

ANNA DOT

bombon



(n. 1991,lives and works in Barcelona)

Anna Dot's work stems from her fascination with translation and the impact language has on how we live, relate to one another, and perceive the world. For her, the art world is ideal for addressing questions that might seem absurd in other contexts. Therefore, her projects often begin with inquiries that Dot explores by combining research practices with diverse artistic processes, culminating in performances, videos, and installations. Far from providing answers to the initial questions, Dot usually concludes her projects with new perspectives that lead her to further explorations.

His work has been exhibited at Kunsthaus Bregenz (Austria, 2021), Fundació Tàpies (Barcelona, 2021), Pradiauto (Madrid, 2021), Bòlit Center d'Art Contemporani (Girona, 2017 – 2020), Bombon Projects (Barcelona, 2023, 2020 & 2018), Galerie Bernhard Bischoff (Switzerland, 2020), MNAC (Barcelona, 2020), Can Felipa (Barcelona, 2020), Scan Projects (London, 2019), La Capella (Barcelona, 2019), MAC Mataró (Mataró, 2019), Charsoo Honaar (Tehran, 2019), Galeria Heinrich Ehrhardt (Madrid, 2018), Muzej savremene umetnosti Vojvodine (Serbia, 2018), Stedelijk Museum (Amsterdam, 2017), Revolver Platform (Lisbon, 2017), ADN Platform (Sant Cugat, 2017), Capella de Sant Roc (Valls, 2015), among others.

His work is found in public and private collections such as the DKV

Arteria Collection (Madrid, ES), MACBA Museu d'Art Contemporani de Barcelona (Barcelona, ES), MNAC Col·lecció Museu Nacional d'Art de Catalunya (Barcelona, ES), Frac Provence–Alpes–Côte d'Azur (Marseille, FR), Collezione Taurisano (Naples, IT), Fundació Vila Casas (Barcelona, ES), MAC Mataró Art Contemporani (Mataró, ES) and Cal Cego – Col·lecció d'Art Contemporani (Barcelona, ES).

DISSOLUCIÓ EN L'AIGUA(2025)



Dissolució en l'aigua (2025) action view

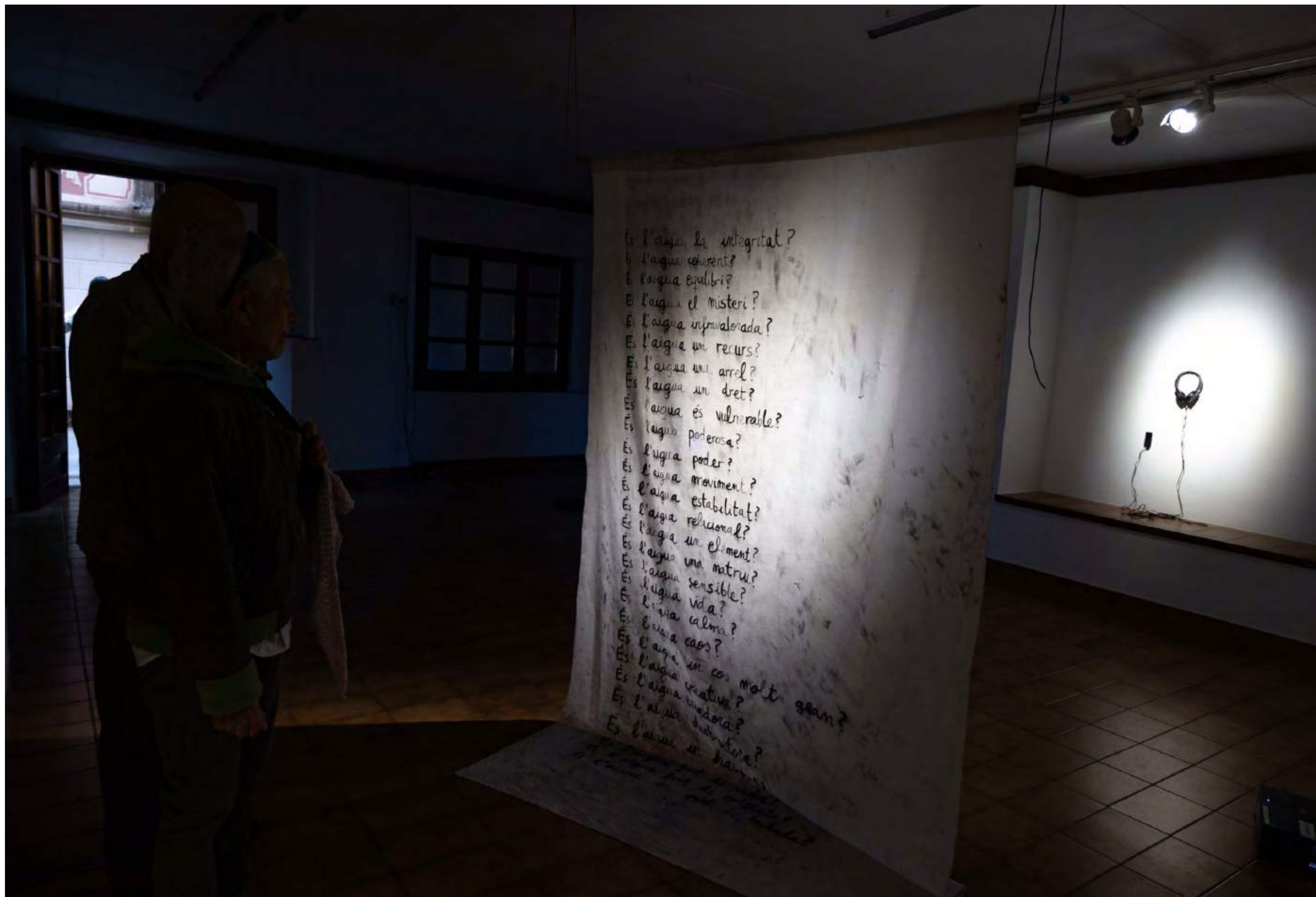
A Cobert, Moià.

On March 8, 1978, Lea Lublin submerged a list of questions about women in the waters of the Seine from the Pont Marie in Paris. The act, both a protest and a symbolic gesture, represented the dissolution in the water of all the stereotypes attributed to women.

As part of the exhibition “Las corrientes desembocadas” (The Flowing Currents), curated by Cristina Ramos in Moià, a group of us gathered around the Moià reservoir to ask ourselves what water means to us. We shared our thoughts and intuitions, ultimately creating a list that encompassed them all in the form of questions. We wrote this list in ink on a cotton cloth, which we then submerged in the water to dissolve the writing.



Dissolució en l'aigua (2025) action view



Dissolució en l'aigua (2025) exhibition view

CONSTRUIR COM ESCRIURE O ESCRIURE COM CONSTRUIR (2025)



Centro Cultural de España, Guatemala

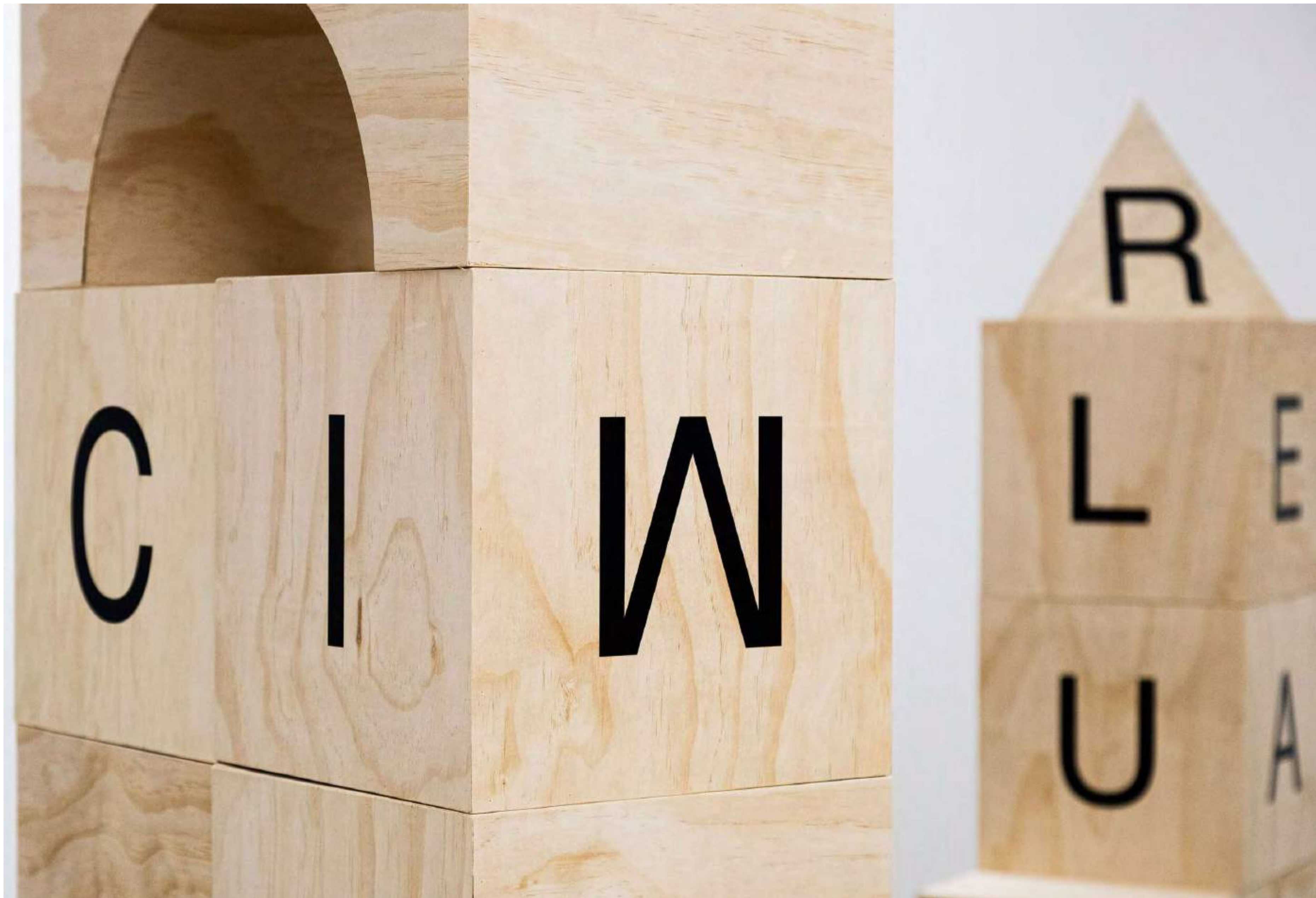
Adaptation of “Building How to Write or Writing How to Build,” for the group exhibition “Of Metaphors and Other Texts,” curated by Josseline Pinto. The installation has become a permanent part of the children’s library at the Spanish Cultural Center in Guatemala.

Curator Josseline Pinto was interested in the work “Building How to Write or Writing How to Build,” which I created in 2019 for the 2nd Joan Brossa Symposium, using a human tower construction set with small wooden pieces. This time, the opportunity arose to produce much larger wooden blocks so that people could build life-size structures. The aim of the work is to invite people to question the boundaries between writing and construction through pieces that blend letters and three-dimensional volumes. While playing, you can build with the intention of writing, or write with the intention of building. You can also start by building and end up writing something, by accident or as a consequence. Or vice versa.

Construir com escriure o escriure com construir (2025) exhibition view



Construir com escrever o escrever com construir (2025) exhibition view



Construir com escrever o escrever com construir (2025) exhibition detail



Construir com escrever o escrever com construir (2025) exhibition details

EL PRIMER BANY (2025)



El primer bany (2025)

“El rostre de medusa a l’escut d’Atenea“, comissariado por Marta Pol Rigau, con la colaboración del Museu d’Art de Tarragona.

In ancient Rome, births took place at home, with the help of a matron, who assisted the midwife. This entire process allows us to observe several aspects. First, the birth setting itself was a situation in which the female presence and power were undeniable.

Although in ancient Roman culture women had fewer rights than men and were more hidden from public life than their male counterparts, gestation and birth—that is, the creation of human life—was perhaps one of the only contexts in which men truly had little say (although some could make decisions if they were healthy). Another aspect is the perception of the matron as a powerful figure with supernatural characteristics equivalent to those of the Parces. Interpreting them in this way conceives of births as a crucial rite of passage in which all the details of life are marked. Another point to note is the presence of water as an element involved in this ritual. Water was considered an element that connects the baby to earthly life. Perhaps that’s why we leave a puddle when our water breaks and labor begins. To discuss all of this, “The First Bath” is a performance in which a woman explains her birth experience, following the processes of ancient Roman culture.



El primer bany (2025) performance detail



El primer bany (2025) performance detail



El primer bany (2025)

DE QUAN LES AIGÜES ES VAN TORNAR CAMINS (2024)



De quan les aigües es van tornar camins (2024) video frame

Video (Pol Aregall), Centre Excursionista de Catalunya

The Catalan Hiking Club has invited contemporary artist Anna Dot to engage in dialogue and create a new perspective on the hiking guides by Artur Osona, published by the club in the late 19th century.

