

JOSEP MAYNOU

bombon



(n. 1980, vive y trabaja en Barcelona)

El enfoque multidisciplinar de Josep Maynou es a la vez performativo y basado en el objeto. Su trabajo se articula como una forma de narración contemporánea: una visión ficticia de la vida cotidiana a través de ideas humorísticas que se expanden en sus obras. Sus esculturas ilustran esas ideas y sirven como utilería y escenario de la narración. Maynou utiliza materiales domésticos comunes y herramientas prácticas, a menudo descartadas u ocultas, para crear utensilios antropomorfos. Sus proyectos son escenarios para la acción que permiten, simultáneamente, la funcionalidad y el absurdo.

Josep Maynou estudió Bellas Artes en la UB (Barcelona), Facultad de Belas Artes Porto (Porto) y Middlesex University (London). Entre sus exposiciones individuales destacan *Si non ti piace Cambialo* (Spazio Leonardo, Milán, 2024), *Chuletas* (Bombon Projects, Barcelona, 2023), *Point of light Papitu* (Centro Párraga, Murcia, 2022), *This must be the place* (L+S Projects, Porto 2020), *13* (Idealfrühstück, París 2019), *LE LUCKY* (HVW8, Berlín 2019), *The Return of the Junker.JM2000* (Bombon

Projects, Barcelona 2019), *Populaire* (Lehman&Silva, Porto 2019), *Leisure* (Bombon Projects, Barcelona 2017), *Thing1, Thing2* (Broken Dimanche Press, Berlín 2017), *Things: To do* (Beverly's, NYC 2017) o *The Ninja from Marrakech* (Galerie Suvi Lehtinen, Berlín 2015). Entre sus exposiciones colectivas destacan *SUPER CONCEPTUAL POP* (Fondation CAB, Bruselas, 2025), *Worlds within worlds* (Prsten Gallery, Zagreb, 2023), *Change is Logical* (Tegenboschvanvreden, Amsterdam, 2022), *Textus ex Machina* (aqb PROJECT SPACE, Budapest 2019), *Hunter of Worlds* (Salts, Basel 2018), *Supersimetrica* (Matadero, Madrid 2018), *How to do things...* (Lehmann + Silva, Porto 2017), *Black garden* (Galería L21, Palma de Mallorca 2013), *Alpina huus* (Le Commun, Geneve 2017), *A Lovers Discord* (Moca, Londres 2016), *Warped Miami* (GSL Projekt, Miami Basel, Miami 2015). Entre sus performances recientes destacan *ENSEMBLE, survivre maintenant* (Palais de Tokyo, París 2019), *TIME* (The Institute for Endotic Research, Berlín 2019), *Pane Per Poveri* (Laatrak, Atenas 2017), *Making Public Program* (Fundació Tapies, Barcelona 2017).

PUNTO DULCE (2026)



El “punto dulce” es una experiencia reconocible y, sin embargo, difícil de describir. Se trata de un umbral entre tensión y armonía, entre control y azar, que produce un sentimiento fugaz de plenitud y felicidad. Es el instante en que una vela se alinea con el viento, cuando la pelota impacta exactamente en el centro de la raqueta, cuando todos los sabores se equilibran en un bocado o cuando se encuentra el balance perfecto entre la nata y el flan. Para Josep Maynou, “un punto dulce” es la forma en que nombra —en el espacio íntimo de la terapia— los momentos de paz interior y satisfacción con la vida, cuando todo está bien.

En la práctica de Maynou, el punto dulce se manifiesta de diversas formas. A menudo surge en el placer que experimenta al encontrar una suerte de “verdad poética” en objetos descartados o sin valor aparente. Desde una intuición casi inconsciente, el artista los recolecta y restablece conexiones entre ellos, activando un delicado equilibrio entre casualidad y precisión, como si los objetos hubieran estado esperando la mirada adecuada.

En *PUNTO DULCE*, la primera exposición individual de Josep Maynou en Madrid, este concepto se traduce en ese momento en el que, por alineación o coincidencia, todo parece encajar. Para ello, el artista construye, a partir de objetos cotidianos, recuerdos familiares y gestos de humor, un paisaje íntimo donde lo frágil y lo doméstico se transforman en un lugar de reencuentro. En medio del ritmo acelerado con el que experimentamos el mundo, Maynou propone una pausa para hallar el punto dulce en los instantes efímeros de armonía, belleza y simplicidad que suelen pasar desapercibidos o darse por sentados. Desde esta perspectiva, la experiencia revela un carácter dual y cíclico en el que algo existe solo por un instante antes de desaparecer, perceptible únicamente a través de una vida contemplativa.

Para esta exposición, Josep Maynou convierte parte del espacio en un escenario íntimo inspirado en el Maresme, un litoral en Barcelona ligado a

los veranos de su infancia y a sus memorias familiares, y al que ha decidido volver a vivir tras dieciocho años residiendo en otros países. El paisaje se materializa a partir de objetos encontrados y descartados que el artista reinscribe en un nuevo ciclo de valor: gaviotas de percha que sobrevuelan el mar, un partido de baloncesto al atardecer de mosaicos, una toalla de club de playa robada por su padre, una motocicleta Yamaha Jog —referente de libertad para muchos jóvenes de los años noventa—, una columna de cervezas.

En una sala, puntos dulces ligados a la adolescencia, a la amistad y a la libertad de vivir con chancletas cerca del mar; en otra, puntos dulces del presente: un vídeo de su hija durmiendo plácidamente. En la sala, la bebé está rodeada de huevos fritos -piezas creadas con tapas de cisterna y pelotas de ping-pong- que condensan la tensión del intento y el placer del acierto: ese instante exacto en el que algo improbable sucede y queda inmortalizado.

