

PERE LLOBERA



bombon



(b. 1970, lives and works in Barcelona)

Despite the formal precision of his painting, the conceptual weight of Pere Llobera's work has always been one of its main features. A meta-referential analysis of his craft that focuses both on the dysfunctionality of pictorial activity and its liberating power. A useless and euphoric power, conveying everything that exists on canvas is wonderful, but useless, that turns the painter into a survivor who cannot help himself and must continue painting.

Pere Llobera (Barcelona, 1970) lives and works in Barcelona. He was a resident at the Rijksakademie (Amsterdam) in 2006 and 2007. His practice encompasses painting, drawing, and installation.

Solo exhibitions include Fundació Vila Casas, Barcelona, ES (forthcoming, 2027); TILT, Bombon Projects, Barcelona (2025); Is that all there is?, Hidde Van Seggelen, Hamburg (2024); Mecanismos del humor, F2 Galería, Madrid (2023); Cosas que hacen Crack!, Fundació Joan Brossa, Barcelona (2023); ORPLID, Bombon Projects, Barcelona (2022); Una perfección más pequeña, F2 Galería, Madrid (2020); Faula rodona. Sols i embogits; entre la precisió total i una cançó de Sau, La Capella, Barcelona (2020); Pere Llobera, Museum Voorlinden, Wassenaar (2019); Conocer lo imposible de memoria, Casa natal de Miguel de Cervantes, Alcalá de Henares (2019); Supuración ética de la piedra, MNAC, Barcelona (2018); Acción, Bombon Projects, Barcelona (2018); Kill your darlings, Sis Galeria, Sabadell (2018); Estacional, F2 Galería, Madrid (2017); Unter dem Pantoffel stehen, Galerie Fons Welters, Amsterdam (2016); among others.

He has participated in group exhibitions such as: Basel Social Club, Basilea, CH (2026); Las Verbenas desiertas. Apariciones y desapariciones en el arte contemporáneo, Condeduque, Madrid (2024); Encuentros atemporales, Galería Marlborough, Madrid (2023); Beyond a Certain Point There Is No Return, Tlön Projects, Ámsterdam (2023); Blown-Up, L21 Gallery, Palma de Mallorca (2020); Entre cortina y montaña, Museo de Arte Contemporáneo Fernando Centeno López, Genalguacil, Málaga (2019); Le Lucky, HVW8 Gallery, Berlín (2019); Dialogue de l'ombre double, Centro de Arte de Alcobendas, Alcobendas (2018); Selft-organitation, Fundación Joan Miró, Barcelona (2017); Caminar sobre el hielo. Épica y disfuncionalidad en la práctica artística, Arts Santa Mònica, Barcelona (2017); Perfect world, Kunsthaus Kaufbeuren, Alemania (2016); From a Painter's Perspective, Arti et Amicitiae, Ámsterdam (2012); What's up!, Dordrechts Museum, Dordrecht (2011); Perfect solitude, Galerie Fons Welters, Ámsterdam (2010); KolnShow2, Sprüth Magers Gallery, Colonia (2007); Bienal de Arte Contemporáneo de Tesalónica 1, Tesalónica, Grecia (2007), entre otras.

His work is part of public and private collections such as Col·lecció National d'Art of Catalonia; Fundació Sorigué, ES; CA2M, ES; La Caixa, ES; ING Collection, NL; DNB Art Collection, NL; Akzo Nobel Art Foundation, NL; Museum Voorlinden, NL; Col·lecció d'Art Censurat, ES.

***TILT* (2025)**



Nula contención de la ira (2025)

Bombon projects, Barcelona, ES

With *TILT*, Pere Llobera presents a pictorial essay on human stupidity. This exhibition does not aim to cure any social illness, but rather to expose some of its symptoms with the irony and lucidity that characterize the artist. Through a series of newly produced drawings and paintings, Llobera unfolds an imaginary world where the absurd, the tragic, and the comic coexist on the same plane.

The title, *TILT*, refers to the mechanism in certain arcade machines that detects when someone tries to manipulate the outcome of the game. In a similar way, the exhibition suggests a reflection on the moral, social, and emotional boundaries that are triggered when humans attempt to “tilt” or bend the rules of the system. However, far from offering sermons or closed diagnoses, Llobera turns this tension into a visual celebration —a space where humor, beauty, and critique coexist, reminding us that even in the bitterest of times, there can still be room for wonder.



TILT (2025) exhibition view



TILT (2025) exhibition view



TILT (2025) exhibition view



Untitled (2025)



Untitled (2025) detail



TILT (2025) exhibition view



Untitled (2025)

IS THAT ALL THERE IS? (2024)



Untitled (Upside down Xmas tree) (2024) exhibition view

Hidde van Seggelen, Hamburg, DE

For his exhibition in Hamburg, Pere Llobera takes the title from a Peggy Lee song, 'Is that all there is?' It's a song with a twist, as he pointed out. It goes from melancholy to burlesque. First, there is the image of a house on fire, the father carrying his daughter outside, she in her pyjamas in the street, watching the burning building. Then the song changes: 'If that's all there is to a fire, then it's better to dance,' she sings. The rhythm picks up, the swing comes in. You thought you were going to be crying the whole time, but no.