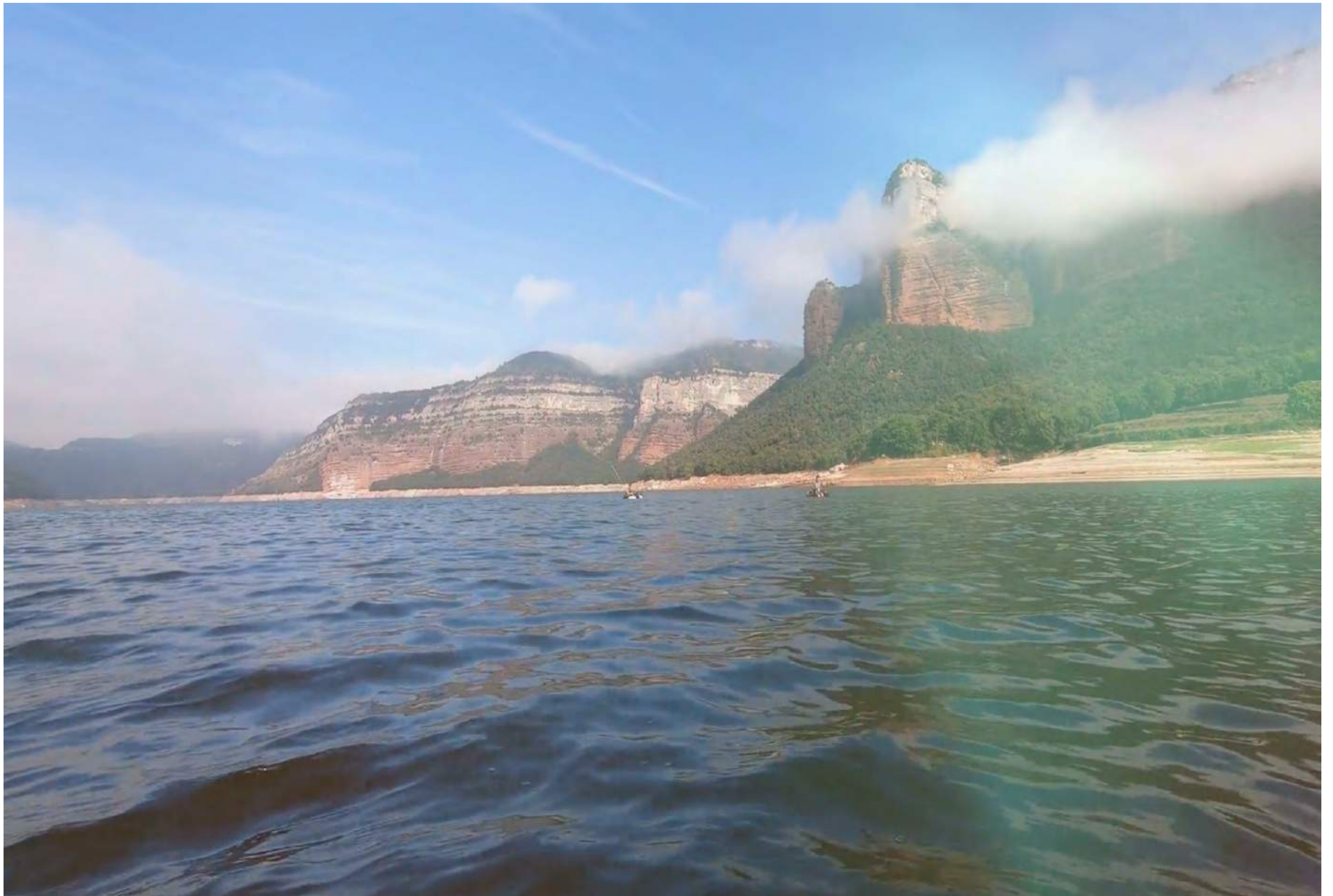
This project stems from a review of several routes described in the “Itinerary Guide to the Mountains of the Montseny Region with all its branches, including the Guillerries, from the Ter River to the Congost, Mogent, and Tordera, divided into 144 itineraries” (1893 and 1993), published by the Catalan Hiking Club. The hikes studied share a common feature: crossing the Querós Valley via the Querós Bridge, a detail that was only possible before the construction of the Susqueda Reservoir (1967). However, the persistent drought of the past year has brought the old bridge to the surface. Spanning the Ter River valley, it still stands, connecting the two sides of this steep valley.

The lack of water has made it possible to cross the Querós bridge again. From there, we explore the routes documented by Artur Osona that crossed it. In doing so, we created an audiovisual essay about the drought, the passage of time, erosion, hiking trails, and the morphology of the Sau Valley, shaped by the Ter River and its tributaries. The drought has led us to this area to rediscover a past that had been submerged.

Anna Dot



que entre zig-zags i rieres ens conduiria, diuen, a Sant Andreu de Bancells,



De quan les aigües es van tornar camins (2024) video frame



i que pot ser que s'obri en diversos caminois i que s'emboliqui fort

***UNA ALTRA SERENATA* (2024)**



Una altra serenata (2024) action detail

Nighttime guided tour of the Palau de la Música Catalana, as part of the L'Hivernacle series.

By day, we can clearly see how the Palau de la Música Catalana is a garden brimming with vegetation. Beautiful flowers and leaves cover the ground, cling to the columns, and climb the walls. However, the wildlife that inhabits it remains hidden from view, only revealing itself at dusk. On this nighttime tour of the modernist complex, without sunlight and under the cover of darkness, our hearing becomes more acute, allowing us to listen to the animals, the plants, the winds, and the small streams flowing towards the sea. With a bit of luck, we might even hear them and they might tell us the legend of Apel·les Mestres's parrot, which sometimes makes an appearance at the Palau.



Una altra serenata (2024) action view



Una altra serenata (2024) action view



Una altra serenata (2024) action view

NOCTURN A L'AIGUA (2023)



Et preguntarem com si poguessis respondre (2023) instalation detail

Bombon Projects, Barcelona, performance, installation, and video as part of the Loop Festival

Bleigiessen is a ritual of likely Celtic origins, popularly performed on New Year's Eve in Germany. It consists of melting pieces of tin (formerly lead) with the help of a candle. As they melt, a question is posed about the future of the coming year. The molten tin is then poured into water, which immediately cools it, giving it a solid form. This solid form is removed and interpreted as a possible answer to the question asked.

Within the framework of research on non-human languages and forms of communication with water, this ritual presents itself as a way to obtain manifestations of water that, to our eyes, appear as an asemic script. We cannot understand them; they are written in a language we do not know. However, the ritual allows us to maintain some kind of relationship with water, in which we ask it questions and it offers us answers. That is why, both in the video "We Will Ask You, As If You Could Answer Us" and in the performance of the same name, questions are posed directly related to the life of water, such as: "When were you born?", "What was the first landscape you saw?", "Have you ever known love?", "Are you afraid of others?"

The answers are the pieces of tin that result from these acts. Solid and silent answers in a mysterious language.



Et preguntarem com si poguessis respondre (2023) exhibition view



Et preguntarem com si poguessis respondre (2023) exhibition detail



Et preguntarem com si poguessis respondre (2023) performance view



Et preguntarem com si poguessis respondre (2023) instalation detail



Et preguntarem com si poguessis respondre (2023) performance view



La nit (2023) exhibition detail

When I approach during the day, I see his body, so different from mine. I envy him. He clings to the earth in a way that is impossible for me. All his weight falls upon him as he moves, sketches, and carries with him, delicately, steadily, and unhurriedly, what lies beneath him. And I see all this from the outside, from his restless edges. My limits are defined. My skin clearly separates me from what is outside of me, or so my eyes tell me. I look at my hands and can see where my fingers end. But when I look at his body, I search for the line that defines it and I cannot find it. He has none.

[...] That is why one day I stayed by his side until nightfall. Since my eyes could no longer see anything, I could look at him in other ways. The stars, tiny holes leading to the Beyond (4), also seemed to be trying. [...] They are the messengers between here and the Beyond, and they especially like to dwell in springs. It is there that ancient humans went to cast spells written on lead tablets so that these intermediary beings would carry their messages to the gods. These objects are called defixio, and the author of the spell would usually read it aloud.

“Night” is an installation of fabric and light that keeps us in the darkness of November 1st, the date on which, they say, the veil between the world of mortals and that of immortals is lifted; the night when communication between the here and the hereafter is easier. It is at night, too, when we cannot see, that we allow ourselves to feel in other ways, to believe in intuitions and empathy that, in the light of sight, we might not allow ourselves. It is a performative object that causes everything that passes beneath it to escape daytime logic and journey toward the Beyond.



La nit (2023) exhibition view



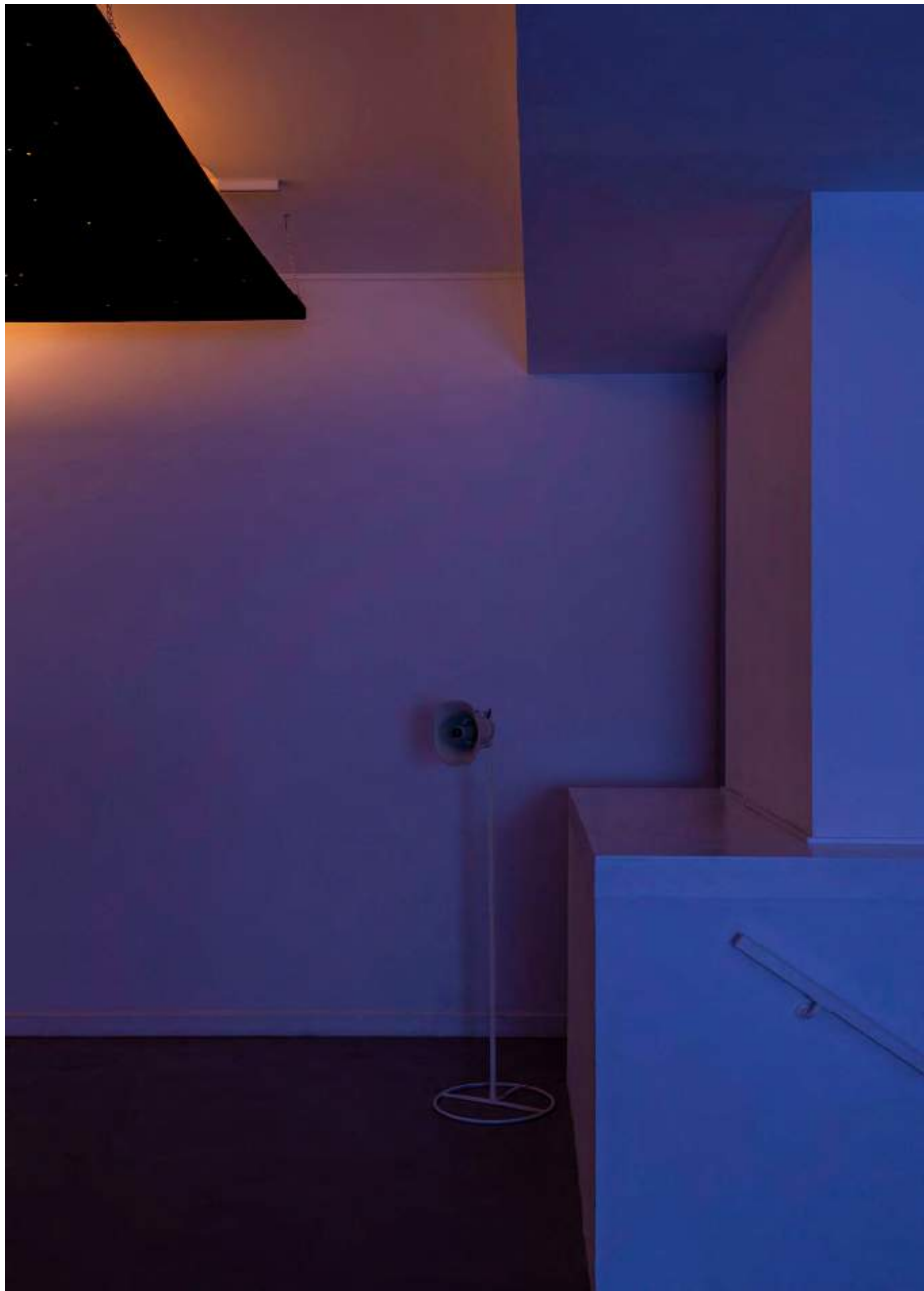
La nit (2023) exhibition view



La nit (2023) instalation detail



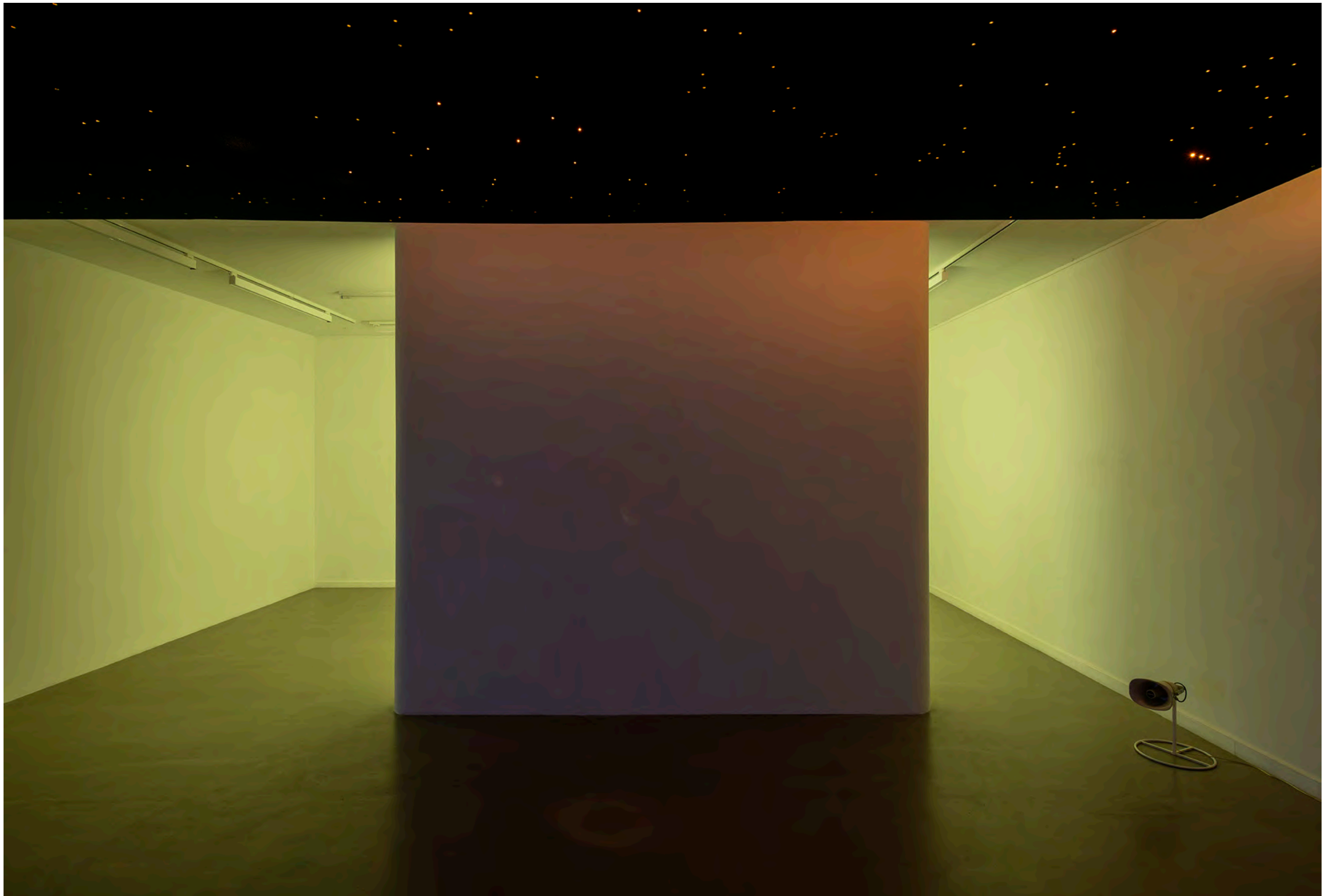
l'Encanteri (2023) instalation detail



L'encanteri (2023) instalation view



l'Encanteri (2023) instalation view



La nit (2023) exhibition view



Veure't desaparèixer (2023) exhibition view



Veure't desaparèixer (2023) exhibition view



Veure't desaparèixer (2023) exhibition view



Veure't desaparèixer (2023) exhibition view

VISITA D'OBRA (2023)



Visita d'obra(2023) action detail

As part of the Incòmodes series, curated by Joana Hurtado, at Fabra i Coats in Barcelona.