Dar nueva vida a objetos descartados, hallados, recogidos, reciclados, incluso procedentes de la casa de su padre (fallecido poco antes de que Maynou supiera que él mismo iba a ser padre), se convierte aquí en una metáfora más amplia. Se trata de un gesto de sostenibilidad y cuidado y, al mismo tiempo, de una manera de pensar la memoria, la continuidad y el fin. A través de los objetos y del humor —siempre presente en la obra de Maynou—, la muestra adquiere una dimensión donde vida y muerte coinciden simbólicamente, como un *memento mori* que recuerda la cercanía de la muerte no como amenaza, sino como recordatorio de la urgencia de vivir plenamente.

—Iyari Elefteriu





PUNTO DULCE (2026) vista de la exposición



PUNTO DULCE (2026) vista de la exposición



Gaviotas (2026)
Detalle



PUNTO DULCE (2026) vista de la exposición



Maynou 5 estrellas (2026)
Detalle



PUNTO DULCE (2026) vista de la exposición



Huevos fritos (2025)
Cisternas de porcelana y pelotas de ping pong
Medidas variables

SE NON TI PIACE CAMBIALO (2024)



Se non ti piace cambialo (2024) exhibition detail

Spazio Leonardo, Milan, IT

“Josep Maynou’s multidisciplinary approach is both performative and object based. It comes together as a form of contemporary storytelling, a fictional take on everyday life in the form of humorous ideas that expand onto his objects, which tell an individual and collective story.

The series of *Suits carpets* presented on the long wall of the gallery of Spazio Leonardo belong to a wider series of rugs produced in Morocco, where Maynou has been traveling since 2014, collecting fabrics and old clothes from the markets, streets and friends to take them to the small mountain villages outside of Marrakech. There, he is able to use the Boucherouite technique to produce his works by learning from and working alongside the women weavers in their homes. From this self-awareness of a position of inherent privilege, Maynou works with artisanal processes of production in the rural Moroccan Middle Atlas mountains, where he is no longer the ethnographer, the exporter of authenticity, or the agent of the exotizing gaze. The iconography characterizing Maynou’s carpets often refers to global pop culture, which is transformed by the interpretation of the artisans in the process of translating ideas and sketches into a textile outcome.”

—Fragment of the exhibition text



Se non ti piace cambialo (2024) exhibition detail

LEONARDO SPAZIO LEONARDO SPAZIO



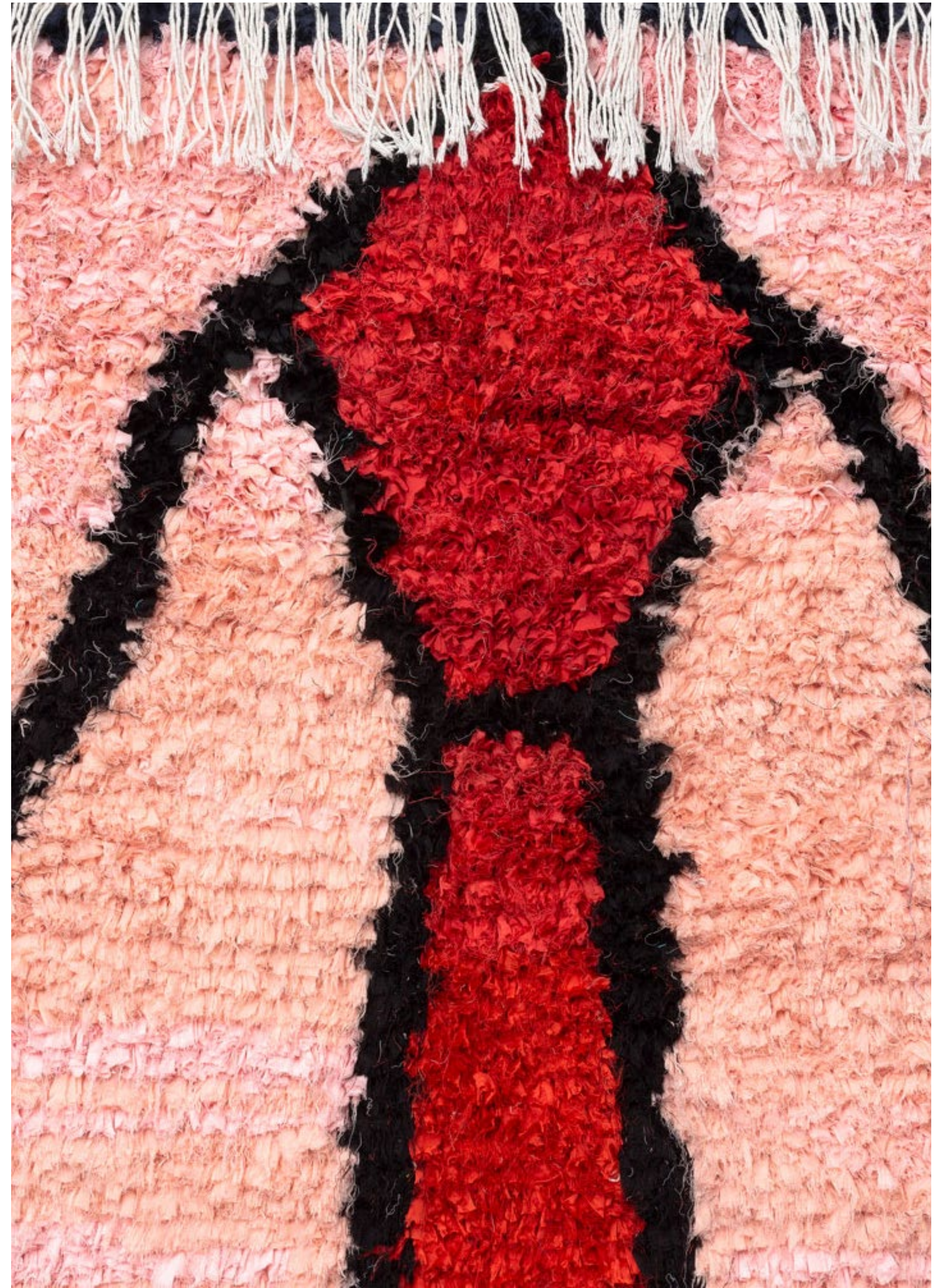
Se non ti piace cambialo (2024) exhibition view