There is also a twist in Llobera's work, but the development goes in the opposite direction. Or, it depends on how your eyes move through the work. I usually see the funny side of his work first, something strange, a little out of place, which generates a feeling of sympathy and curiosity. The work covers a wide variety of themes and draws on everyday life, family life, play, daydreaming, visits to exhibitions, and also touches on more serious issues: a friend who died, the enduring presence of Franco. What the artist needs to create a work is a thread, a memory, an accident, a coincidence. That moment of mental electricity is essential. And, if it works, it is recreated in the brain of the viewer who sees the exhibition.

- Fragment of the exhibition text by Jurriaan Benschop



Is that all there is? (2024) exhibition view



Is that all there is? (2024) exhibition view



Is that all there is? (2024) exhibition view

COSES QUE FAN CRACK! (2023)



Coses que fan Crack! (2023) exhibition detail

Fundació Brossa, Barcelona, ES

Pere Llobera opens *Coses que fan crack!*, an installation of sculptures and paintings related to the concepts of collapse and disruption. The artist's first predominantly sculptural exhibition pays a twisted tribute to the 1980s, a period he sees as a possible beginning of the decline of the modern world with the advent of the dizzying technological development that began to shape the future we live in today. The exhibited pieces seek to make the visitor uncomfortable, to prompt reflection and decision-making.

“The 80s had always seemed to me to be superficial years (at least in Spain) where people were too preoccupied with constructing their personal image, and many of the cultural manifestations seemed to be geared towards the outward form rather than the core of the matter. There was an air of technological euphoria in the West that seemed to be propelling us rapidly towards a glittering future. I, on the other hand, have always seen this inertia as if reality had used this peak, this fabulous curve of the 80s' human technological growth parable, to launch itself down a slide that was destined, in the long run, to lead us into a second Middle Ages.”

- Text by Pere Llobera



Coses que fan Crack! (2023) exhibition view



Coses que fan Crack! (2023) exhibition view



Coses que fan Crack! (2023) exhibition details



Coses que fan Crack! (2023) exhibition view

MECANISMOS DEL HUMOR (2023)



Rambi (2017) oil on canvas, 66 x 54 cm

F2 Galería, Madrid, ES

I believe we all more or less understand the benefits of humour. This exhibition, as far as I am concerned and considering the timing of its arrival, has turned out to be a comic release. I am referring to something similar to those inappropriate jokes told at the back of funeral parlours, which help us cope with reality in difficult times. I'll spare you the details of where that nervousness I've gotten rid of came from. I'd just like to explain that once I knew I was going to open the season in Madrid at the F2 gallery, I didn't hesitate to "change screens" and put all my energy into what we could call here and now: a pictorial essay on humour. "A day without humour is a day wasted," said Buñuel. The truth is that I feel like applauding the aphorism, but I would give no less applause to what I once heard a lady say on the radio a few years ago on a music request programme. The woman asked if she could say something and they allowed her to. It was then that she uttered this phrase worthy of Confucius: "Never hang out with anyone who doesn't make you laugh". Humour is so important to me that it was only when my son laughed for the first time that I breathed a sigh of relief. Honestly, I didn't want to have a sad son. Not even a serious one.

Humour is a complex system of breaking expectations. Understanding it demonstrates intellectual reflexes as well as the ability to reformulate. It is also a very important filter between people, which does not involve money, sex, or race, but rather the ability to transgress.

An example: Milan Kundera, who passed away very recently, recounted in his essay *The Curtain* an anecdote about meeting a benefactor of Czech political dissidents, whom he helped from France. Kundera, being kind to this activist, told him a story from the dark times when he was being spied on in his flat. The anecdote was that Kundera swapped homes with a friend of his who was a sexual athlete. Kundera's interlocutor interrupted him, letting him know that he did not find this funny at all. In the book, Kundera then states that 'I always respected that man, but I could never love him again'.

As far as my exhibition is concerned, I'm not going to spoil the joke here. Knowing the joke is a let-down. We'd better explain it in the lecture hall if you don't mind.

—Pere Llobera



S/T (2023) mixed media on canvas, 170 x 150 cm



MECANISMOS DEL HUMOR (2023) exhibition view



MECANISMOS DEL HUMOR (2023) exhibition view



MECANISMOS DEL HUMOR (2023) exhibition view



Fiesta arruinada (2020) mixed media on paper and collage on blanket, 207 x 158 x 22 cm

ORPLID (2022)



Reality / Fiction /ORPLID

Bombon Projects, Barcelona, ES

The artist Pere Llobera has chosen not to publish any text for the exhibition. The image on your left is the only information that can be found in the gallery.