The Bible explains that when God saw men building a tower that could reach the heavens, he punished them for their audacity by giving each of them a different language, so they could not agree and the Tower of Babel was never finished. From this chaos, and to combat it, translation was born, they say. Today, spaces under construction continue to be a context of confusion, a zone of translation, both for the workers and for those who, from the outside, wait. The waiting, the indefiniteness, and the uncertainty of construction meet the potential of an undefined space, all that the open-ended concept of a new place can become.

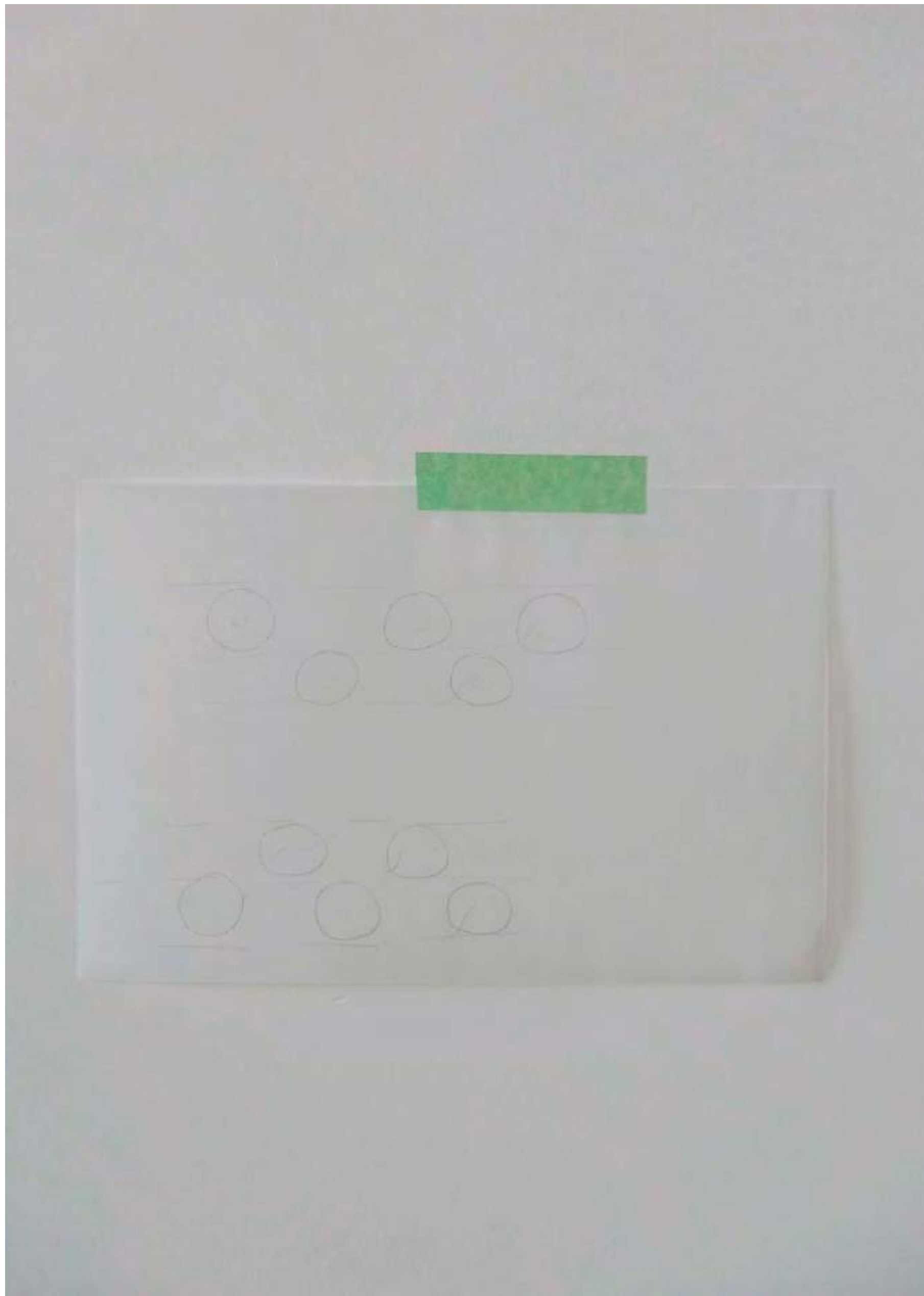
While waiting to enter the new Art Center, “Construction Site Visit” offers a rather special tour. After delving into the challenges of accessing and understanding the rehabilitation of the new space, I realize that one of the major tasks undertaken in construction zones is translation. Therefore, this visit is conceived as a short tour of the Fabra i Coats complex, highlighting details that demonstrate its strategic importance to humankind since historical times. Precisely for this reason, it has been a place of constant renewal, its uses incredibly diverse, like a project that is continually being redefined and redesigned, much like the Tower of Babel itself. The possibility that these seemingly endless works are, in fact, a reflection of the construction of the Tower of Babel hangs over the entire visit.



Visita d'obra (2023) action view



Visita d'obra (2023) action view



Visita d'obra (2023) action details

LIBACIONS (2022- ONGOING)



Libacions (2022) action detail

26/12/2022, “Invisible Oui. Un parcours symbolique de la Bièvre”, walk, París. 10/09/2023, “La parábola de los ciegos”, for Mapamundistas / El Umbral 2023, al Batán de Villava, Navarra

30/08/2024, at the confluence of the Riera de Netes i el Riu Vell, Sant Martí d’Empúries, as part of the “Aigües, llengües i oblits”, exhibition at the Museo de la Mediterrània,

Pateras were objects used in ancient Greece for libations, that is, daily rituals in which a little water or wine was poured on the ground or on an altar in memory of those who have passed away.

During a residency at the Cité Internationale des Arts in Paris, studying the Seine, I designed three ceramic pateras decorated with symbols of the fauna, flora, and mythology of the French river. At the same time, I discovered La Bièvre, a tributary of the Seine, most of which is now underground because years ago it had been so polluted that leaving it exposed was dangerous. The first time we carried out the “Libations” was on October 24, 2022, with Isabella Beneducci, Angele Keserwany, and Marleine Chedraoui. We went to collect water from La Bièvre in a park in Antony, just before the river becomes underground. We filled the pateras and walked along the streets above La Bièvre until we reached Paris, where it flows into the Seine, pouring the water from the pateras as we went. That was the walk we took.

The second time (September 10, 2023), the libations were made by tracing the contours of the Ter Riverbed during a dry spell. They were activated in Navarre, on the Ultzama River, as it flows past the Batán de Villava. They were filled with water from this river, which we then

transported to the point where the Ultzama flows into the Arga, both once powerful rivers. On this occasion, the libations were offered in honor of the Ter River, which is increasingly disappearing.

The third time (August 30, 2024), the libations were decorated with illustrations of the Ter's course from Colomers to the Mediterranean Sea, from the first millennium BC to the present. In total, we used six libations designed using information from the article "Changes in the paleomorphology and fluvial dynamics of the Ter River since the Last Glacial Maximum" (2010), by Jordi Montaner, Ramon Julià, and M. Àngels Marquès. Joan Solà, Pere Pons, and Juanma López, published in volume 29 of the journal *Estudis del Baix Empordà*. In this instance, we collected water upstream from the Colomers dam and performed the ritual offerings between the confluence of the Nietes stream and the Old River, all the way to its mouth at the Mediterranean Sea, near Riuet beach in Sant Martí d'Empúries. In doing so, they paid homage to an ancient branch of the Ter River, of which only a few irrigation channels remain due to human activity over the last few centuries.



Libacions (2022) action detail



Libacions (2022) action view



Libacions (2022) action detail



Libacions (2022) action detail

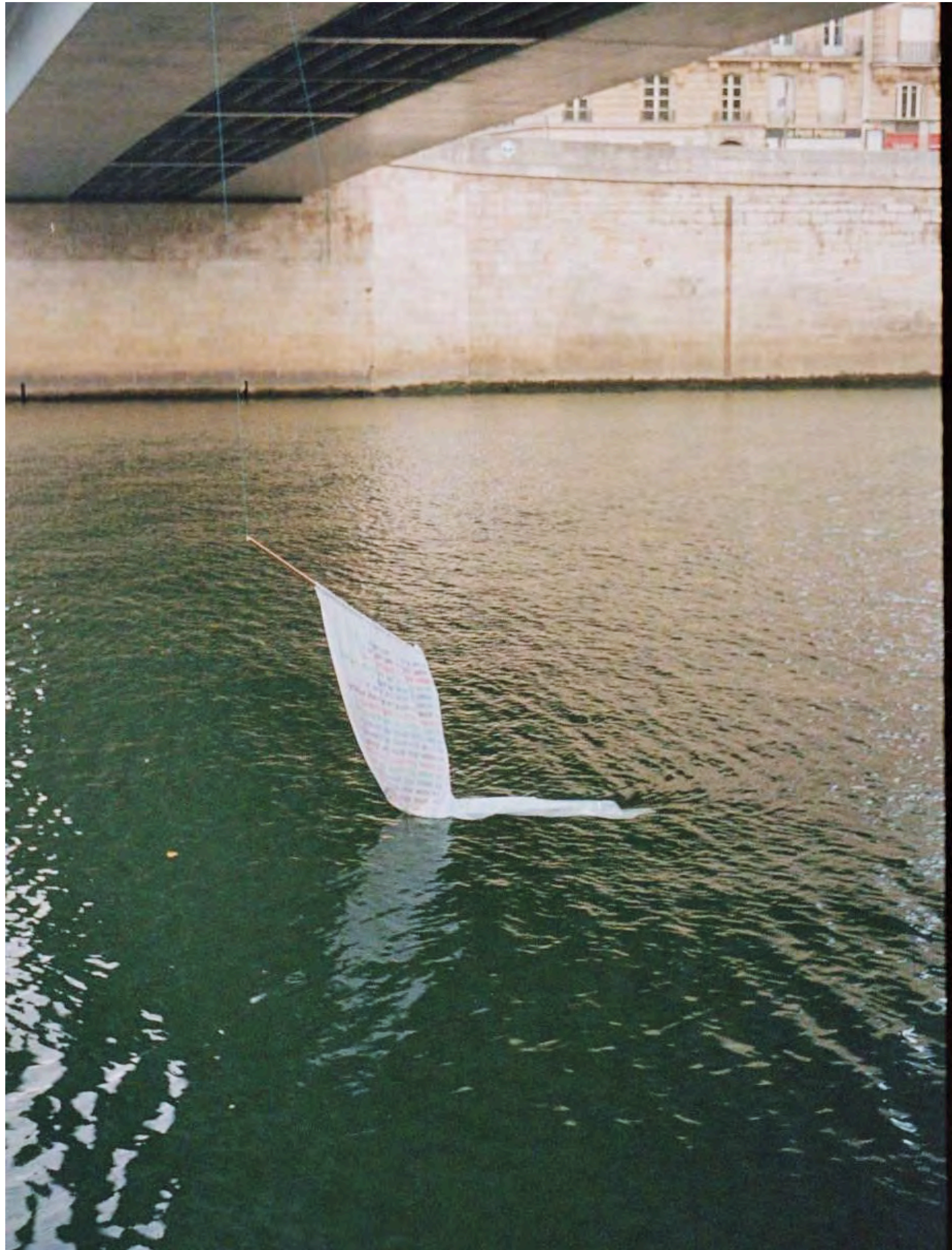


Libacions (2022) action detail



Libacions (2022) action detail

DISSOLUTION DANS LA SEINE (APRÈS LEA LUBLIN)(2022)



Dissolution dans la seine (2022) action view

Pont Saint Louis, de Paris.