Se non ti piace cambialo (2024) exhibition view



Se non ti piace cambialo (2024) exhibition details



Se non ti piace cambialo (2024) exhibition details

CHULETAS (2023)



Chuletas (2023) exhibition detail

Bombon Projects, Barcelona, ES

“Against the back wall and facing the gallery’s entrance, sit three large vertical TV screens depicting short video clips made in his studio or outdoors in public, they are images of his shadow kicking a stone, his wife tongue clicking to the beat of a song or an old couple walking down an alley holding hands, while in their other, they are holding identical bottles, an image of perfect symmetry only rendered possible after years of co-habitation. Maynou creates countless short videos, made on his cell phone and adds them to his growing diaristic inventory of sometimes more and sometimes less important life observation. One day his recordings, animate or inanimate will become the source of research, of how humanity lived in the early 21st century, complex stories unpacked into simplified hieroglyphical slates of images. Josep Maynou is a modern day archeologist because he sees things as they truly are, without any suggestion of hyperbole intent, they simply serve as cheat codes for everyone and everything can become.”

—Fragment of the exhibition text by Samuel Leuenberger



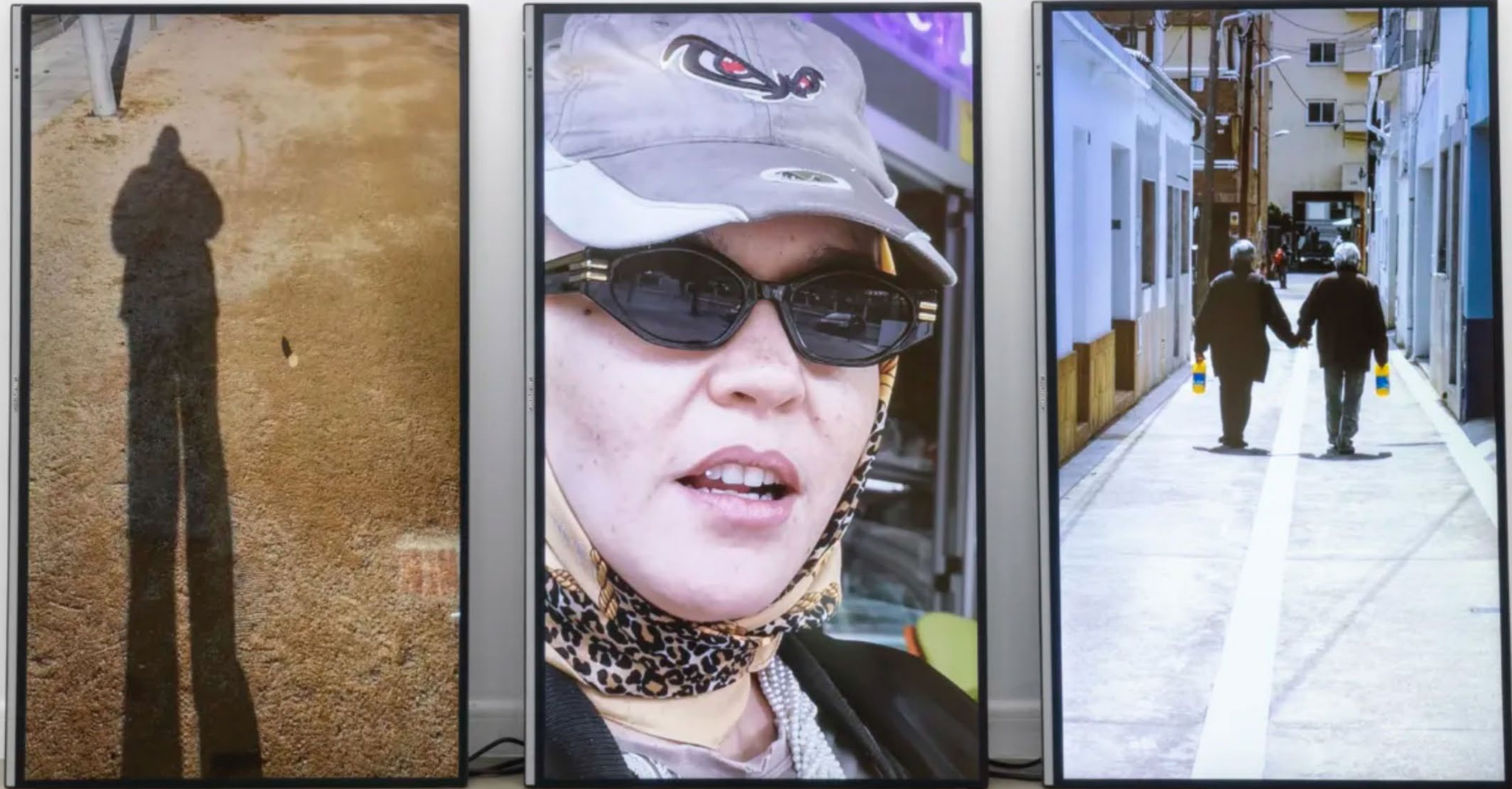
Chuletas (2023) exhibition view



Chuletas (2023) exhibition view



Chuletas (2023) exhibition detail



Chuletas (2023) exhibition detail

SUPER
MODEL
SITUAT
IONIST

AT
VOI
LA!

