strange angles, to finally land on target, in the aforementioned hole. It’s a simple man’s magic trick that becomes a success through clever editing and countless number of attempts to achieve the final, successful shot.”

Excerpt from the text by Samuel Leuenberger
for the exhibition *Point of Light Papitu* at
Centro Párraga, Murcia 2022

Untitled, 2021 - 2022

Josep Maynou

Video 10'

Video fragment [here](#)

Edition 1/5



Juggler I, 2023
Josep Maynou
Aluminum and petanque balls
80 x 30 x 30 cm

Juggler II, 2023
Josep Maynou
Aluminum and petanque balls
60 x 30 x 30 cm





Juggler III, 2023
Josep Maynou
Aluminum and petanque balls
40 x 30 x 30 cm

Joker, 2022
Josep Maynou
Trousers with cell phone
95 x 40 cm





POMME



Fils, 2019, Josep Maynou. Aluminium, 9 x 21 x 28 cm.



Et voilà, 2022
Josep Maynou
Hand-woven rug, 100% wool
and recycled clothing
244 x 180 cm



Zzzzt, 2022

Josep Maynou

Hand-woven rug, 100%
wool and fabric

74 x 263 cm



In this occasion we want to put the focus on a series of posters announcing fictional movies that the artist makes up and explains in his performances. These unrealized films only exist as posters that Maynou commissions to other artists, who are free to interpretate the story as they wish, engaging in a collaboration that adds nuances and content to the final version of this invented films. These co-produced works imply a knowledge of context and the formation of personal relationships within a community over a large period of time, as is an essential part of Maynou's practice.

Taghazout Zombie, 2017
Josep Maynou with Ismaël Bogrine
Acrylic on canvas
105 x 75 cm

Wet suit couture, 2023
Josep Maynou with Ismaël Bogrine
Acrylic on canvas
98 x 58 cm