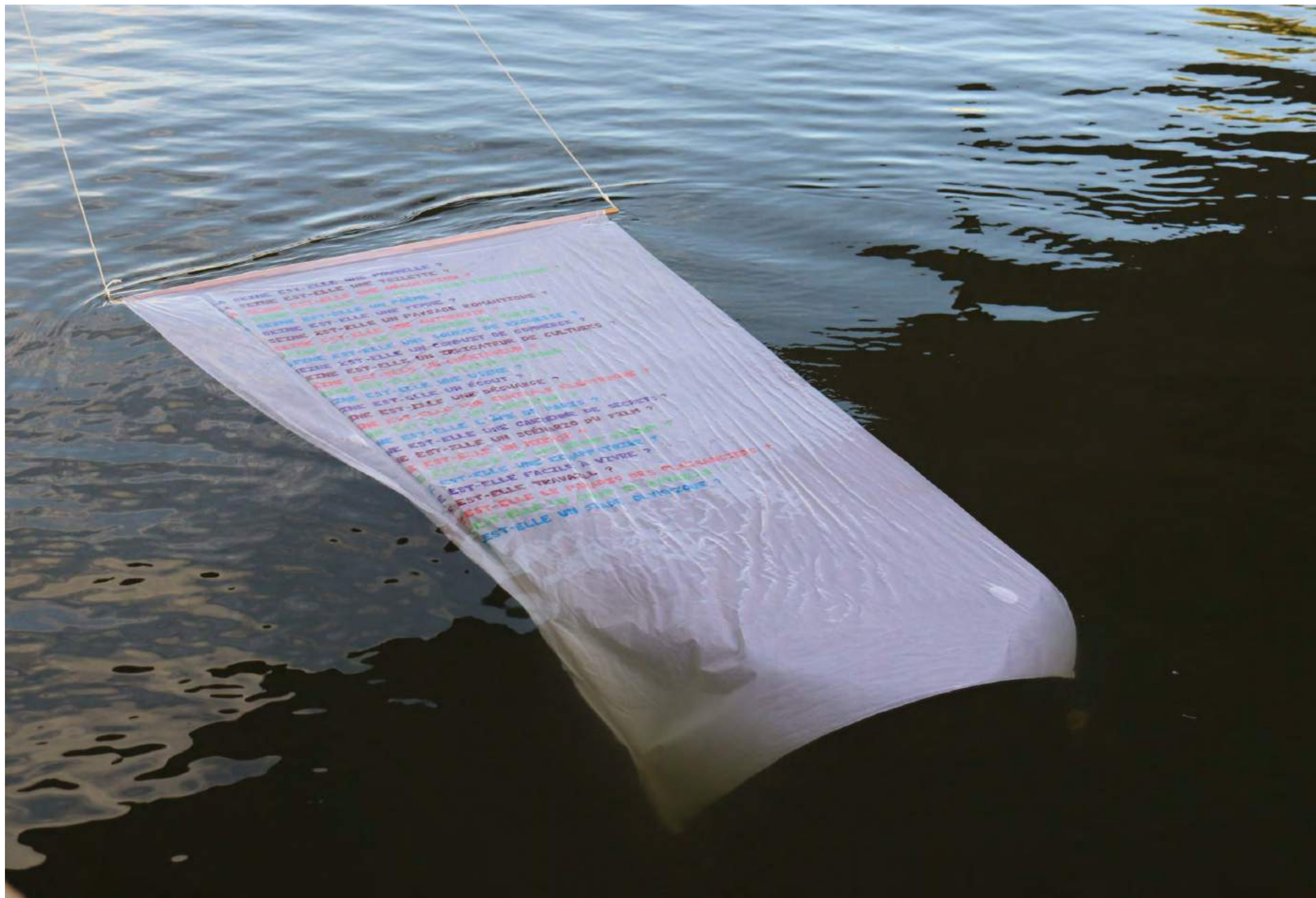
On March 8, 1978, Lea Lublin submerged a list of questions about women in the waters of the Seine from the Pont Marie in Paris. This act, both protest-like and symbolic, represented the dissolution in the water of all the stereotypes attributed to women.

As part of a larger project on rivers as living entities (see “Letting You Run,” 2021; and “Translating from the Edge,” 2022), carried out during a residency at the Cité Internationale des Arts in Paris, I compiled the clichés and stereotypes associated with the Seine River to rewrite the questions Lublin had posed about women and, subsequently, to propose a reenactment of her action.

Thus, on October 22, 2022, between 8:30 and 10:45 a.m., a group of people submerged the questions about the Seine in its waters.



Dissolution dans la seine (2022) action view



Dissolution dans la seine (2022) action view



Dissolution dans la seine (2022) action views

TRADUIR DES DE LA VORA (2022)



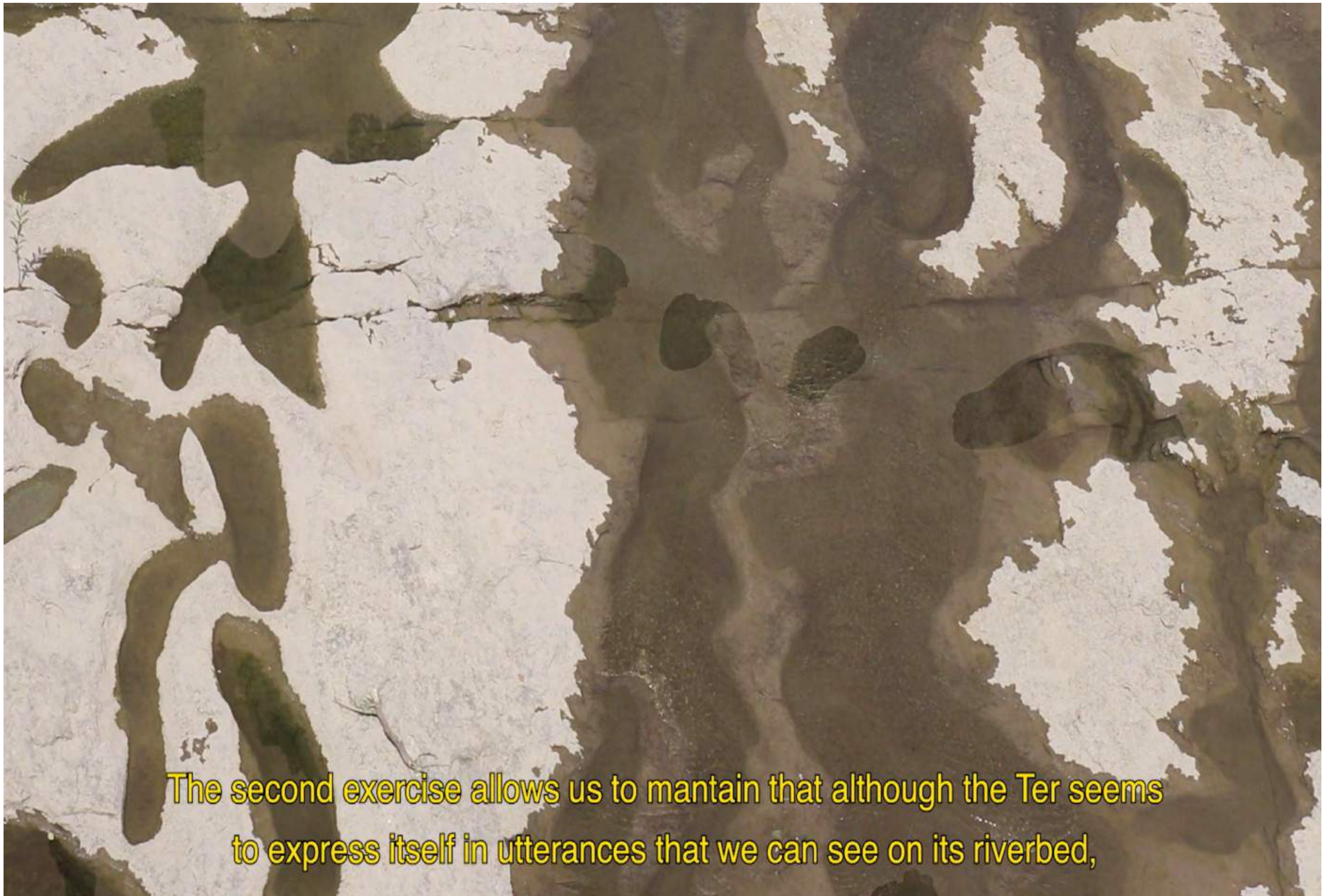
Traduir des de la vora (2022) video frame

Heritage Centre, Ledbury, Inigo Rooms, Somerset House, Londres, as part of the exhibition “Experiential Translation“, curated by Ricarda Vidal i Madeleine Campbell, with the support of the Art and Humanities Research Council UK.

“Translating from the Riverbank” is a continuation of a larger project (Chapter 1 was “Letting You Flow”) that, based on new trends in environmental law, defends the river as a living entity and a subject of rights. From this perspective, the video begins with a question: as a living entity, does the river have a language? “Translating from the Riverbank” takes the Ter River as a case study, aiming to observe it and speculate on different extralinguistic forms it might be using to express itself, such as analyzing the colors and inscriptions it leaves in its riverbed.



but to a very materialistic one which deals with nature as if it was a
source of infinite resources.



The second exercise allows us to maintain that although the Ter seems to express itself in utterances that we can see on its riverbed,



Both exercises are centered on finding some kind of emotional and
aesthetic information

OLI, QUE VOL DIR LLUM (2022)



Oli, que vol dir llum (2022) action detail

Distillery ecomuseu of the sea of Calafell and the Finca Cal Figuerola de la Bisbal del Penedès, within the framework of the “Oli i artistes” program of Cal Cego Col·lecció d’art contemporani.

Josep, Roser, and Ismael explained to me that at the end of the year, when the days are short, the olives are pressed to extract the oil. This new oil is a luminous, warming green, and the people involved celebrate it with the Olive Oil Festival. In a conversation with Margot, we arrived at the conclusion that “oil” means light. In the past, oil was not only used for food but also in rituals. Perhaps the Olive Oil Festival is one of those rituals, celebrated at the end of the year when it is cold and dark. The oil is the missing sun, golden and warm. Hence, the importance of the festival: to be the Sun. For all these reasons, we met as soon as we could to celebrate the light, walking towards the darkness of origin, illuminating it with lamps that carried us to the past. “Oil, which means light” was a ritual to celebrate life.



Oli, que vol dir llum (2022) action view



Oli, que vol dir llum (2022) action view



Oli, que vol dir llum (2022) instalation view



Oli, que vol dir llum (2022) view of the pieces



Oli, que vol dir llum (2022) instalation detail

SET TOMBARELLES ENRERE (2022)



Set tombarells enrere (2022) action detail

Errant 2022 Festival, Fortí de Gósol

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A somersault is a curve, a turn made with one's own body. And the number seven is a magic number related to various religious traditions and their versions of the creation of the world. "Seven Somersaults Backwards" began with a solitary walk: the loop around Pedraforca along the PR-C 127 trail, starting from Gósol, passing through Salades at night, and returning to Gósol. During the walk, I wrote this text based on three elements: the experience of walking the PR-C 127 trail; the influence of Gósol on Picasso's work, which is said to have led the artist to synthesize the representation of faces by making masks; and finally, the knowledge and intuitive interpretations of nature. The text was shared with the public through a performative reading in which those who had come joined my voice, representing and embodying elements of the journey I had made.



Set tombarelles enrere (2022) action view



Set tombarelles enrere (2022) action view



Set tombarelles enrere (2022) action view



Set tombarelles enrere (2022) action view

EINE FLUKTUIERENDE GLEICHZEITIGKEIT (2021)

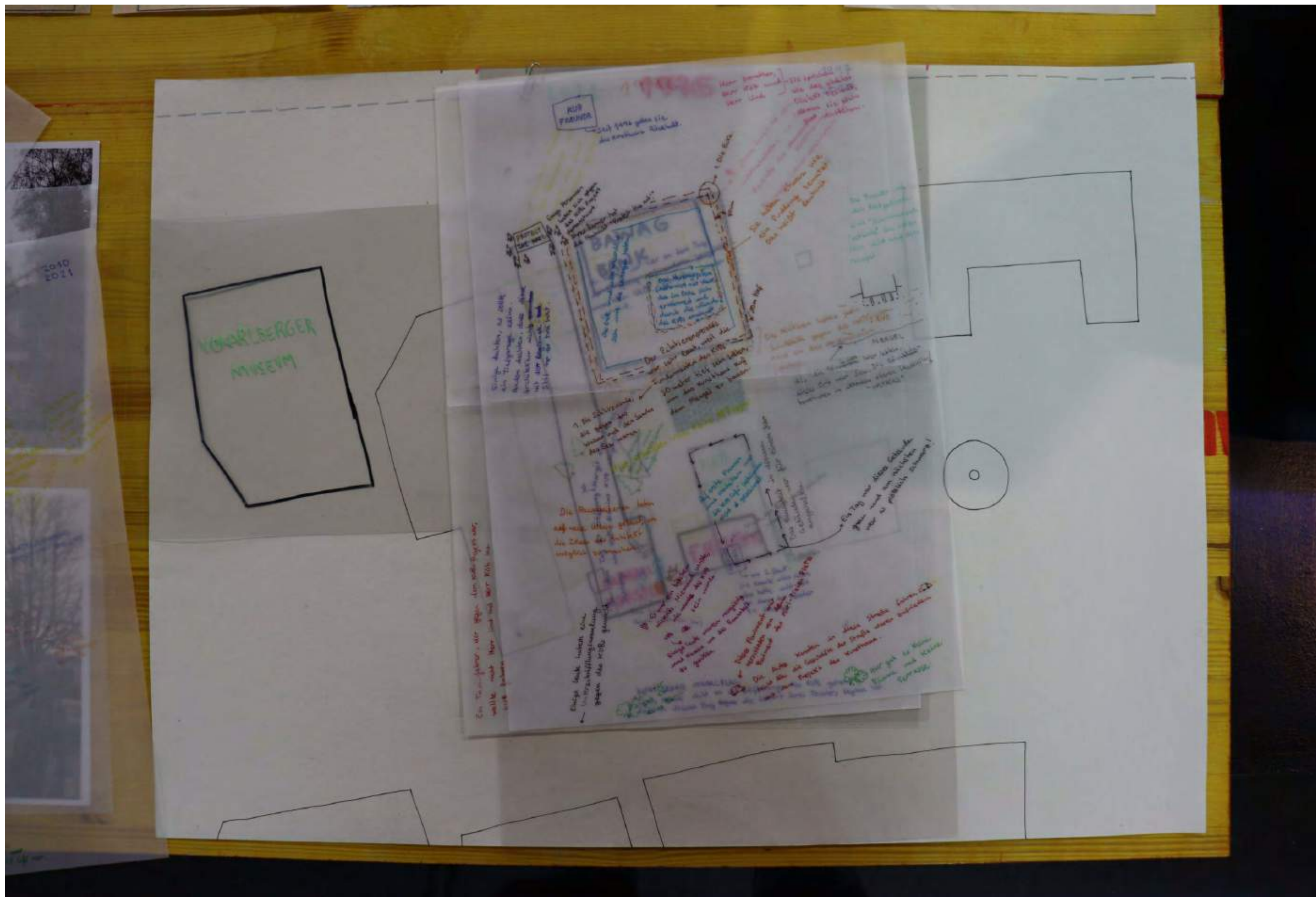


Eine Fluktuierende Gleichzeitigkeit (2021) happening view

Eine fluktuierende Gleichzeitigkeit (A Fluctuating Gleichzeitigkeit) is a project about the personal memories that different people have in relation to the location of the Kunsthaus Bregenz. It is an attempt to understand this public space not only in terms of its architecture and official history, but also by focusing on the experiences that its neighbors, regular users, and occasional visitors have had of it over time and in parallel with its transformation. The process has involved collecting a wide variety of memories from different eras and presenting them as a living, fluctuating simultaneity that inhabits this place through the organization of two happenings.