Chuletas (2023) exhibition details



Chuletas (2023) exhibition details

WORLDS WITHIN WORLDS (2023)



Worlds within worlds (2023) exhibition detail

Prsten Gallery, Zagreb, HR

Curated by Jelena Tamindžija Donnart

With Sophie Erlund, Igor Eškinja, Stephen Kent and Mark Požlep

“The gathered group of artists, taking a break from everyday life, questions their artistic practice during the artist-in-residence programme where they delve deeper into new and already raised questions in their work: from the question of image creation and the phenomenon of hyperproduction of the visual in today’s era in the paintings of various techniques by the author Stephen Kent; recording moments in the process of the creation of visual diaries by Josep Maynou, where the artist uses everyday objects; questioning our own perception of the space that surrounds us and in which we live in the work of Igor Eškinja; the relationship between object and man and questioning his anthropocentric view in the sculpture, drawings and sound work of Sophie Erlund; and questions of the creation of life situations in which we will bring ourselves to a new dimension of perception of reality in the video work and drawings of Mark Požlep.”

—Fragment of the exhibition text



Worlds within worlds (2023) exhibition view



Worlds within worlds (2023) exhibition detail

WORLDS WITHIN WORLDS (2023)



Worlds within worlds (2023) exhibition view

CCA Andratx, Palma, ES

With works by Sophie Erlund, Igor Eškinja, Stephen Kent, Mark Požlep and Josep Maynou, and curated by Jelena Tamindzija Donnart, the show wants to introduce its public into the special microcosmos and accumulated experience lived by the artists when getting out of the everyday context and setting out for the idyllic landscape-immersed CCA Andratx complex for a one-month residency in Mallorca. The artists involved took part in another residency project *Artist meets Chef* at the hotel Adriatic in Rovinj, Croatia, in 2017 and 2019.



Worlds within worlds (2023) exhibition view



Worlds within worlds (2023) exhibition view

POINT OF LIGHT PAPITU (2022)



Point of light papitu (2022) exhibition detail

Centro Párraga, Murcia, ES

“For his first individual institutional exhibition in Spain, the multidisciplinary artist Josep Maynou presents a set of works on light made from found, gifted or appropriated objects. Each one of them portrays moments in time of the artist’s life. These, together, refer to a broad image of family relationships, love, play, and the way in which Maynou’s work and life are constantly entangled, in an always open process of metamorphosis. Drawing from performances, home videos, and new objects added to his growing collection of personal belongings, the artist appears as a modern storyteller while at the same time assuming the role of a contemporary archaeologist, while never ceasing to be a charming flaneur who observes the life around us.”

—Fragment of the exhibition text



Point of light papitu (2022) exhibition view



Point of light papitu (2022) exhibition view



Point of light papitu (2022) exhibition details

ENSEMBLE, SURVIVRE MAINTENANT (2019)



Ensemble, Survivre Maintenant (2019) performance view

Palais de Tokyo, Paris, FR

Curated by Vittoria Matarrese

When confronted by a world in crisis, in which suspicions of its collapse are spreading in an endless digital flow, the duo formed by Mathilde Fernandez & Cécile di Giovanni questions what being together means today. For their residency at the Palais de Tokyo, they are experimenting with the capacity of bodies to come together around contemporary rituals: those that reveal and accompany the vanishing of a society, the arrival of a new one and the transitional, uncomfortable state that occurs between the two. The duo takes upon a series of original rites so as to expiate, purify and soothe the powerful emotions that grasp our minds, projecting them into a future in suspense.

As a celebration, a final evening devoted to fire will deal with hope and renewal. From the bonfires on Saint John's Eve to the renaissance of the phoenix, without forgetting fires of joy, this vital element in rites of passage from one age to another, and also gatherings, means being able to break free from the past and raise a torch towards the future, no matter how uncertain it might be.



Ensemble, Survivre Maintenant (2019) performance views

RETURN OF THE JUNKER. JM2000 (2019)



Return of the Junker. JM 2000 (2019) exhibition view

Bombon Projects, Barcelona, ES

With Jordi Mitjà

Curated by Sira Pizà

“*Return of the Junker. JM 2000* is a collaboration between Josep Maynou and Jordi Mitjà produced in the area of L’Empordà between spring and fall 2019. (...) In *Return of the Junker. JM 2000*, the main character is absent, it is a ghost, a mortal machine, a body that’s been exploded into all of its possibilities. More than that, a car is a lethal machine, an ever-latent accident, the potentiality of a disaster being activated at every instant. Here, the machine is a technique, an effect, a trick: a twist that resolves the act. Turned into a face, a painting, a domestic item, or a workshop, its personalities manifest themselves in every transfigured fragment. In an inverse modification, it comes back from the junkyard to recompose itself in the hands of the artists, dressed with an auto-mechanic’s coveralls and a magician’s hat (...)”

