

bombon

The Galleries Show 3

Joana Escoval

Anna Irina Rusell

Bernat Daviu

Enric Farrès Duran

For Galleries show 3 we present a group show with Joana Escoval, Anna Irina Rusell, Bernat Daviu and Enric Farrés Duran.

A selection of works that emphasize the changing and the mutable, in slight gestures, at the limit of the visible; apparently inconsequential elements, imperceptible or foreign to the work 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.

Anna Irina Rusell (Barcelona 1993)

Anna Irina's artistic practice uses sculpture and installation as a base to speculate about non-hegemonic communication processes. Her methodology dialogues with tensions generated between bodies, spaces and the objects or materials that she works with, working in a grey zone where the ambiguous, hypnotic, sensual and odd take rein. Systems of transmission, manipulation and material distortion are all fundamental to her work. She often incorporates playful and ludic approaches as a tool for research in order to point out and subvert certain preestablished semiotical and communication structures that usually go unnoticed.

Graduated in Fine Arts from the University of Barcelona (2015) where she later did a Master's Degree in Sound Art (2018). She was an artist in residency at Hangar [Bcn, 2019-22] and she will be at La Escocesa (Bcn) starting in January. She has recently been awarded the Miquel Casablanques Prize for Contener·Desbordar. This year, Écart [Rouyn-Noranda, Canada] held a solo exhibition of her work, Lo que digo nunca es lo que digo sino otra cosa. During 2020, she presented Una luz cegadora, a solo exhibition at Bombon Projects art gallery (Bcn). In the past three years she has shown her work in MACBA [Bcn, 2021]; La Casa Encendida [Madrid, 2021]; Blueproject Foundation [Bcn, 2021]; Salón [Madrid, 2021]; Westwerk [Hamburg, 2021]; CCCB [Bcn, 2019]; Cityart [Milan, 2019]; Fundació Suñol [Bcn, 2019]; among others.

Anna Irina Rusell

Contener - desbordar, 2022
Extendable hoses, valve system and air
compressor
Variable dimensions



Contener · Desbordar is an organism in constant change that dialogues with the space and with the public through subtle choreographies of matter, that breathes and beats in a subtle and wavering manner, where the air fluctuates in all its cavities and communicates, bringing the skin to the limit and relieving the pressure moments before the burst, a collapse. She analyses animal communication processes and focuses on one of the strategies that some bodies employ in situations of danger or to establish a communication, which is inflating a membrane, visually increasing in volume or filling the body with air.

[More info here](#)



Joana Escoval (Lisboa 1983)

“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: Wordless and earthen, Bombon, Barcelona (2022); 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 Cortês, 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 Cortês, 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 Criée 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 and 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
Bronze, copper
Variable dimensions

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-de-sign 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; La intención poética (MACBA, Museum of contemporary art of Barcelona), Ara Mateix: tot està per fer (curated by Rosa Lleó and Chus Martinez 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 coerenza (Porto, 2014), Guest Projects (London, 2012), Walker Art Gallery (Liverpool, 2012) or Bienal de Jafre (Jafre, 2009), among others.



Bernat Daviu
Por si las moscas, 2022
Oil on canvas
200 x 140 cm

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.