ORPLID (2022) exhibition view



ORPLID (2022) exhibition view



ORPLID (2022) exhibition view



S/T (2022) mixed media on canvas, 200 x 250 cm



Cinc granotes cantant alhora (2022) oil on canvas, 33 x 46 cm



Arbre caigut (2022) oil on canvas, 80 x 120 cm



S/T (2022) oil on canvas, 50 x 80 cm

***HURRAY FOR ANYTHING* (2021) BOMBON PROJECTS, BARCELONA, ES**



Hurray for anything (2021) intervention view



Hurray for anything (2021) intervention view

UNA PERFECCIÓN MÁS PEQUEÑA (2020)



Una perfección más pequeña (2020) exhibition detail

F2 Galería, Madrid, ES

I admit that I feel embarrassed to mention Spinoza's name in an expository text. Spinoza always comes across well. In fact, mentioning Spinoza looks good if you're pretentious. But the truth is that the man had an amazing way of thinking, and I would like to be allowed to lean on him a little to "scaffold" the exhibition I will be holding next September at the F2 gallery in Madrid, probably with the health crisis still fresh in our minds. That is why, as you will see, the title is slightly influenced by the current situation.

When Spinoza tries to define happiness, he tells us something like this: *Happiness is moving from a lesser perfection to a greater perfection. Unhappiness, on the other hand, is moving from a greater perfection to a lesser perfection.*

We must understand 'perfection' here as a noun that would frame what is ideal for each human being. A millionaire will feel unhappy when he loses half of his wealth, even though he still has millions left, and a street vendor in an African city could feel enormous happiness if he found a second water container to add to the one he already had, enabling him to fill two containers and double his profits from reselling water.

I believe Spinoza's concept of perfection is clear. It is undeniable that people's happiness and unhappiness are at stake these days and that art is at a crossroads. I am not going to make a speech through my painting, but I do invite you to find the conceptual Wally in what I have prepared for you.

Formally, I want to create a beautiful exhibition, if that is possible. And on second reading, if that is your wish, I will invite you to scratch the surface of the visible so that you can find other things a little beyond the plastic aspect of my work: Ecology / politics (always delicate) / mysticism / conflict; but also a joy in the simple act of painting, because sometimes one gets fed up with one's paintings having "too much to say". Let us hope that the balance between form and content is just right. We shall see.

Believe me when I say that I am not giving this presentation to make a speech. I sincerely hope that my work, in its modest way, will help to push us in the direction where we can find greater perfection.

Cheers and best wishes to all.

—Pere Llobera



Una perfección más pequeña (2020) exhibition detail



Una perfección más pequeña (2020) exhibition view



Una perfección más pequeña (2020) exhibition view



Una perfección más pequeña (2020) exhibition view



Una perfección más pequeña (2020) exhibition detail

FAULA RODONA (2020)



Faula rodona (2020) exhibition detail

La Capella, Barcelona, ES

Faula rodona began four years ago, when Pere Llobera came across Richard Dadd's painting *Titania's Dream*. The genuine madness of its author, who painted all his pictures while confined to a psychiatric hospital, brought to the fore not an aphorism but the full weight of an axiom that is none other than: 'there is no art without conflict'. The apathy of today's world and the fact that, as Imre Kertész warned, 'we live in a metaphysically abandoned world', challenge the artist to generate this invocation of conflict and wonder within the chapel of Santa Creu.

Mishima, faced with hostile students, went to speak to them at the university. Someone among the young people exclaimed: 'Mishima! Be sensible!' To which he replied: 'How can you expect me to be sensible when I have come here today?' This would be the spirit of the exhibition: to keep the Chinese plates spinning on their sticks against all logic and prudence and to finish sewing the sticky web of this project, to which both what the artist sought and what accidentally crashed into it have adhered.



Faula rodona (2020) exhibition view



Faula rodona (2020) exhibition view



Faula rodona (2020) exhibition view



Quitamiedos rococó (2018) oil on canvas, 120 x 150 cm



The kindness of the clowns (2019) oil on canvas, 150 x 150 cm



Doble excalibur (2019) oil on canvas, 97 x 130 cm

EXPOSICIÓN EN VOORLINDEN MUSEUM (2019)



Voorlinden Museum (2019) exhibition detail

Voorlinden Museum, The Hague, NL

From 16 February to 9 May, Voorlinden presents Pere Llobera in the museum's cabinets. The exhibition shows works ranging from 2007 to his most recent art.

The Spanish painter is never short of ideas. At first glance, his paintings seem like snapshots, but at the same time they are difficult to understand at a glance or describe in a single sentence. However realistic they may seem at first, his paintings are actually an amalgam of dreams, memories and reality. They are like collages of real and fictional elements. Pere Llobera's work refers to everyday life, his immediate surroundings, political situations and history, and is also intertwined with nods to art history. Llobera complements this subjective universe with a touch of absurdity and surrealism.