—Fragment of the exhibition text by Sira Pizà



Return of the Junker. JM 2000 (2019) exhibition view



Return of the Junker. JM 2000 (2019) exhibition view



Return of the Junker. JM 2000 (2019) exhibition view

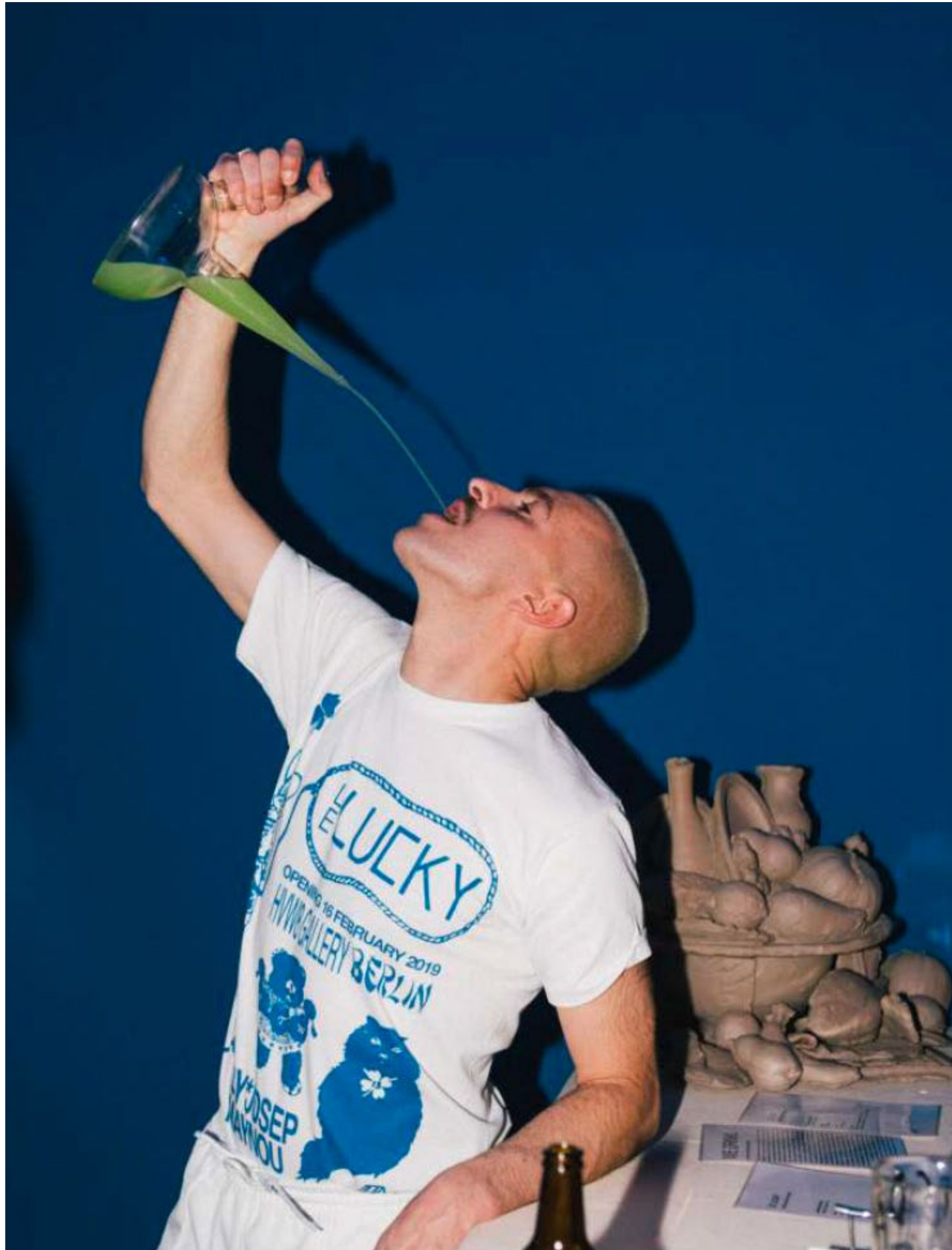


Return of the Junker. JM 2000 (2019) exhibition detail



Return of the Junker. JM 2000 (2019) exhibition details

LE LUCKY (2019)



LE LUCKY (2022) exhibition detail

HVW8 BERLIN, Berlin, DE

“As a celebration of love, friendship and the avant-garde, *LE LUCKY* is the Catalanian artist’s tribute to his thirteen years in Berlin and a farewell to the city. The exhibition signifies a full circle for Maynou, who during his first year in Berlin worked as a bartender in Berlin’s Mitte neighborhood, nearby to HVW8 Berlin. Through the element of collaboration, the artist establishes the gallery as a site of fortuitous social interaction: he has invited fifty of his creative friends to contribute to the installation with performances, artwork and music, programmed throughout the show’s one-month duration. As captured by its title, the exhibition is symbolic of good fortune in social and occupational relations, initiating a chance for new beginnings and exchanges.