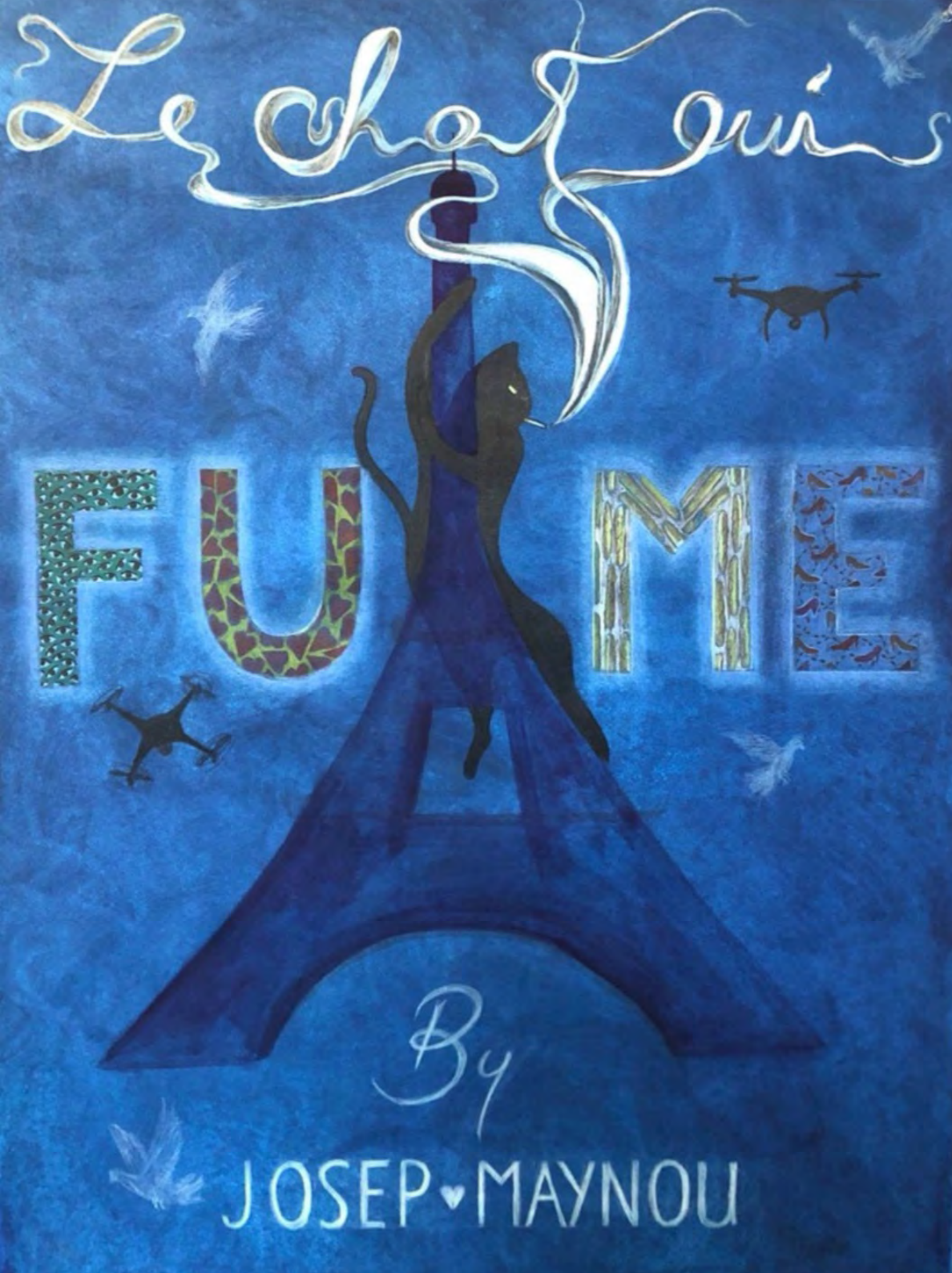




DIE Basel, 2020
Josep Maynou with Rafel.Bianchi
Acrylic on canvas
120 x 70 cm



DIE Basel, 2020
Josep Maynou with Rafel.Bianchi
Acrylic on canvas
120 x 70 cm



Le chat qui fume, 2020

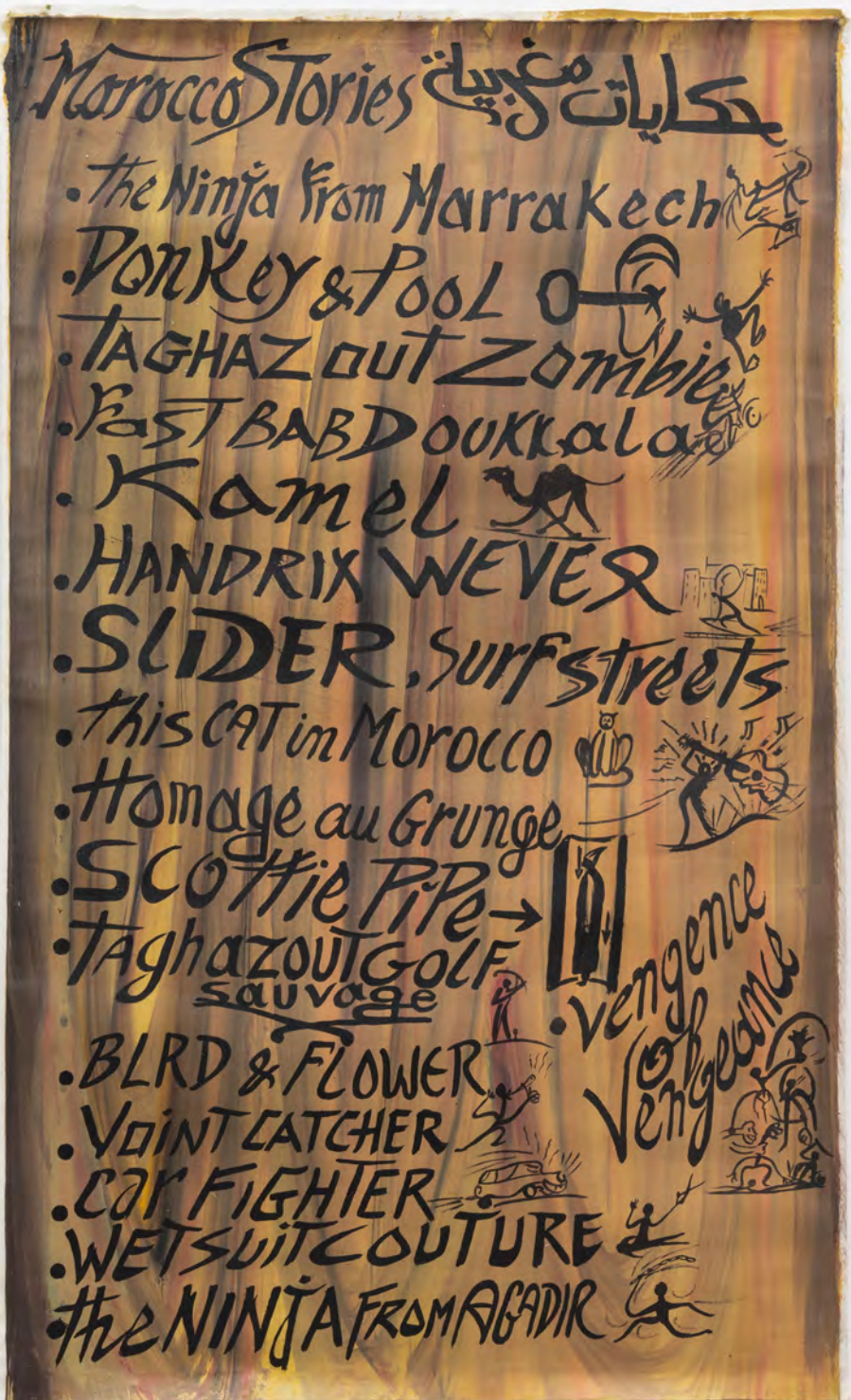
Josep Maynou

Acrylic on paper

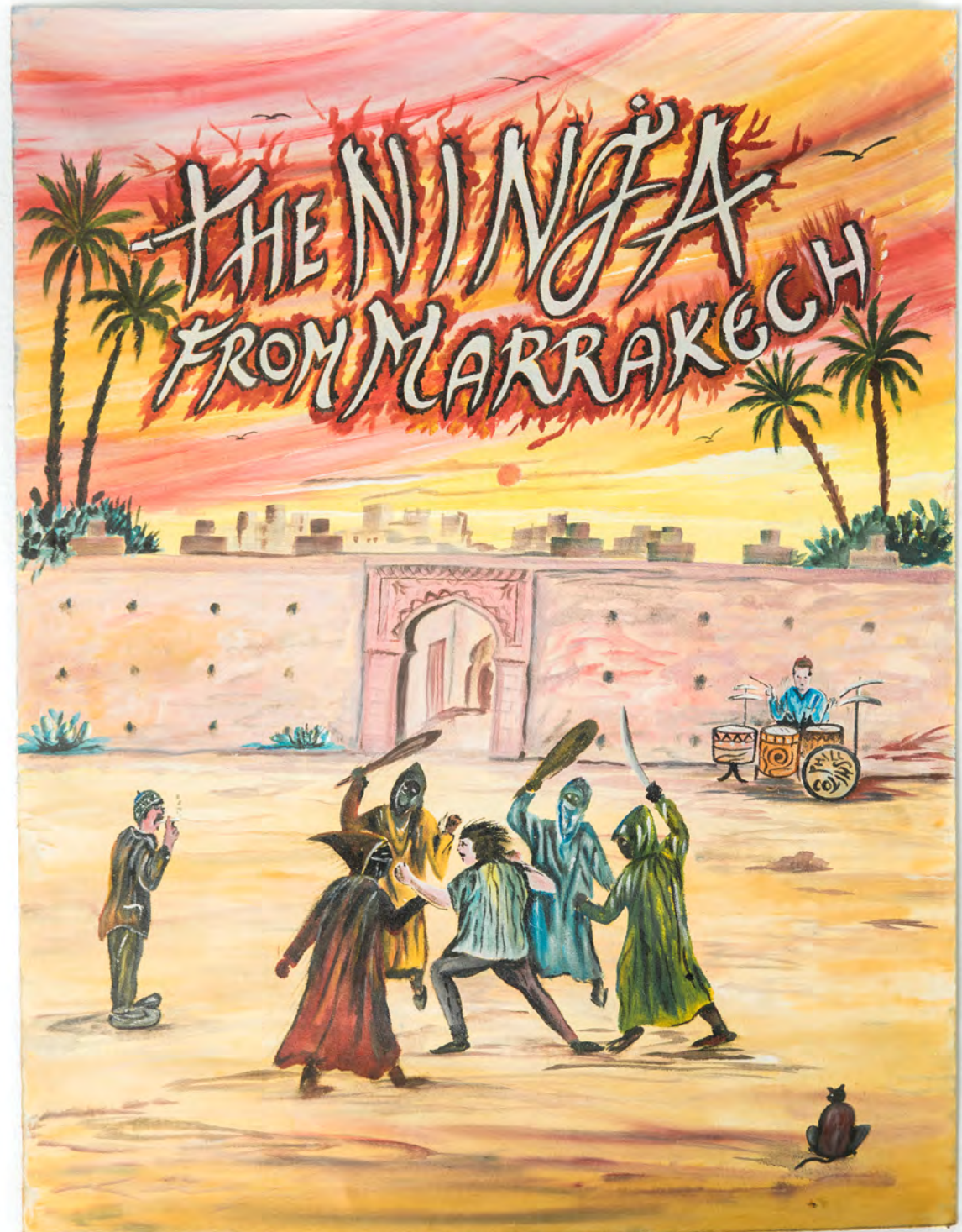
100 x 70 cm



Fast Bab Doukala, 2018
Josep Maynou
Acrylic on paper
100 x 60 cm



Morocco Stories, 2023
Josep Maynou with Ismaël Bogrine
Acrylic on canvas
100 x 61 cm



The Ninja From Marrakech, 2017
Josep Maynou with Ismaël Bogrine
Acrylic on canvas



Gladiator, 2023, Josep Maynou. Acrylic on canvas, 45 x 55 cm.

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