Eine Fluktuierende Gleichzeitigkeit (2021) exhibition view



Eine Fluktuierende Gleichzeitigkeit (2021) exhibition detail



Eine Fluktuierende Gleichzeitigkeit (2021) exhibition detail

A QUIEN DEL RAYO HABLA, CERCA LE CAE (2021)



A quien del rayo habla, cerca le cae (2021) exhibition detail

Fundació Tàpies, Barcelona, ES

Antoni Tàpies created the sculpture *Cloud and Chair* (1988), which sits atop the Antoni Tàpies Foundation building. The artist was inspired by a dream his wife, Teresa Barba, had. In that dream, Teresa was sitting in a chair on a cloud. From there, she could see straw and rubble on the ground, leading me to think that perhaps this is because, within her dream, she was seated in the mythical chariot of the Catalan Dalmau, from which loaves of bread and stones fall, transforming into lightning.

What if it was a visionary dream? Where would the lightning strike? This project is based on these questions and, moreover, on a larger one: What is the relationship between love and lightning? With these questions in mind, the guided tour shares a theory about a possible path the lightning bolt would take from Tàpies' cloud to the foundation's subsoil, where the mythical stone that carries the lightning would be buried. This theory is based on references to Pyrenean popular culture about lightning, to hermetic kabbalah, and to the book *The Castle of Crossed Destinies* by Italo Calvino.



A quien del rayo habla, cerca le cae (2021) exhibition details

ESCRITOS PARA LA PIEL VIDENTE (2020)



Escritos para la piel vidente (2020) exhibition detail

Bombon Projects, Barcelona, ES

Writings for the Seeing Skin is an exhibition dedicated to the weary gaze, offering it a respite, stimulating the body, and inviting it to dance, guided by the skin. Pursuing this intention, the exhibition is the result of addressing a whole series of questions: How do we design an exhibition that prioritizes what should be felt and touched over what should be observed? How will we move through such a space? Can a space like this be an excuse to design new choreographies for the viewer? What objects, what materials, what forms do we need to engage the skin and not our eyes?

[...] And the sensations of discovering this image in the dark, not through sight, but through touch? And what does it feel like to hear certain sounds in the middle of the night? The image of a feather is one thing, but what about the sensations it produces when it delicately caresses your cheek? We see the world filled with visual signs that we can read, but I wonder: what does the world tell us if we understand all its elements as letters in a tactile script? What would happen if we turned off all the lights, closed our eyes, and rediscovered the world as a tangible system? Would we also learn to detect with our hands all that is invisible, as the two figures in the Egyptian tarot's card of premonition seem to do?

However, Writings for the Seeing Skin is not about blindness or the inability to see, but rather an attempt to activate new choreographies for our bodies within the space of art. Choreographies that are not necessarily guided by sight and that reanimate the hand in our orientation in the world, in the recognition of the other, and in self-expression.



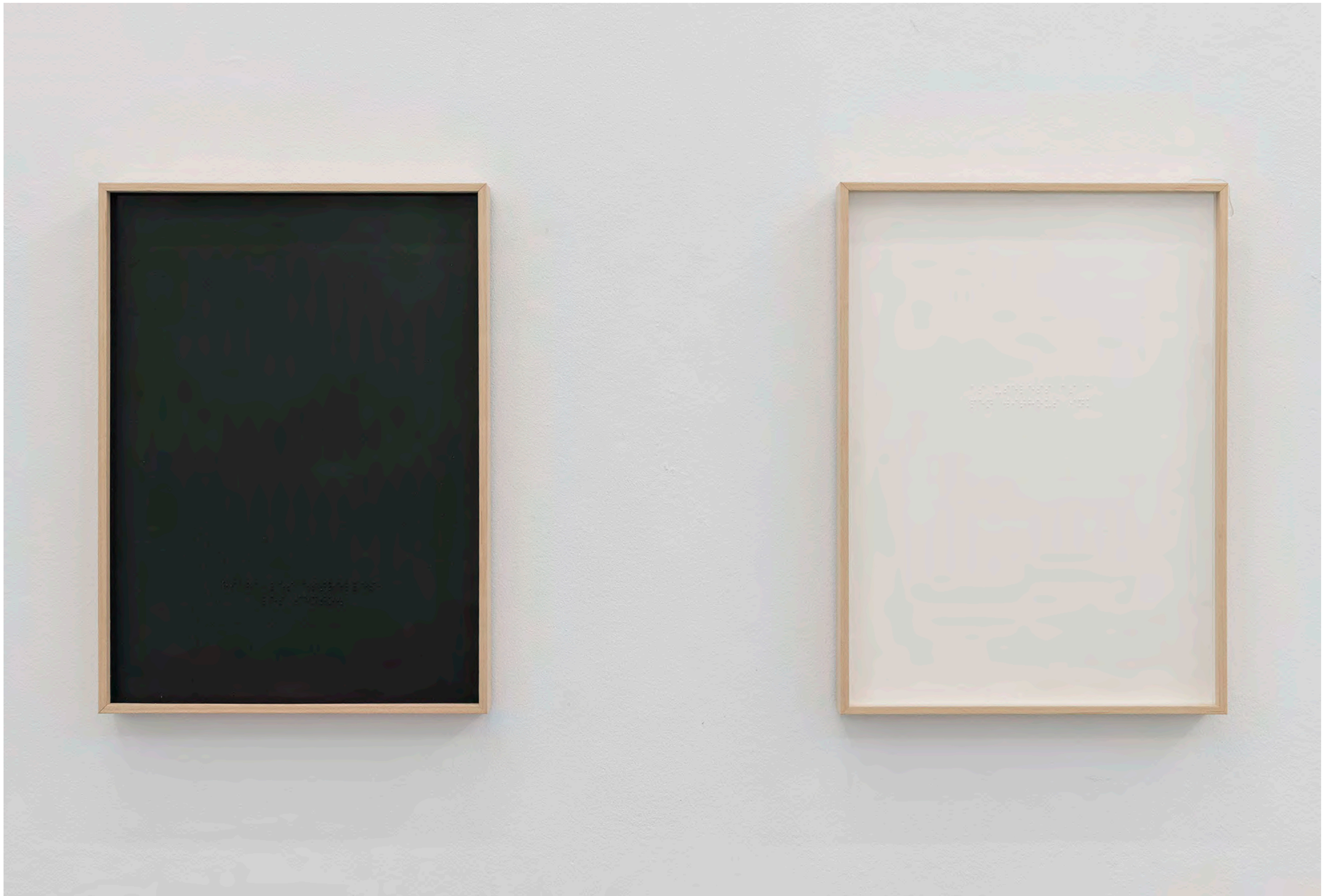
Escritos para la piel vidente (2020) exhibition view



Escritos para la piel vidente (2020) exhibition detail



Escritos para la piel vidente (2020) exhibition details



Escritos para la piel vidente (2020) exhibition detail



Escritos para la piel vidente (2020) exhibition view

AMANTES QUE SE DESCUBREN (2019)



Amantes que se descubren (2019) exhibition view

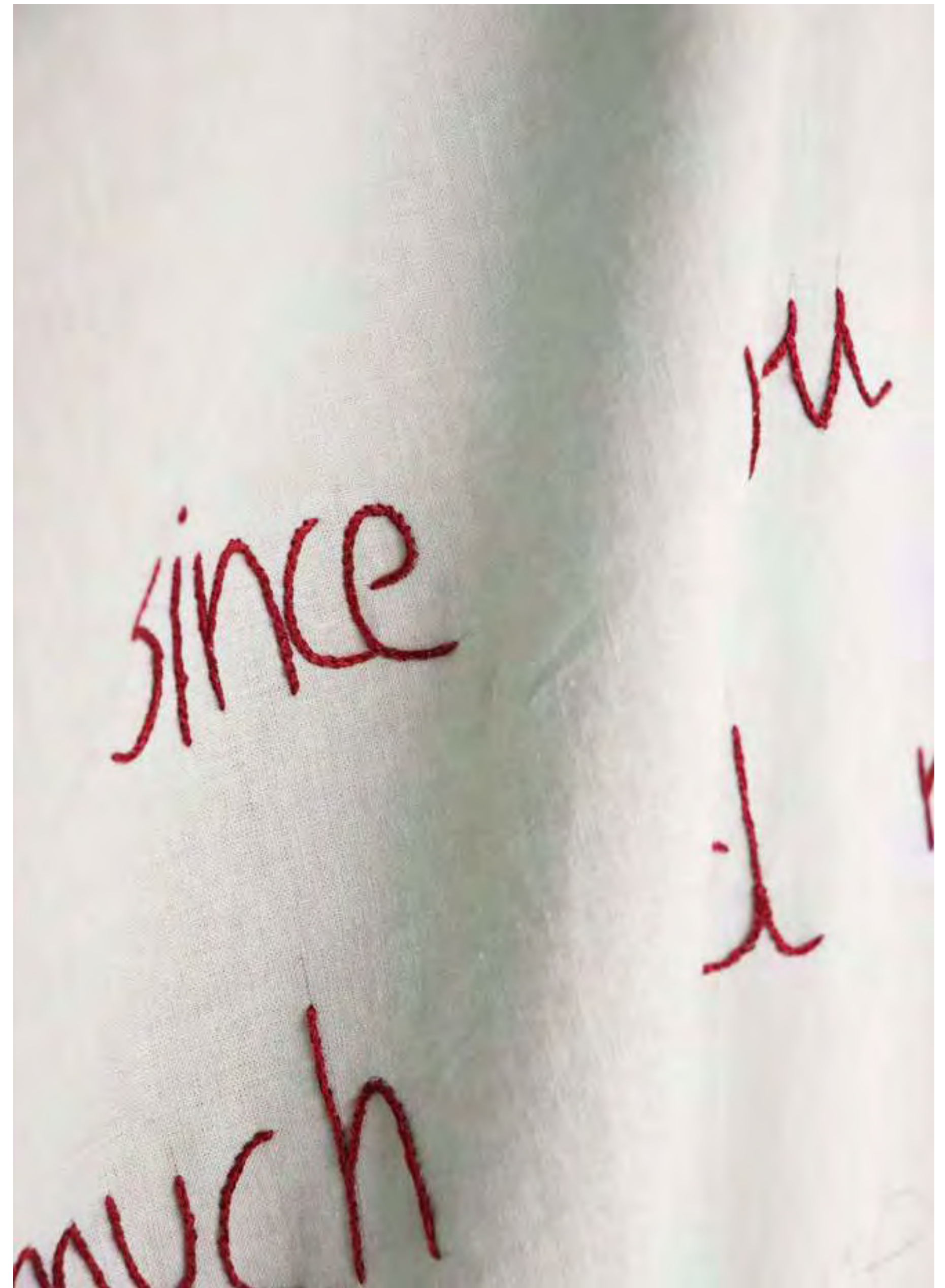
Sunday Art Fair, Londres

A curtain that both covers and reveals. In love with you, the curtain celebrates your presence, your gaze tracing its form, and, if it could, it would beg you not to turn away, not to leave it behind. Please, don't, because your eyes are beautiful, your gaze captivating, and your presence before it—oh, it is mesmerizing. And that is why it reveals, because it unveils those feelings. And how is it done? Well, it is done with something as romantic as embroidery. A confession you will read for yourself, that will enter your mind like a telepathic message, and that is embroidered on the body of its curtain, a body that covers all things.

Its love for you is based on that fundamental idea that perhaps things only exist because we look at them. The embroidered words celebrate your reading them, as if they were mediums between the curtain and you, as if they could translate their object language into your human language to let you know that, oh, let's hope your coexistence (the curtain and you, facing each other) never ends.



Amantes que se decubren (2019) exhibition view



Amantes que se decubren (2019) exhibition details

SISKIN (2018)



Siskin, o un estudio (...) (2018) video frame

Museu Picasso, Barcelona, ES

Siskin, or a speculative study on the possibility of a plant language, is a performance piece, originally presented at the Museu Picasso in Barcelona, in which the artist speculates on the possibility of a plant language.

Anna Dot arrived at this discovery by chance while using a visual translation app to translate a Russian botany book into English. When she applied the device to the book's images, certain words appeared, as if the plants wanted to speak.

The artist developed a research project to introduce the topic and presented it following academic conventions. Dot created a video with the complete text and images she used in the presentation. She also took a series of photographs from the screenshots she obtained using the translation app.



Given these conditions and with these reflections in mind, we have paid particular attention



Siskin, o un estudio (...) (2018) echibition detail

свещенности.

Неплохие результаты дает применение досвечивания люминесцентными лампами. Их подвешивают по отдельности над растениями или монтируют по несколько штук над растениями или сбоку от них. Расстояние между трубками обычно равно 10...15 см. Продолжительность досвечивания — 12...14 ч. непрерывное освещение в течение суток применяют редко.

Нужно учитывать, что освещенность значительно понижается с удалением растений от источника света. Так, если на расстоянии 10 см от люминесцентных ламп ДС-30 она составляет 6500 лк, то на расстоянии 50 см снижается до 1000 лк. Существенно влиять на увеличение освещенности может специальный отражатель, покрытый белой светотехнической эмалью. При использовании такого экрана-отражателя освещенность в 1000 лк увеличивается до 4500 лк.