The artists include Bernhard Rappold, Ana Alenso, Pere Llobera, Elise Lammer, La Folie 8, Felipe Talo, Felix Leon Westner, Cécile di Giovanni, Victor Jaenada, Bernat Daviu, Isa Toledo, Caique Tizzi, Stephen Kent, Sol Calero, Dafna Maimon, Lorenzo Sandoval, Leah Dixon, Charles Benjamin, John Holten (BDP), Eli Cortiñas, Cibelle Cavalli Bastos, Natália de Assis, Niels Trannois, Jakup Ferri, Ethan Hayes-Chute, Christopher Kline, Sophie Erlund, Kelly Tissot, Ricardo Trigo, Hanne Lippard, Maximilian Kirmse, Nina Kurtela, Alejandro Lorente, Isabel Lewis, Joel Munné, Andrew Birk, Juan-Miguel Pozo, Coco Magnusson, Adriano Costa, Natasja Loutchko, CAVE3000, Joan Saló, Blanca Miró Skoudy, Oliver Roura, Oozing Gloop, Aurora Sander, Jessica Lauren, Elizabeth Taylor, Jenny Ames and Mika Manke.”

—Fragment of the exhibition text



LE LUCKY (2022) exhibition view



LE LUCKY (2022) exhibition view



LE LUCKY (2022) exhibition view



LE LUCKY (2022) opening event



LE LUCKY (2022) opening event with Joel Munne and Crew 2 Crew performance

POPULAIRE (2019)



Populaire (2019) exhibition detail

Lehmann + Silva, Porto, PO

Curated by Arielle Beier

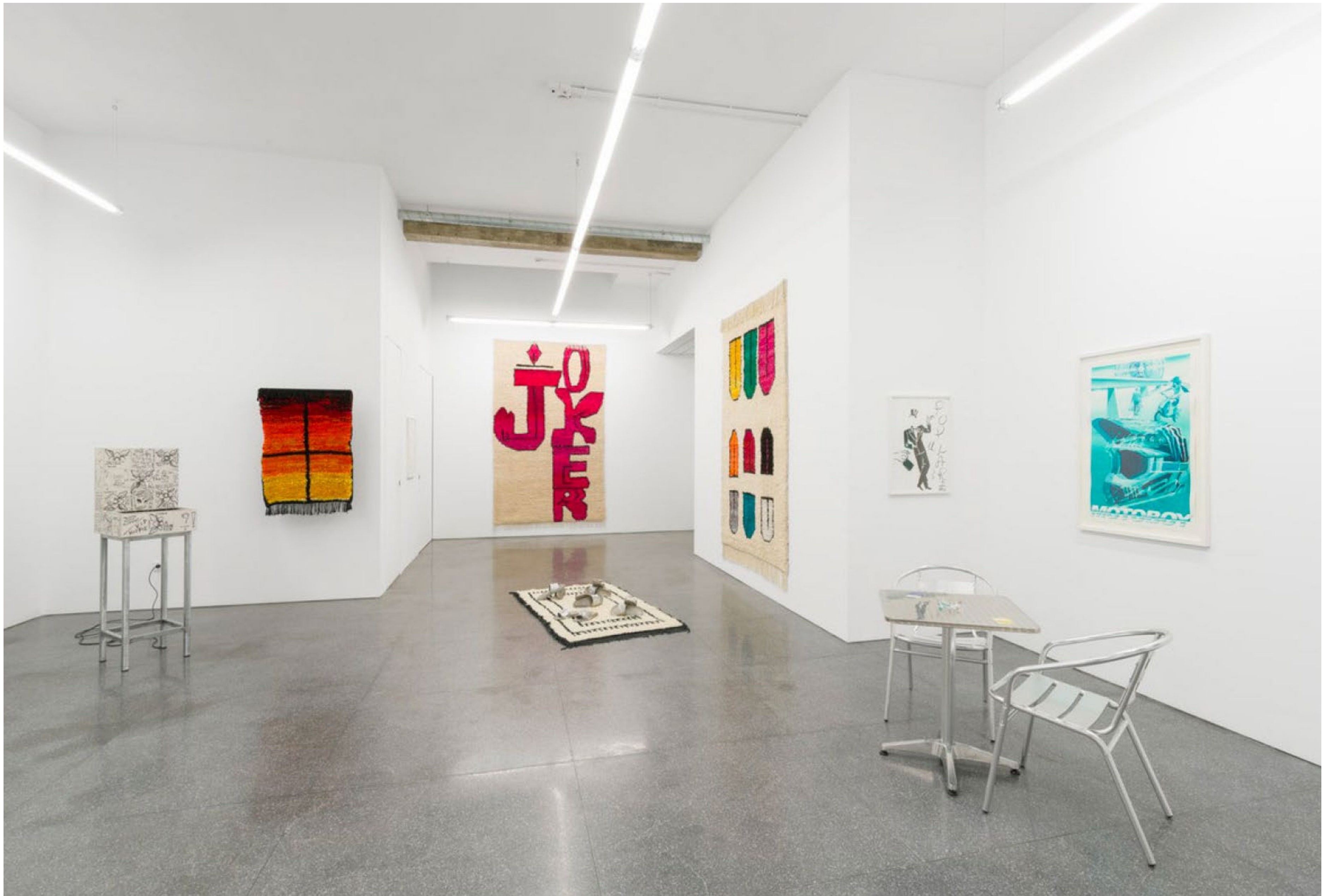
“Josep Maynou’s work is bound to curious storytelling —moments lost in translation and chance experiences, both real and imagined. From textiles and sculpture to drawings and video, each piece tells a witty tale of social exchange. On his journeys across Europe, North Africa and Latin America, Maynou collects peculiar objects and personal stories from the people he meets in mountain farming villages, electronic repair shops, local bars and private homes. Mundane objects such as skateboards, toilet plungers and cigarette packs along with familiar symbols like the yin-yang and Nike swoosh are re-imagined, re-purposed and re-cast as characters in his tragicomic vignettes.