Voorlinden Museum (2019) exhibition view



Voorlinden Museum (2019) exhibition view



The Everything Painting, 2019
Pencil, oil, acrylic on canvas, 200 x 200 cm

Everything painting (2019) oil on canvas, 200 x 200 cm

ACCIÓ (2018)



Acció (2018) exhibition detail

Bombon Projects, Barcelona, ES

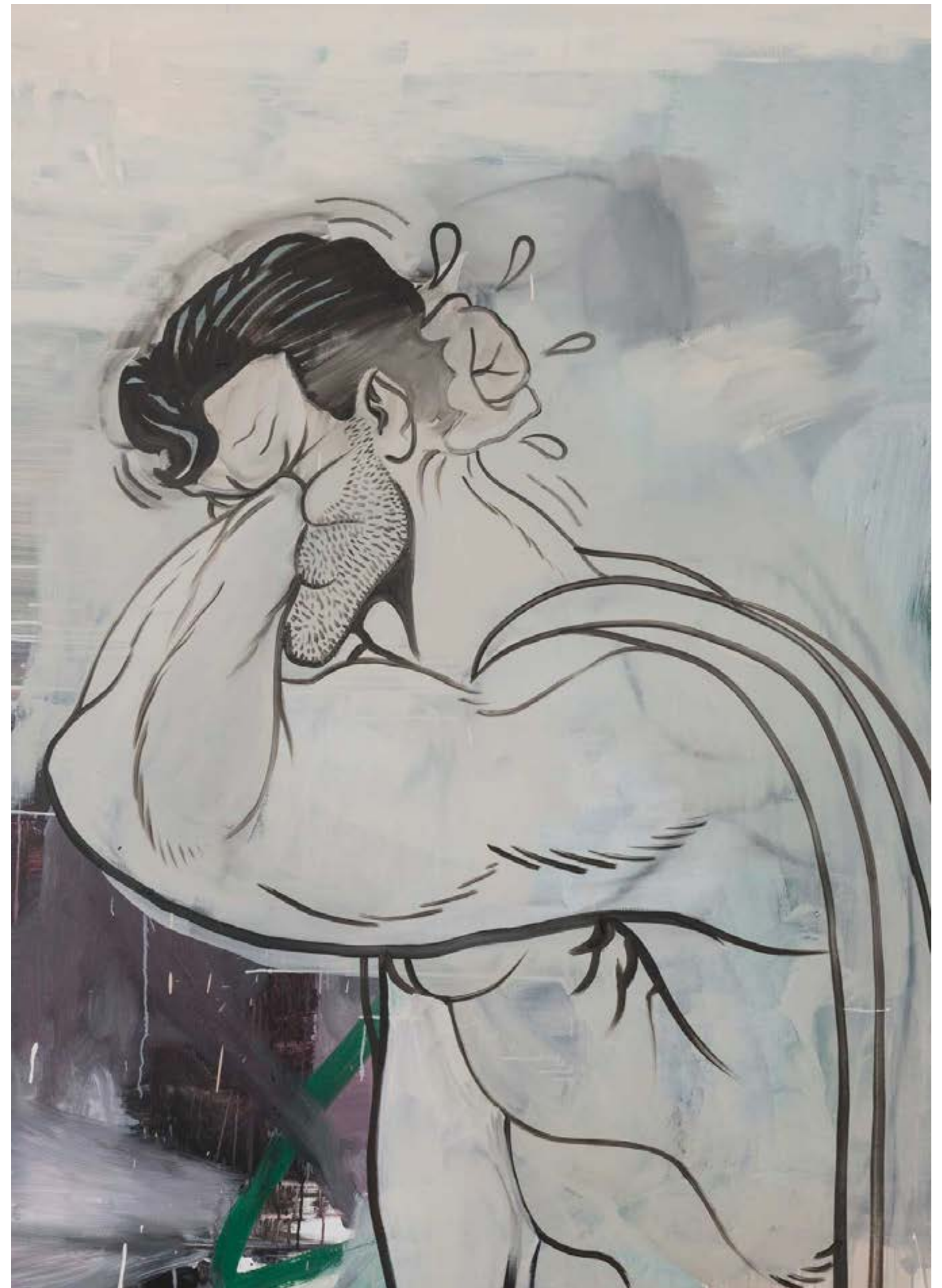
There is something inevitably diabolical about analysing the people around you. I have been seeing Pere in his studio almost every day for the last few months (the other day we both caught colds at the same time and when I mentioned it to him, I didn't know whether he was happy or sad) and this text is a summary of my own ideas about him, most of which have not been confirmed.

In the studio, the works pile up around Pere as if they were shanty towns surrounding a ruthless tycoon. They cry out for some care, but all of them show signs of age, of too much prolonged contact with the epicentre. Indeed, everything seems to be on the verge of collapsing around him, and he moves through the chaos like a spider, crossing out paintings in desperation, rolling around on the floor and, meanwhile, talking and talking.

In his talk (about his work, that is), I sensed something that seemed to me to be a kind of dissociation between the mind and the hand: the mind wants one thing and the hand seems to want another, as in the cartoon series *Pinky and the Brain*, where a clever mouse and a silly mouse are forced to work together to conquer the world. I realised that this was not entirely my own delusion when I saw one

of the pieces that, I believe, will be on display. It was then that I also realised that this exhibition was crucial, and that it was actually more than just an exhibition. It is in the painting of Superman sticking himself that the conflict becomes visible. In exhibiting that image in this exhibition, I thought I saw a kind of ritual suicide, as if perhaps he himself knew, for a moment, that he was monstrous, not because of an excess of muscle but of energy, and decided to turn all that energy against himself. Many artists have done that before. Doing so can be an act of contempt for their era, which perhaps did not give that artist a good reason, a good story, to decide to orchestrate their forces into something constructive. These are not his words (they never would be; sometimes I suspect that Pere is a vitalist) but mine. I speculate: I see in this symbolic act a dark form of self-destructive revenge against a world that has failed to inspire him with a cause, that has disappointed him by showing him, day after day, a society in which vulgarity triumphs and intelligence loses.