Весной, когда на окнах подолгу остаются задерживаться яркие солнечные лучи, даже многие светлюбивые виды (например, суккуленты — сочные, мясистые растения) могут страдать от



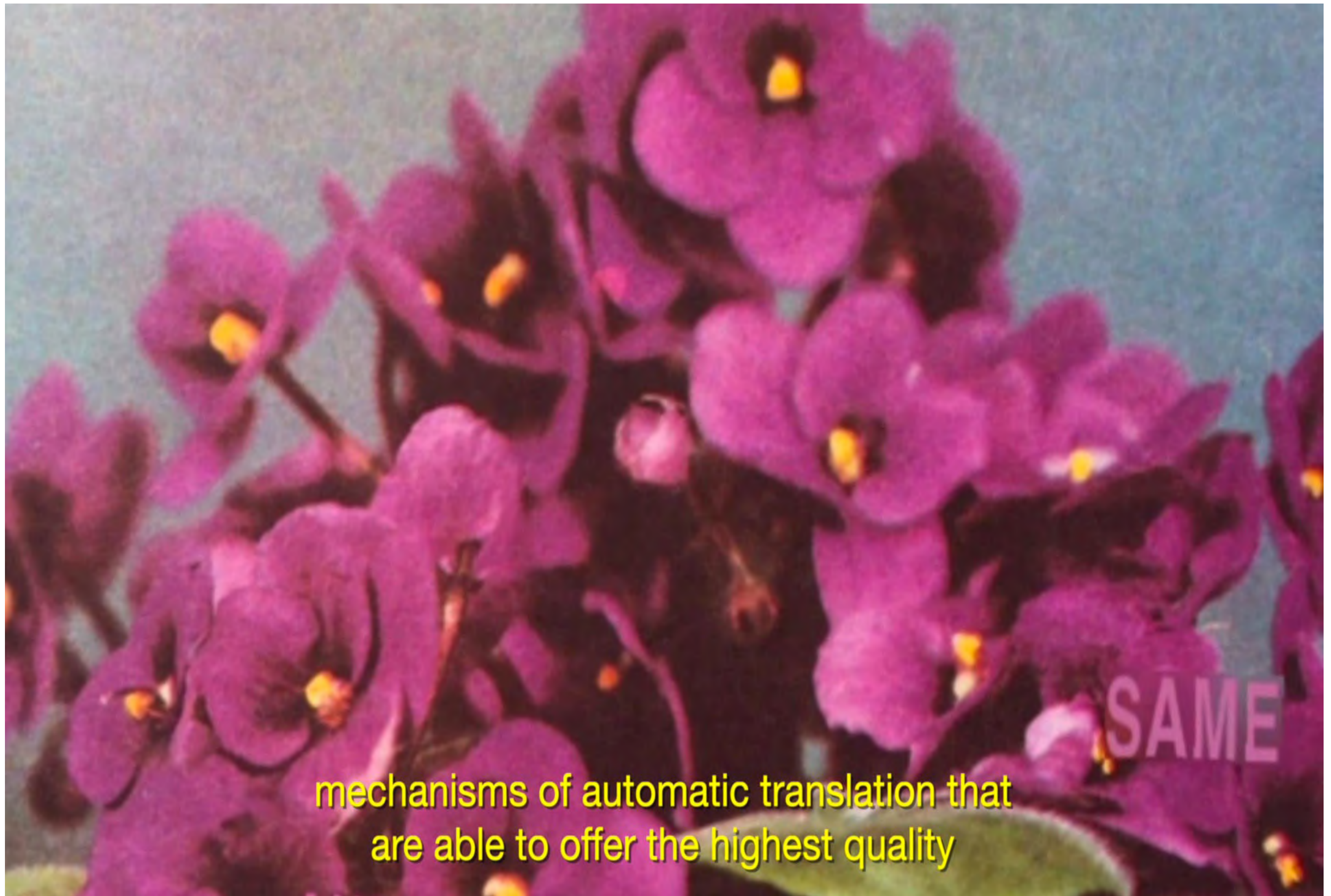
растение приобретет некрасивый новато-бурый оттенок. Чтобы этого случилось, в первые весенние световые дни лучше применить затенение к марлей и т. д. Затем, когда растение "привыкнет" к новым условиям, затенение можно снять.

ТЕМПЕРАТУРА ПОМЕЩЕНИЯ

Немаловажное значение для разведения растений имеет температура воздуха в помещении, особенно зимой. В зависимости от происхождения различают тропические растения, культивируемые в теплых помещениях (зимой 18...20 °С) и субтропические — для прохладных помещений (зимняя температура 12 °С). Наиболее подходят для озеленения помещения растения, которые могут выдерживать широкую амплитуду температур.

I'm thinking of filling it with the most fragile plants that I can find,

САНСЕВЬЕРА ТРЕХПОЛОСАЯ



Siskin, o un estudio (...) (2018) video frame

AL PRINCIPIO (2018)



Al principio (2018) exhibition detail

Bombon Projects, Barcelona, ES

The creation of the world according to the biblical Genesis begins with a beginning in which God created Light. The first two words of that beginning (“In the beginning”) have been interpreted throughout history as predicting different things: light, verbs, noise... In the passage of John 1:1-14 in the King James Version of the Bible, for example, we find the phrase “In the beginning was the Word,” while on page 24 of *Art as a Social System* (2000), Niklas Luhmann tells us that “In the beginning, there is a difference.”

Similarly, a few years earlier, in 1980, Michael Serres stated that “In the beginning was the noise”; a little later, in 1996, Julia Kristeva asserted that “In the beginning was love”; and a few years ago Rosi Braidotti wrote that “In the beginning of everything is He.” Who knows what exactly must have been in the beginning?

Seeking to discover a way to answer this question, the exhibition “In the Beginning” uses Bombon’s space as a laboratory for experimental archaeological research. The project begins by observing the visible and invisible traces of the past within the gallery space, treating them as clues to other times that allow us to imagine and reconstruct a possible scenario from the site’s beginnings.



Al principio (2018) exhibition view



Al principio (2018) exhibition view



Al principio (2018) exhibition detail

|| (2018)



|| (2018) vista de la instalación

Intervention at the Valencian Towers, with Aldo Urbano, Barcelona

Initially, Barcelona was only supposed to have one tower. A tower that could house the machinery necessary to control the water and lighting system for the entire Montjuïc mountain; an operational tower, beautiful on the outside and functional on the inside, from which the lighting and fountain technicians could have a panoramic view of the entire area under their responsibility. And so it was: the operators could see the fountains and the Torre de la Luz (Tower of Light) that served as a beacon from Plaça del Univers, and they could see the illuminated glass and cast-iron cypress trees along Avinguda Reina Maria Cristina, and perhaps they could also see some of the 45 Doric columns scattered throughout that luminous forest.

But, of course, what kind of gateway is a single tower? If that tower was meant to provide access to the glittering fairgrounds, it was missing something. It lacked a reflection, a mirror, an identical one, a twin that would be the other end of a line. An invisible line, like the threshold visitors would cross to enter the grounds of the 1929 International Exposition. And so it happened: the operational tower had a twin, identical on the outside but different on the inside. It would be a decorative tower. A tower that would serve no purpose other than to be seen from the outside, to fulfill the entrance function assigned to that structure. But nothing more. It wouldn't be necessary for anyone to enter, nor for a panoramic view to be visible from the top, nor for it to be filled with machinery, nor for it to have different floors, nor for it to have painted walls, nor good ventilation. **No. Because no one should go inside.**



// (2018) instalation view



// (2018) instalation view

LES PEDRES DEL CAMÍ (2017)



Les pedres del camí (2017) instalation detail

Various Locations, in collaboration with Eugenio Tisselli, Daniel Moreno Roldán, and Miguel Moreno Roldán

The proposal begins with a reflection on the popular expression “to fall twice over the same stone.” In this case, the word “stone” functions as a synonym for the word “error”: “falling twice over the same stone” is equivalent to “making the same mistake twice.” Bearing this in mind, we can ask ourselves about the form that errors take.

Would it be possible to transform errors into visible forms that we could recognize as stones in a path? To conduct some experiments with this, we take the novel *Don Quixote de la Mancha*, by Miguel de Cervantes, in which the protagonist, proclaiming himself a knight (against all the law!) and seeking to live out the adventures he has read about in books of chivalry, commits a whole series of errors that only serve to highlight the difference between expectations and reality.

Based on this contrast between the ideal and the resulting reality, we have developed a system that allows us to calculate the difference between these two elements and obtain a series of numbers that we use as patterns to create digital models of stones. We print these models on LayBrick (a filament made of sandstone powder), resulting in a series of shapes, which we call stones, that represent the translation of the errors committed by Don Quixote throughout



Les pedres del camí (2017) instalation view



Les pedres del camí (2017) instalation detail



Les pedres del camí (2017) instalation detail

I FELT LIKE I HAD MYSELF WALKED INTO A VISUALIZATION (2017)



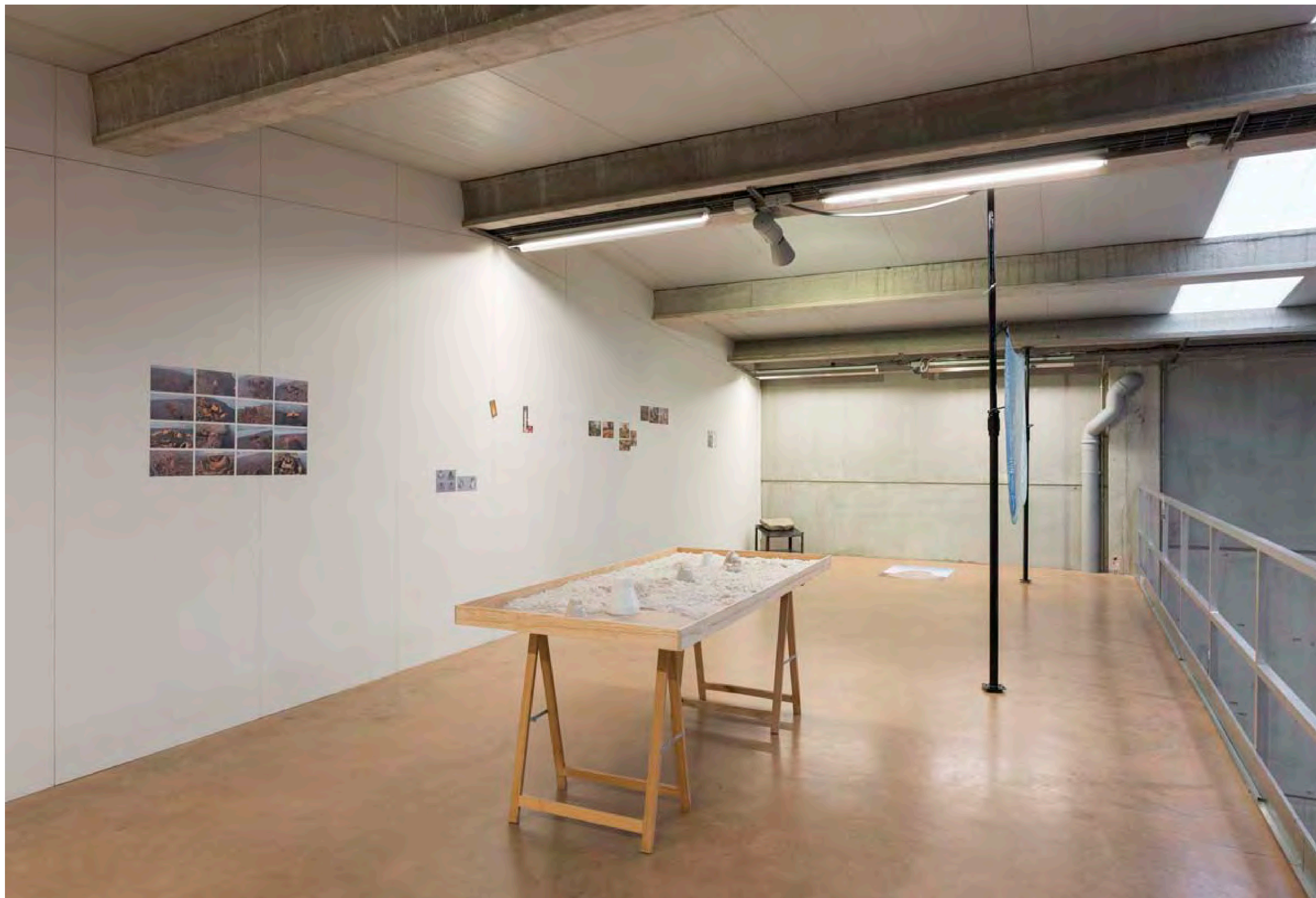
Curated by Francesco Giaveri, ADN Gallery, Sant Cugat del Vallés

The Bible tells us that there was a time when all humans understood each other and agreed to build a tower that would reach the heavens. Upon seeing this, God punished them for such audacity. Since then, the ghost of language has haunted their voices. Since then, we have failed to understand one another.