Maynou’s work explores the possibilities of chance and interpretation, with humor often carving the path. Movie posters depict motorcycle adventure films, yet to be made. Lamps assembled from found objects become animate creatures. Carpets woven with graphic images and pop-cultural references tether customs and play. And at the center of it all is a water fountain, the legendary meeting place where dueling cowboys, bank robbers and rats alike come to quench their thirst and leave their marks. Incidentally, the bittersweet connections between everyday boredom and aspirational dreams are steadily unmasked. Mishaps, misgivings and misunderstandings are flipped on their heads, turned inside out and used as springboards with unexpected outcomes...”

—Fragment of the exhibition text by Arielle Beier



Populaire (2019) exhibition view



Populaire (2019) exhibition view



Populaire (2019) exhibition view

HUNTER OF WORLDS (2018)



Hunter of worlds (2018) exhibition detail

SALTS, Basel, CH

Group show curated by Elise Lammer

“Hunter of Worlds borrows its title from a 1977 science fiction novel by American writer C. J. Cherryh. A space invasion story, it’s remarkable for its ability to tell the events from an alien viewpoint, but mainly for the thorough use of three complex invented languages, namely the Kalliran, Amaut and Iduve. Remarkably, according to Mark Bould in *The Routledge Companion to Science Fiction* (2009), the Iduve language makes “no clear distinction between the concepts of noun and verb, between solid and action.” The exhibition *Hunter of Worlds* is a speculative experiment for which the viewer is kindly invited to imagine that all previous knowledge (as well as reading and understanding thereof) has been forgotten, as a result of an interruption or dramatic slowdown of our civilization, following an ice age, or a human-induced catastrophe. The works on display would therefore stand for the last signs and symbols for a now obliterated culture.(...)”

– Fragment of the exhibition text by Elise Lammer



Hunter of worlds (2018) exhibition view



Hunter of worlds (2018) exhibition view



Hunter of worlds (2018) exhibition view

MY BODY DOESN'T LIKE SUMMER (2018)



My body doesn't like summer (2018) exhibition detail

Haverkampf Gallery, Berlin, DE
Curated by Stephen Kent

*In a moment I'll leave
my body here
and vibrate in the air
like a mosquito*

—Niels Hav

“Can the mind transcend the still, thick heat while the body remains opposed? Or, as the earth turns its lazy belly towards the sun does the restlessness of the body alchemize into discord of the mind? Or perhaps seasons simply fail to offer relief from the constant plague of existence.

My Body Doesn't Like Summer surveys artists currently working in Berlin who's approach to mark making and figuration contains dueling positions. The works included in the exhibition pit bodily materials against visceral gestures, hinting at the space between body and mind. The agitated output amongst the artists come together in a chorus of overheated neurosis, a fever dream in peak season.”

—Fragment of the exhibition text by Stephen Kent



My body doesn't like summer (2018) performance detail



My body doesn't like summer (2018) exhibition view

NOTES FOR A SHELL #2 (2018)



Notes for a shell #2 (2018)

Metaxu, Toulon, FR

Curated by Jordi Antas and Sergio Verastegui

As the final result of Josep Maynou's residency at Metaxu, the artist presented a series of works produced exclusively with the install materials that the organization has in its own warehouse. His sculptures are balancing structures that are activated by the videos —recordings of the very same space, where the artists plays with the elements of construction.

In partnership with MORE Projects, Metaxu invited Josep Maynou. The catalan artist defines himself as a storyteller, a nomad performer who, with the hopes of connecting communities, plays with the saturation of images in our society. Onomatopoeias, sunglasses, hats, tongues, and guitars appear jokingly in his objects made mostly by artisanal production. For him, they are characters or accessories integral to his stories. It is in the intermediary space that the artists proposed a new fiction in Toulon, Marseille.



Notes for a shell #2 (2018) exhibition view



Notes for a shell #2 (2018) exhibition view



Notes for a shell #2 (2018) exhibition detail



Notes for a shell #2 (2018) exhibition details

LEISURE (2017)



Leisure (2017) exhibition detail

Bombon Projects, Barcelona, ES

“*Leisure* is the time of the comic strip, of the superficial reading, of the short stories, of the still and the snapshot, of the accumulation in series and volumes. *Leisure* is free time, the empty space that work determines as the opposite reflection. For the contemporary artist leisure is full-time, a single thing —everything is productive: the trip, the conversation, the party, the clothes, the food; all his decisions inform and shape his work. It is obvious in the work of Josep Maynou that lifestyle is identity and this is product. The lamps made with caps, the rugs, the pop references of the nineties, the table and the sofa where weekend stories are recalled —everything is as much a stage for the performance of the absent person that inhabits it, as a series of designs for modern life that the same Maynou incarnates like a paradigmatic user.

The objects of the artist operate in the field of functionality but stretch their limits to humour. The artist, who is and is not that character at the same time, enters and leaves the environment he creates for his tales. His stories, such as photographs posted in a fragmented sequence on Instagram, are used both as a script and a starting point for their materialization in objects, as well as scenography for his performative narrations. The stories that Maynou explains in his performances are a mixture of references from the global and culturally homogenized world. They explain the chronicles, in a stand-up comedy format, of the eternal uprooted young globetrotter, the global western individual, the sailing of the hipster through contemporary life.”

—Fragment of the exhibition text by Sira Pizà



Leisure (2017) exhibition view



Leisure (2017) exhibition view



Leisure (2017) exhibition view



Leisure (2017) exhibition details



Leisure (2017) exhibition details

BAR INTERNATIONAL SYMPOSIUM: 'TO MAKE A PUBLIC PROGRAM' (2017)



BAR International Symposium: 'To make a public program' (2017) performance view

Fundació Tàpies, Barcelona, ES

In the center of BAR project's curatorial effort, *Public Program* operates as a cross-sectional and autonomous space. It responds to concerns related to its own practice: delving into the public sphere today; creating spaces for encounter, discussion and thought; promoting a dialogue in the immediate context and beyond it.