—Fragment of the exhibition text by Aldo Urbano



S/T (*Superman autolesiu*) (2018) oil on canvas, 200 x 187 cm



Acció (2018) exhibition view



Acció (2018) exhibition view



El hogar del pintor tradicional (2018) oil on canvas, 90 x 120 cm



Tió Lisèrgic (2018) oil on canvas, 185 x 230 cm

***KILL YOUR DARLINGS* (2018)**



Kill your darlings (2018) exhibition detail

Sis Gallery, Sabadell, ES

“(...) When the apocalypse in Vallès ended, we came down from the mountain and began to find the remains of Matadepera, piles of chalets twisted like rhizomes and their swimming pools now turned into black holes that sucked up rivers of liquid metal. As we arrived in Terrassa, right at the Mossos d’Esquadra police station, we began to see murals, collages and drawings among the ruins. We continued along the avenues, which were littered with new works of art, still fresh. Someone, as timely as Banksy but infinitely less moronic, took advantage of that time to exhibit in hell. Lightning bolts, defeated superheroes, armies of gnomes and SpongeBobs in coffins with wheels. But how could such a legacy be created in just three hours?

We searched tirelessly for survivors, but found nothing, only Pompeian bodies, amalgams of rusted flesh, and not a hint of what we had understood until then as life.

He decided to self-harm by releasing collages with traces of paint, assemblages, and superimposed drawings. Destroying with realistic oil paintings or articulating beings with whatever he found, whether it was cardboard, sugar clouds or mud. Vital practices, with self-induced stigmas and planned accidents, which make up addiction.

That of eating oneself to get out of the easy way. Here we find a set of Haikus help me, self-possession of a tireless worker, of someone who is context in himself. Before parting ways to improve the search, Genís shouted with all his might, 'Kill your darlings, Mama.'””

—Fragment of the exhibition text by Sergi Botella



Kill your darlings (2018) exhibition detail



Kill your darlings (2018) exhibition detail



Kill your darlings (2018) exhibition detail

ESTACIONAL (2017)



S/T (2016) oil on canvas, 201 x 161 cm

F2 Galería, Madrid, ES

Our father leaned over the window still.

—¡When you get tired of being there, you'll change your mind.! — he shouted.

—¡I will never change my mind.! —said my brother, from the branch.

—¡You'll have to deal with me as soon as you come down.!

—¡I will never go down again.!

And he kept his word.

—Cosimo Piovasco di Rondò

“(…) It is precisely in this act of saying goodbye while saying hello that the essence of *Estacional* lies. It is a powerful gesture with which Llobera revisits the classic components of his work (narrative, biography, landscape…) to bid them a grand farewell. A huge podium constructed from more than 300 works from throughout his career, two large boxes with black-and-white portraits of his parents, several recent paintings, which make *Estacional* a choral song driven more by passion and pleasure than by strategy. And in

this impulse perhaps lies the most important constant in Llobera's work: the dislocation of what he shows us. Everything in his work seems slightly out of time; everything seems intended for a moment that has already passed. A mismatch that, in the end, transcends form to influence the symbol.

Finally, I understood that *Estacional* is nothing more than the staging of a transitory state that, at the end of the day, remains firmly rooted in a complex and tense way of understanding painting: that of someone who, once the scoreboard has been turned around, knows that they will never stop painting.