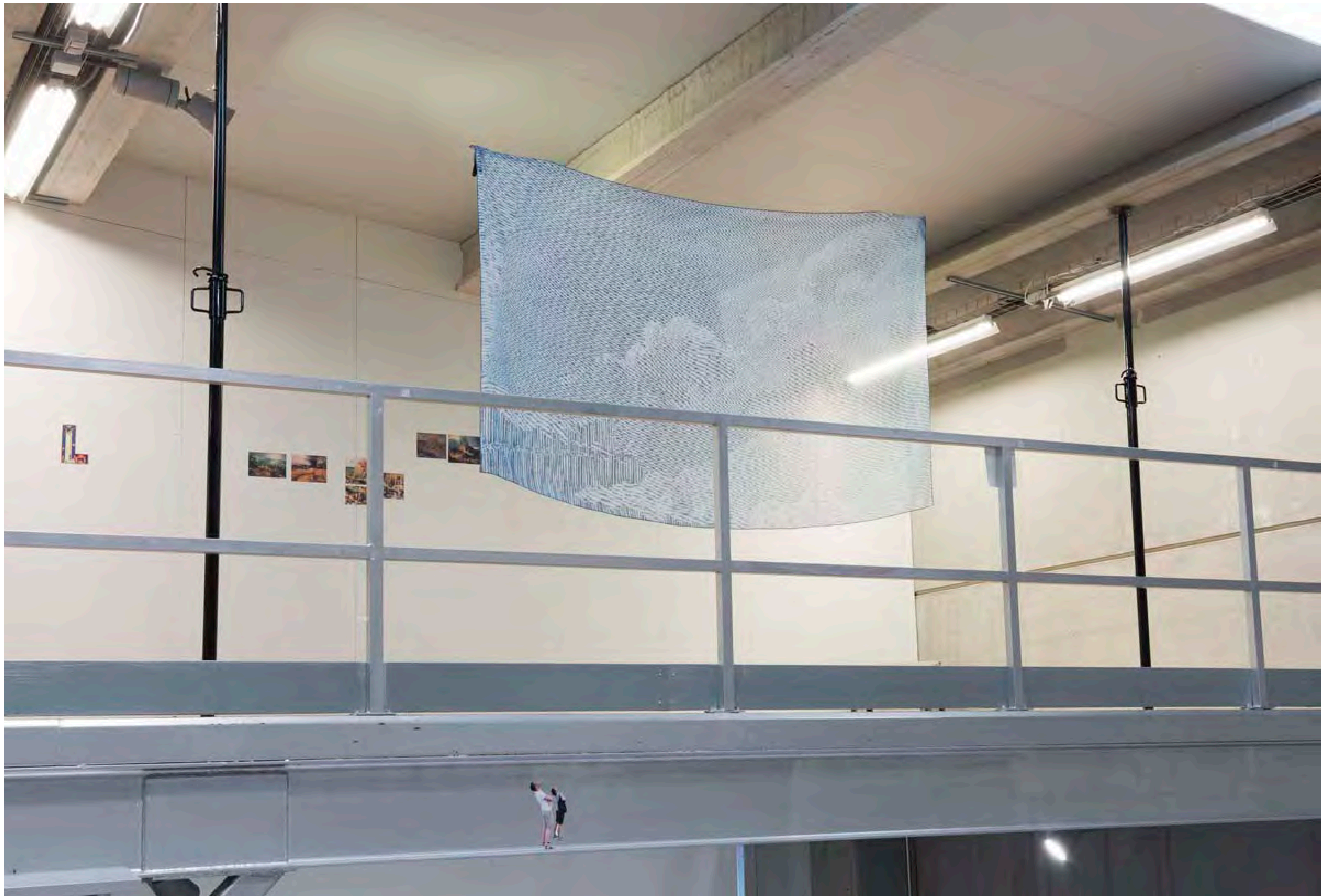
In 1952, the linguist Erwin Reifler, a pioneer of machine translation technology, uttered the slogan: “Give us graphio-semantically completely explicit texts, and the engineers will do the rest.” The race for machine translation was taking off in universities around the world. The dream of universal communication, thwarted after the fall of the Tower of Babel, was being revived, as if it were possible to build a new tower.

No one has yet depicted two identical, definitive, and finished Towers of Babel, and in his book **Se una notte d’inverno un viaggiatore** (On a Winter’s Night a Traveler), Italo Calvino described a similar feeling. It seemed to him that today, in the world, there are “only storie che restano in sospeso e si perdono per strada.”

I felt like I had myself walked into a visualization (2017) exhibition detail



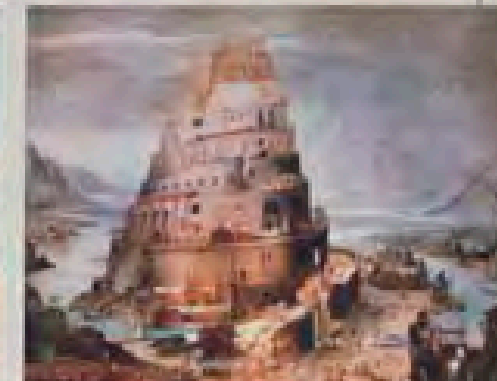
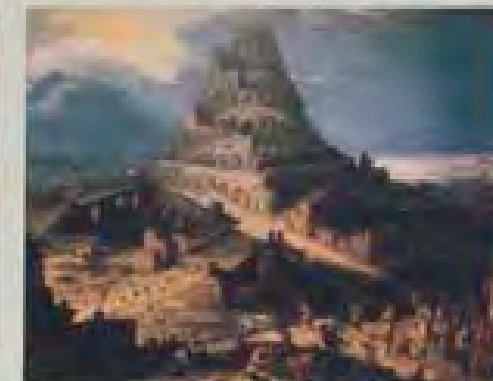
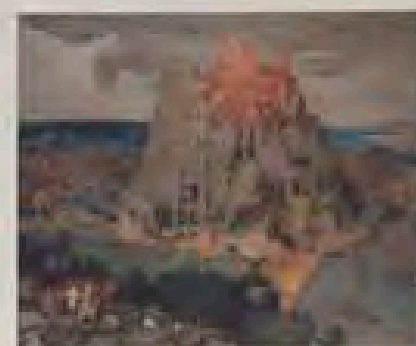
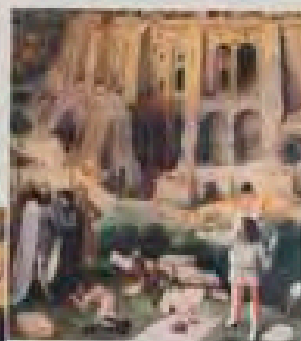
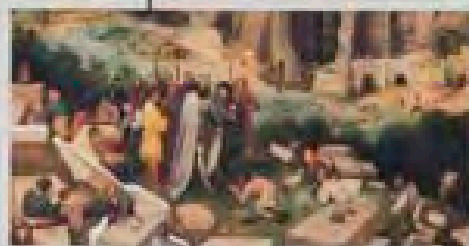
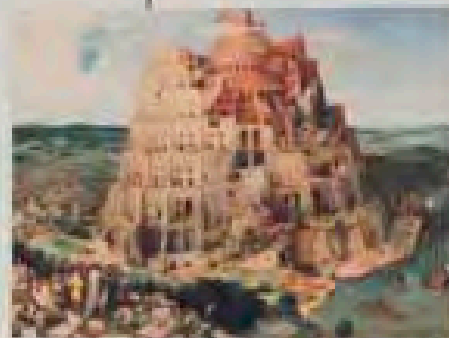
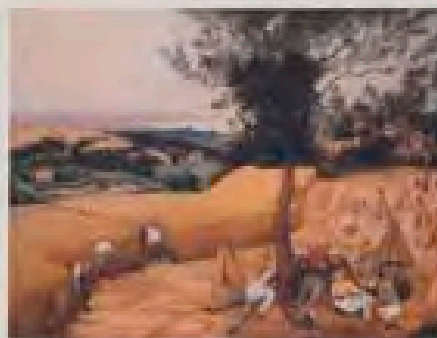
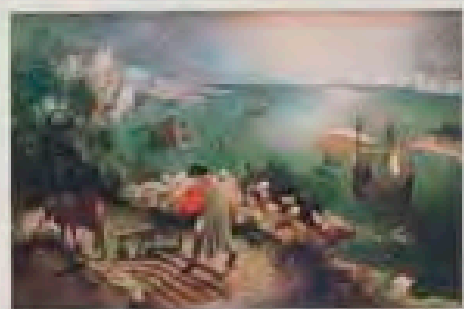
I felt like I had myself walked into a visualization (2017) exhibition view



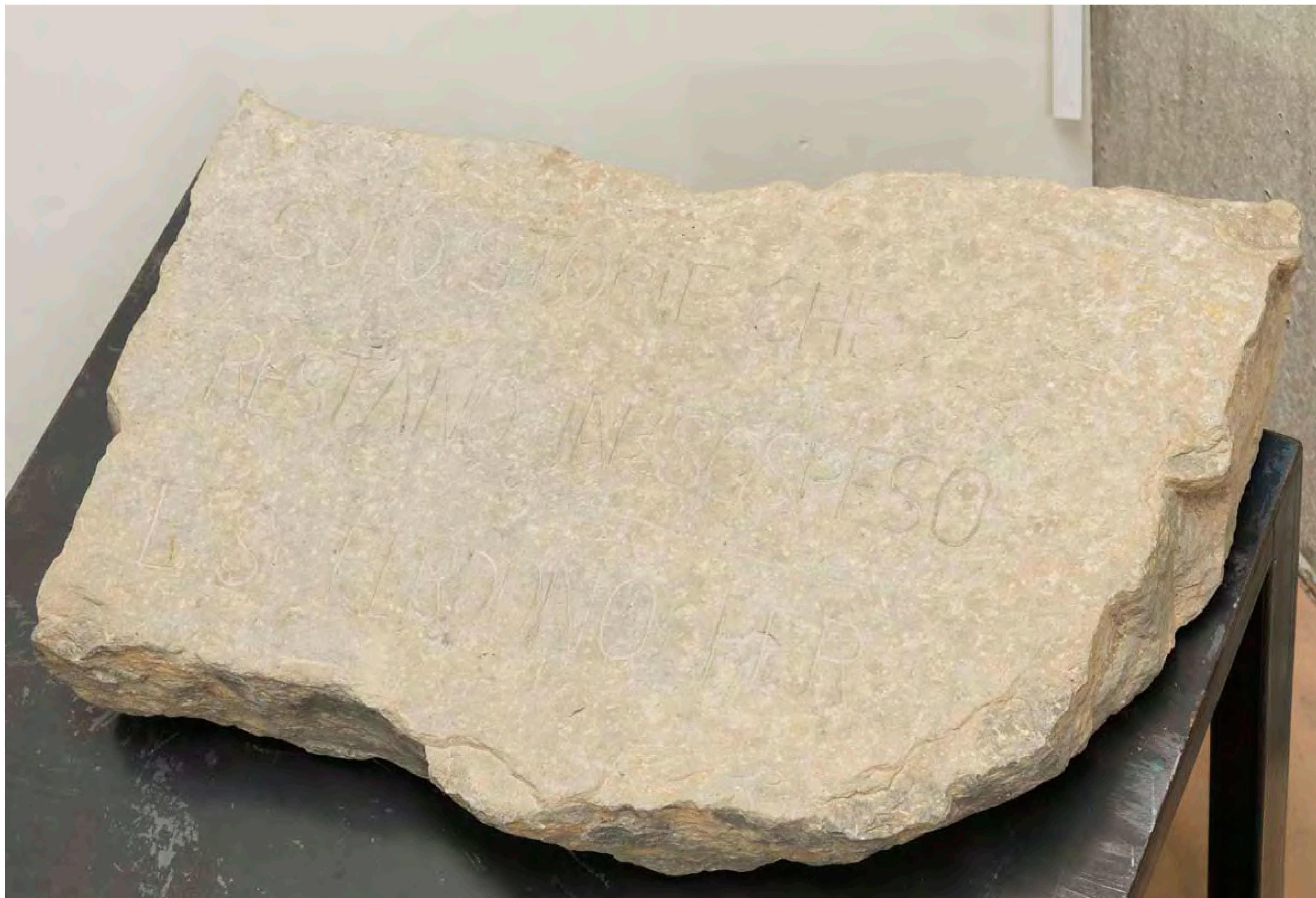
I felt like I had myself walked into a visualization (2017) exhibition view



I felt like I had myself walked into a visualization (2017) exhibition detail



I felt like I had myself walked into a visualization (2017) exhibition detail



I felt like I had myself walked into a visualization (2017) exhibition detail

UNTILL I AM NO LONGER ABLE TO STAND (2016)



Untill I am no longer able to stand (2016) performance view

La Capella, Barcelona, ES

On September 24, 2013, Texas State Senator Ted Cruz announced to the press that he would speak until he could no longer stand – “Until I am no longer able to stand,” he said – against Obama’s proposed healthcare reform, known as Obamacare. The following day, he delivered a 21-hour speech that was considered a prime example of filibustering, a practice that involves delivering a lengthy speech with the aim of paralyzing parliamentary debate and blocking the passage of legislation.

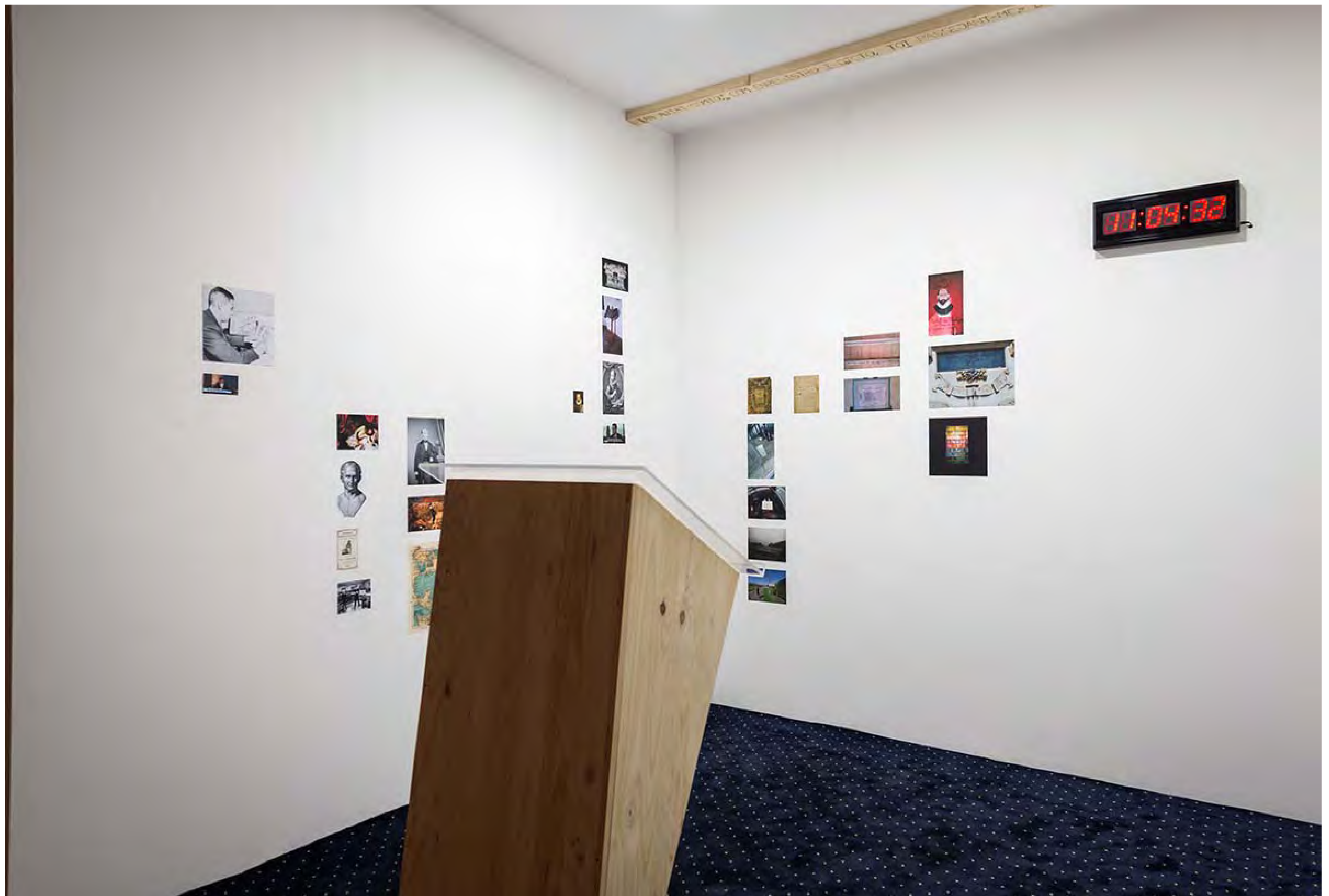
Until I am no longer able to stand proposes transforming Espai Cub into the stage for crafting a filibuster speech to be delivered on the final day of the project’s exhibition. This speech will be delivered with the objective of delaying the scheduled closing time of La Capella as much as possible. During the exhibition, Espai Cub will be prepared to become a space that facilitates the development of the final speech, and open rehearsals will be held there leading up to the final day. The working process, therefore, involves appropriating the rules of the filibustering game to attempt to close the doors of La Capella later than planned. A reflection on this practice will be undertaken, and a series of connections will be presented with other concepts and various references, such as filibustering speeches throughout history, the literature and methods of Michel de Montaigne, the *dérive*, *horror vacui*, and blind texts, among others.