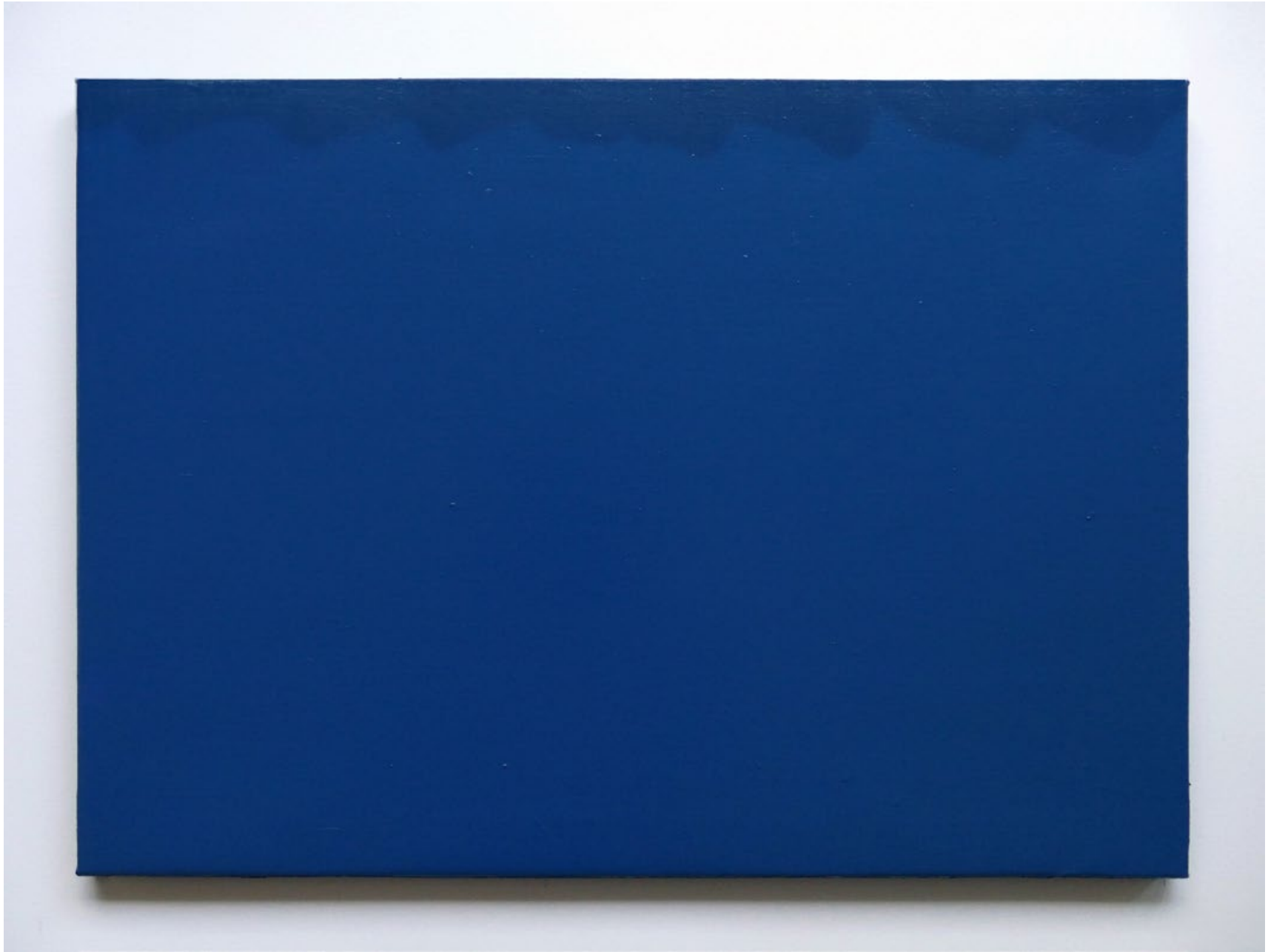
These works capture the shadows of possible unforeseen interferences; presences that will end up playing a determining role in them, defining to a great extent the final experience of the work.

"Por si las moscas" is 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 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 of paintings that we will present there are flies, decorative plants, the hands of anxious collectors or cats that want to finally end with the history of painting. We will also show a new series of works which consist of painted shadows on old paintings. These old paintings, most of them anonymous, have been found by the artist either in street markets or small auction houses. These new works explore the relationship between what is already painted and the new presence painted by the artist, creating a dialogue between the history of landscape painting and the personal stories around them.



Bernat Daviu
Monstera, 2020
Oil on canvas
65 x 54 cm



Bernat Daviu
Landscape, 2022
Oil on canvas
50 x 65 cm




Bernat Daviu
Spider, 2022
Oil on found painting
27 x 35 cm

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*, Nogueras Blanchard, 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).



This new series of works by Enric Farrés Duran are part of his latest exhibition. The artist worked with a framer to produce them, exploring the frame as an actual work itself.

These works reduce the size of a frame to its smallest expression, almost negating the space for the actual `work`, but at the same time generating a tiny mysterious space that invites to look through.

“The frame is not a window. Nor does it cut out. What it does do is separate itself from the outside. It hermetically insulates to leave everything on view. The prologue of the exhibition, at least, is what it says. The frame, which is meant to be invisible, goes unnoticed because the important thing is what it contains. An excellent steward, it conveys content without being seen. The mediator chooses what and how he shows us - an example: the back is never seen. Nor do we know if the work smells bad or what it sounds like. Nor can we perceive its fragility. It is curious because, on the one hand, the will to protect greatly conditions what we see, but on the other hand it does not want to affect it. The materials he uses are neutral, innocuous, that is to say, there will never be a response on the part of the work as a result of this contact.(...)”



Enric Farrés Duran
Marc 1, 2022
Wood, 1,5 x 1,5 cm



Enric Farrés Duran
Marc 2, 2022
Wood, 3,1 x 3,1 cm



Enric Farrés Duran
Marc 3, 2022
Wood, 2 x 2 cm



Enric Farrés Duran
Marc 4, 2022
Wood, 2,3 x 2,3 cm



Enric Farrés Duran
Marc 5, 2022
Wood, 3,5 x 3,5 cm



Enric Farrés Duran
Marc 6, 2022
Wood, 1,8 x 1,8 cm



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