—Fragment of the exhibition text by David Armengol



Estacional (2017) exhibition detail



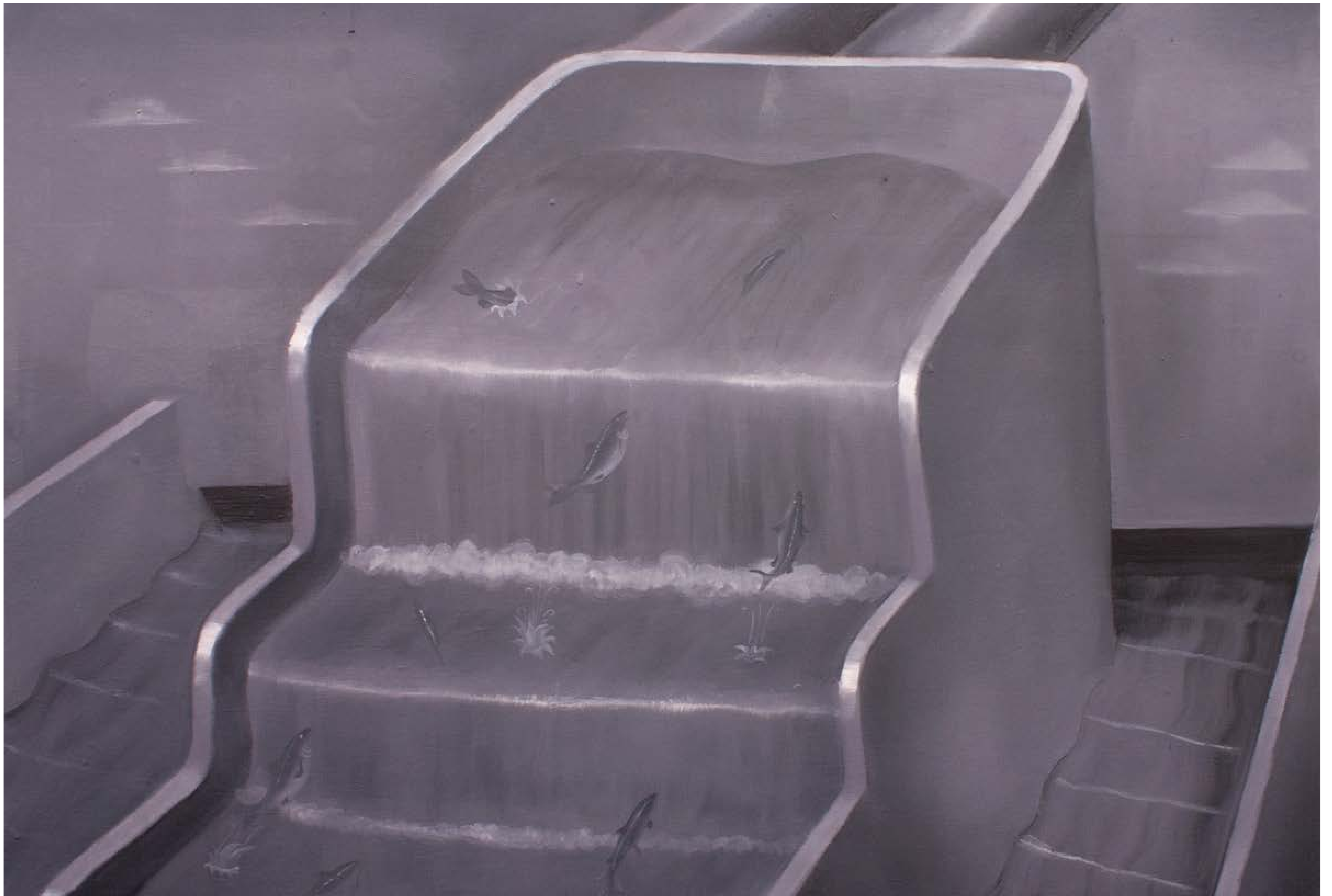
Estacional (2017) exhibiton view



Estacional (2017) exxhibition view



Estacional (2017) exhibition view



NY NY (2017) oil on canvas, 98,5 x 124,5 cm



Plain air (2005) oil on canvas, 19 x 24 cm

***TODO HIPER* (2016) PASSATGE STUDIO, BARCELONA, ES**



Todo Hiper (2016) exhibition view

PALACIO ¿REAL? (2016) HOSPITALET DE LLOBREGAT, ES

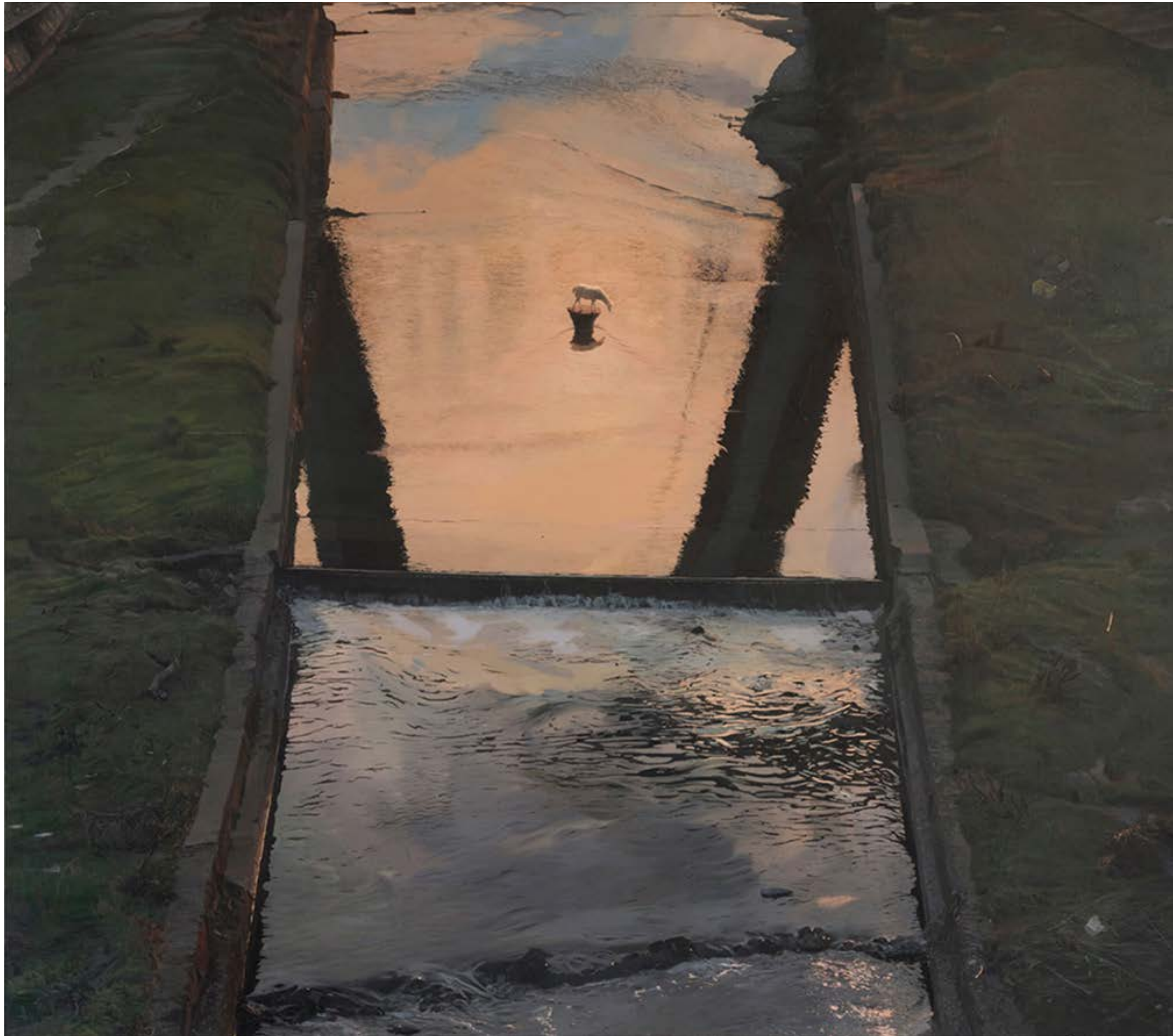


Palacio ¿Real? (2016) exhibition view



Palacio ¿Real? (2016) exhibition view

OTHER WORKS



Anyell místic (2016) oil on canvas, 187 x 200 cm



Esacs (2019) oil on canvas, 170 x 150 cm



S/T (2020) oil on canvas, 160 x 200 cm



S/T (2016) oil on canvas, 97 x 130 cm



Surface Painter (2016) oil on canvas, 61 x 48 cm



S/T (2019) oil on canvas, 50 x 62 cm



S/T (2007) oil on canvas, 33 x 48 cm

PERE LLOBERA

(b. 1970, Barcelona, lives and works in Barcelona)

SOLO SHOWS

2025	<i>TILT</i> , Bombon projects, Barcelona, ES	2016	<i>Unter dem Pantoffel stehen</i> , Galerie Fons Welters, Amsterdam, NL <i>Can Manye</i> , Alella, ES
2024	<i>Is that all there is?</i> , Hidde Van Seggelen, Hamburgo	2015	<i>Lesió</i> , Bradwolff Projects, Amsterdam, NL <i>El mal de Ensor</i> , Fucares Gallery, Madrid, ES