Untill I am no longer able to stand (2016) instalation view



Until I am no longer able to stand (2016) performance view



Until I am no longer able to stand (2016) instalation view



Until I am no longer able to stand (2016) instalaiton view

ANNA DOT
(n. 1991, lives and works in Barcelona)

SOLO SHOWS

- 2024

Reflexió, Teatro l’Atlàntida, Centre d’Arts Escèniques, Vic

De quan les aigües es van tornar camins, with Pol Aregall, Centre Excursionista de Catalunya, Barcelona

Aigües, llengües i oblits, Museu de la Mediterrània, Torroella de Montgrí
- 2023

Nocturno del agua, Nocturno del agua, Bombon Projects, Barcelona

La parábola de los ciegos, Batán de Villava, Pamplona, as part of Mapamundistas/El Umbral 2023
- 2022

Escrits per a la pell vident, Mèdol Centre d’Art de Tarragona
- 2021

Otro aliento, Instalación permanente as part of the Art i Salut project, principal entrance of Vic’s University Hospital, Vic
- 2020

Otro modo de hacer juegos con las manos, Bòlit Centre d’Art Contemporani de Girona

Escritos para la piel vidente · Bombon Projects, Barcelona
- 2018

Al principi, Bombon Projects, Barcelona

- I felt like I had myself walked into a visualization curated by Francesco Giaveri, ADN Platform, Sant Cugat del Vallès
- 2016

Until I am no longer able to stand, Espai Cub, La Capella, Barcelona
- 2015

Exercicis d’equilibris per a un niu, curated by Marina Vives Capella de Sant Roc, Valls.

Ci siamo. Omaggio alle famiglie Milella e Ibrahimaj, curated by Ernest Crusats El Casino, Vic.

SELECTION OF COLLECTIVE EXHIBITIONS

- 2025

Volaverunt. Els gravats de Goya des de la contemporaneïtat, curated by Aina Mercader, Museu d’Història de Girona

La llengua de les àpsares, Fundació Vila Casas, Can Framis, Barcelona
- Cartografies d’aigua, curated by Monse Badia, Fundació Úniques, Barcelona

Biblioteques en flames, curated by Francesco Giaveri, Biblioteques de Palma de Mallorca

Volaverunt. Els gravats de Goya des de la contemporaneïtat, curated by Aina Mercader, Museu Monestir de Sant Cugat, Sant Cugat del Vallès

	Fer col·lecció. El fons d'art del Museu de Mataró 2019 – 2024, curated by Aina Mercader, Ca l'Arenas, Mataró		Pardal Lo, en el Institut d'Estudis Ilerdencs, Lleida
	De metàforas y otros textos, curated by Josseline Pinto , Centro Cultural de España en Guatemala, Guatemala		Al voltant de Verdaguer, en el Centre Excursionista de Catalunya, Barcelona
	Sumari astral, curated by Caterina Almirall y Clàudia Elies, Fundació Joan Brossa, Barcelona		Revelacions sobre una esfera informe · at Bombon Projects' space in Fonteta
	Subsolar, curated by Caterina Almirall, en Palmadotze, Santa Margarida i els Monjos		La flecha que mata el tiempo, curated by Jorge Van der Eyde, ABM Confecciones, Madrid
	Colective exhibition of the Premio Ciutat finalists de Palma Antoni Gelabert de Artes Visuales 2024, Casal Solleric, Palma de Mallorca		Volaverunt. Els gravats de Goya, curated by Aina Mercader, Cal Arenas Centre d'Art, Museu de Mataró
2024	There's more to the problem, curated by Francesco Giaveri, Meta Spatiu, Timisoara, Romania	2021	Como la vida misma, curated by Aurelien Le Guenissel y Renato Della Poeta, Blueproject Foundation, Barcelona
	Atmosferes futures, curated by Nekane Aramburu · Museu Apel·les Fenosa, El Vendrell		Cuando te mueves, me hablas, curated by Carolina Ciuti, Instituto Miguel Cervantes, Shanghai (China)
	Cossos d'aigua, curated by Christian Alonso, Centre d'Art la Panera, Lleida		Loop Festival 2021, Centre Excursionista de Catalunya, Barcelona
2023	Quattro Radici. Appunti su un'idea di parentela, 8 Albe Dimore delle Balze, Noto, Sicilia		Cap a les deus. Una gramàtica fluvial, curated by Ingrid Guardiola, Bòlit Centre d'Art Contemporani de Girona
	Tros de dona, en el Museo de la Vida Rural de la Fundació Carulla, L'Espluga de Francolí		Vorstellen, with Juan David Galindo Guarín, Galerie Lisi Hämmerle, Bregenz
2022	L'escriptura en el relat artístic, en la Fundació Palau, Caldes d'Estrac		Festival Ex Abrupto, curated by Ex Abrupto collective, Moià
			The Tongue Says Loneliness, curated by Sofía Corrales and Vera Martín, Pradiauto, Madrid

	Dominar l'art de viure, curated by Rosa Pera, PALMADOTZE gallery, Santa Margarida i els Monjos		SINOPSI, curated by David Armengol, La Capella, Barcelona
2020	Commutacions #7, Cultural Rizoma, Celrà 1+1+1, as part of the Loop Festival 2020, Barcelona		Intervenció , with Aldo Urbano , Composicions cycle, curated by Alexandra Laudo y Glòria Picazo , Barcelona Gallery Weekend 2018, Torres Venecianas, Barcelona
	Parlo com donant / que és desaparèixer, curated by Diana Juanpere, MAC Mataró		Mind The Gap! / Attention à la marche!, curated by Sophie Julien y Hugo Marchand, at Centre de Désign, Universidad del Quebec en Montreal, Canadà
	Les bijoux indiscrets, curated by Erich Weiss, Galerie Bernhard Bischoff, Berna, Suïça		El 85% de la matèria, curated by Caterina Almirall, MAC Mataró Art Contemporani, Mataró
	Nadie sabe que los gérmenes acaban de llegar, curated by ALLÉLON, Can Felipa, Barcelona		Yescucho tus pasos venir, curated by Pablo Flórez, Galería Heinrich Ehrhardt, Madrid
2019	Elogi del malentès, curated by Joana Hurtado, itinerant exhibition in various locations from Barcelona Second Attention Awareness, curated by Aina Pomar, SCAN Projects, Londres		Media is in the Air, Beneath the Earth, Above Water, Within Fire, curated by Núria Solé Bardalet, Oriol Fontdevila, Gordana Nikolić, Sanja Kojić Mladenov, Museum of Contemporary Art of Vojvodina, Novi Sad, Serbia
	Les escenes. 25 anys després. Escenes 4 y 5, La Capella, Barcelona	2017	10a Biennial d'Art Leandre Cristòfol, Centre d'Art la Panera, Lleida
	Pastilles i pantalles, curated by Montse Badia, ADN Platform, Sant Cugat del Vallès		Una exposición a dos voces, Plataforma Revólver, Lisboa
	But we don't leave pyramids, curated by GAPS, Charsoo Honar, Teheran		El 85% de la matèria, curated by Caterina Almirall, Centre d'Art Maristany, Sant Cugat del Vallès
2018	Barcelona Plan B. Una oportunitat cartogràfica, curated by Laura González, Chiquita Room, Barcelona		Sortir-se de la línia, curated by Rita Andreu, Bòlit, Centre d'Art Contemporani, Girona

	Creure en 10 coses impossibles abans d'esmorzar, curated by Irene Solà i Arnau Musach, Museu de l'Art de la Pell, Vic.
2015	Transformacions, curated by Elisenda Soler, Escola d'Arts Plàstiques de Torelló, Torelló.
	Ella: allà i després, curated by Caterina Almirall, Blueproject Foundation, Barcelona.
	111 Künstler/innen in einem Büro , a colective instalation curated by Thomas D. Trummer, Kunsthalle Mainz, Mainz, Alemania.
	¿Por qué no lo llamas entropía?, curated by Juan Canela and Ariadna Ramonetti, Entropía Festival, Galería Tiro al Blanco, Guadalajara, México.
2014	Ap(p)artment, curated by Andrea Rodríguez Novoa and Verónica Valentini, MAIO, Barcelona.
	Goethe Dialoge, curated by Robert Punkenhofer, Goethe Institut, Barcelona.
	L'Assalt, curated by Estel Boada, Experimentem amb l'Art, Barcelona
2013	Fuga: variations on an exhibition, curated by Beatriz Escudero, Rosa Lleó, Maria Pfaff, Zaida Trallero, Sala d'Art Jove, Fundació Antoni Tàpies, Barcelona.

PERFORMANCES, ACTIONS AND LECTURES

2024	Action "Et preguntarem, com si poguessis respondre", Museo Apel·les Fenosa, El Vendrell
	Aciton «Libacions», with the Museo de la Mediterrània, at Sant Martí d'Empúries
	Activity «Escriptures enigmàtiques», Museu de la Mediterrània, de Torroella de Montgrí, y Museu Arqueològic d'Ullastret
	Perfromative guided visit «Otra serenata», Palau de la Música Catalana, Barcelona
2022	Performance "Otro modo de hacer juegos con las manos", Museu Abelló de Mollet del Vallès
	Performance «Com veuràs hi ha coses molt bones com és natural venint de mi», con Irena Visa, as part of the Barcelona Poesia Festival and the Embarrat Festival, at Tàrraga
	Performance y lectura «Set tombarelles enrere», as part of the Errant festival, at the Fortí de Gósol
	Performance «Otro modo de hacer juegos con las manos», Museu d'Art de Granollers
	Action «Oli, que vol dir llum», para Oli i Artistes, de Cal Cego, en La Bisbal del Penedès

2021	Happening «Eine Fluktuierende Gleichzeitigkeit», Galerie Lisi Hämmerle, Bregenz Action “La casa i l’espera”, as part of the festival Poesia i +, Caldes d’Estrac Conference keynote “Intents de dir”, Congr�s ADD+ART, Universitat de Barcelona Action “Qui del llamp parla, a prop li cau”, Fundaci� Antoni T�pies, Barcelona, Noche de los Museos 2021. Program direction “Quasi Veu. Episodi 3: M�s Enll�”, at the exterior patio of Tecla Sala, Terrassa, as part of the Quasi Veu project.	Lecture De l’error a la pedra o de la literatura a l’objecte, MAC Matar� Art Contemporani, Matar� Lecture Siskin o un estudi sobre la possibilitat d’un llenguatge de les plantes · curated by Eduard Escoffet, Museu Picasso, Barcelona
2020	Action «International Standard White Noise», Bombon Projects, Barcelona, as part of the ARTefACTe project. Actions «Vienen de lejos I» y «Vienen de lejos II», ARBAR, Vall de Santa Creu.	2017 Actions “Donar un lloc a la confusi�”, “Reaparici�” y “Fora de focus”, Bianyal 2017, Vall de Bianya. Acci�n “La Performance”, ciclo On �s la performance?, coordinated by Joana Roda, Centre d’Art Maristany, Sant Cugat del Vall�s. Performance International Standard White Noise, Programa FORMS OF ECLIPSE Lee Lozano, curated by Valerio del Baglivo, BAR Project, Barcelona
2019	Participative action «Construir com escriure o escriure com construir», Institut d’Estudis Catalans, Barcelona, II Simposi Internacional Joan Brossa. Lecture «Paraules com a excusa», Jornada de Benvinguda al Curs 2019/2020 at the Facultat de Belles Arts, Universitat de Barcelona, Barcelona	2016 Performance S’amagaven darrere els arbres, Ruta Walter Benjamin 2016, Banyuls sur mer – Portbou.
2018	Lecture Caer dos veces con la misma piedra or how to objectify mistakes, Electronic Literature Organization Conference 2018 · Universidad del Quebec, Montreal	ARTISTIC RESIDENCIES 2022 Espai Nyamnyam, Mieres (invitada). Cit� International des Arts de Paris 2021 K�nstlerhaus Bregenz

FAIRS

2021 Liste Art Fair, Basel

Art-O-Rama, Marsella

2019 Sunday Art Fair, Londres

ARCO, Madrid

2018 ARCOLisboa, Lisboa

AWARDS

2021 Because of Many Suns, Collezione Taurisano

2018 Art Nou

2016 BCN Producció

2014 BIAM

bombon

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