2023	<i>MECANISMOS DEL HUMOR</i> , F2 Galería, Madrid, ES <i>Coses que fan crack</i> , Fundació Brossa, Barcelona, ES	2014	<i>Del joc i del foc</i> , Galerie Fons Welters, Amsterdam, NL
2022	<i>ORPLID</i> , Bombon Projects, Barcelona, ES	2013	<i>Tired of being strong</i> , Galerie Fons Welters, Amsterdam, NL
2020	<i>Una perfección más pequeña</i> , F2 Galería, Madrid, ES <i>Faula Rodona</i> , La Capella, Barcelona, ES <i>Do the opposite</i> , Material Art Fair, Mexico city, MX	2010	<i>Pere Llobera</i> , Galerie Maribel Lopez, Berlin, DE <i>Hey Hey, My My</i> (Pere Llobera y Marijn van Kreij), Museum Tongerlohuys, Roosendaal, NL
2019	<i>Pere Llobera</i> , Museum Voorlinden, Amsterdam, NL <i>Know the imposible by heart</i> , Miguel de Cervantes' natal house, Alcalá de Henares, ES	2009	<i>Pere Llobera</i> , Galerie Fons Welters, Amsterdam, NL
2018	<i>Kill your Darlings</i> , Sís Gallery, Sabadell, ES <i>Acció</i> , Bombon Projects, Barcelona, ES <i>Supuració etílica de la pedra</i> , MNAC, Barcelona, ES	2008	<i>Open Studio 2007</i> , Rijksakademie van Beeldende Kunsten, Amsterdam, NL <i>Exprimir la naranja</i> , Galeria Esther Montoriol, Barcelona, ES
2017	<i>Estacional</i> , F2 Gallery, Madrid, ES	2007	<i>Hunting with oil</i> , Vieleers Gallery, Amsterdam, NL

GROUP SHOWS

2024	<i>Las Verbenas desiertas. Apariciones y desapariciones en el arte contemporáneo, Condeduque, Madrid , ES</i>		Gaasbeek, BE <i>Autogestió</i> , Fundació Joan Miró, Barcelona, ES <i>Materia Primera</i> , Fabra i Coats, Barcelona, ES
2023	<i>Encuentro atemporales, Galería Marlborough, Madrid, ES</i> <i>Beyond a Certain Point There Is No Return, Tlön Projects, Ámsterdam, NL</i> <i>Ràfols Casamada. De la rialla Del crit. Elegia del retorn, Joan Prats, Barcelona, ES</i>	2016	<i>Perfect World</i> , Kunsthaus Kaufbeuren, Kaufbeuren, DE <i>Aanwinsten 2016</i> , Kunstruimte De Nederlandsche Bank, Amsterdam, NL
2020	<i>Blown up</i> , L21 gallery, Palma de Mallorca, ES	2015	<i>Walking in Ice. The Epic and Dysfunctional in Artistic Practice</i> , comisariada por David Armengol, Bolit Contemporary Art Center, Girona, ES
2019	<i>11a Biennal d'Art Leandre Cristòfol, La Panera, Lleida, ES</i> <i>Entre cortina y montaña</i> , comisariada por Francisco Ramallo, Museo de Arte Contemporáneo Fernando Centeno. Genalguacil, Málaga, ES <i>Le Lucky</i> , comisariada por Josep Maynou, HVW8 Gallery, Berlin, DE	2014	<i>'Another Day: nieuwe aankopen ABN AMRO Collectie 2014-2015'</i> Nieuwe Gezichten op Dordrecht, Dordrechts Museum, Dordrecht, NL Nothing but good life, Park, Platform for Visual Art, Tilburg, NL
2018	<i>NADA MIAMI</i> , con Bombon Projects, Miami, US <i>Bianyal Contemporary Art Event</i> , La Vall de Bianya, ES <i>Dialogue de l'ombre double</i> , Centro de Arte de Alcobendas, Alcobendas, ES	2013	<i>I. Chronicle: Narrative, History and Subjectivity</i> , curated by Martí Manent and David Armengol, Fabra i Coats Contemporary Art Center, Barcelona, ES <i>Una exposició lluminosa</i> , comisariada por Pere Llobera, Galería Esther Montoriol, Barcelona, ES
2017	<i>The Artist / Knight</i> , Kasteel van Gaasbeek,	2012	<i>Scopic-Ensconce-Escape</i> , comisariada por Juan Francisco Rueda, Fucares Gallery, Madrid, ES
		2011	<i>From a Painter's Perspective</i> , Arti et Amicitiae, Amsterdam, NL <i>Pere Llobera, Yuko Murata, Jacco Olivier</i> , Gallery Hidde van Seggelen, Londres, UK

- EU - 27 countries, 27 artists*, comisariada por Tanya Rumpff, Museum Tongerlohuys, Roosendaal, NL
- 2010 *What's Up? De jongste schilderkunst in Nederland*, Dordrechts Museum, Dordrecht, NL
Perfect Solitude, Galerie Fons Welters, Amsterdam, NL
Aanwinsten 2010. Een keuze, De Nederlandsche Bank (DNB), Amsterdam, NL
- 2009 *Being There*, comisariada por Andrei Roiter, Galerie Akinci, Amsterdam, NL
The Cassini Cruise, Gubbelstraat 38, Maastricht, NL
LUMC, Leiden, NL
- 2008 *Re-Enacted Painting - White Screen*, Viafarini, Milan, IT
KolnShow2, comisariada por Nicolaus Schafhausen y Florian Waldvogel, Spruth Magers Gallery, Colonia, DE
- 2007 *Thessaloniki Biennale of Contemporary Art 1*, Thessaloniki, GE
- 2006 *Open Studios 2006*, Rijksakademie van Beeldende Kunsten, Amsterdam, NL
Perico Pastor, Andorra, AD
Vieleers Gallery, Amsterdam, NL
Pulchri Studio, El Haya, NL
- Award Sacha Tanja Penning 2019, NL

AWARDS

Nominated en el XXVI Certamen Nacional de Pintura Caja de Madrid, ES
2º Premio, II Premio de Pintura de la Agrupación Mutua, ES
2º Premio, XXXVIII Premio de Pintura Joven de Galería Pares, ES
2º Premio, V Concurso Internacional de la Fundación Barcelo, ES
2º Premio, II Premio de Pintura Miguel García Camacho para estudiantes de Bellas Artes, ES

RESIDENCES AND GRANTS

BCN Producció, Barcelona, ES
Beca Mr. and Mrs. de Bruin-Heijn con apoyo del Ministerio de Cultura de España
Rijksakademie van Beeldende Kunsten, Amsterdam, NL

COLLECTIONS

Colección Nacional, Barcelona, ES
Fundació Sorigué, Lleida, ES
Colección de Arte Contemporáneo de la Fundación Bancaria La Caixa, ES
Colección Centro de Arte Dos de Mayo, Madrid, ES
ING Collection, NL
DNB Art Collection (De Nederlandsche Bank), NL
Akzo Nobel Art Foundation, Amsterdam, NL
Museum Voorlinden, Wassenaar, NL
ABN AMRO Art Collection, NL
Col·lecció d'Art Censurat, ES

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