BAR project defends a *Public Program* that takes place in spaces of diverse nature, with the intention to trigger unexpected relationships and encourage new audiences to be involved. In this way, the variety of activities that BAR project has organized up until now have taken place in galleries, nonprofit spaces, institutions, bars, auto body shops, libraries or the public space. *BAR's International Symposium 'To Make a Public Program'* consists of an intense week of work groups, round tables, actions, My studio visit, Walking Tour, performances and drinks to celebrate *BAR's Public Program 2013-2017*, and to reflect upon the past, present and future of what public programming means. An array of guests will spend one week in Barcelona in order to discuss and act together on the subject. The result of this intellectual work will be public and open to the symposium's participants and to a wider audience through the different activities that make up the program.



BAR International Symposium: 'To make a public program' (2017) performance view

THE NINJA FROM MARRAKECH (2017)



The Ninja from Marrakech (2017) exhibition detail

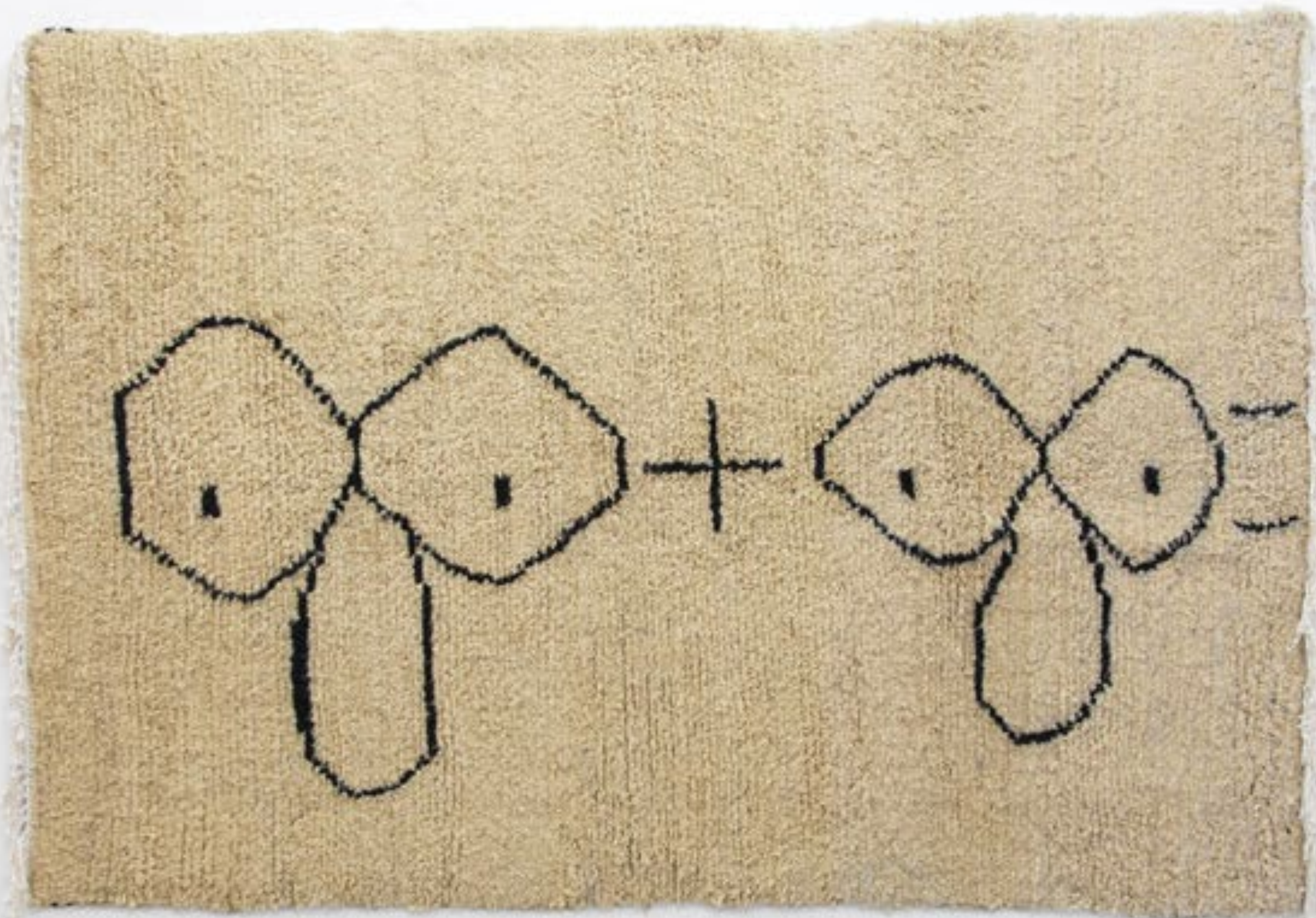
GSL PROJEKT, Berlin, DE

“These carpets are basically a script or a sketch for the stories I tell. I actually do it that way because I would love to have an archive of all the stories that I do in my live shows. Each carpet represents one story. And carpets traditionally pass from generation to generation, so it is a way to keep the stories alive, flowing and changing. For instance, the one with tongues actually has to do with the Berlin nightlife. And the one with shark has to do with an imagined encounter between Justin Bieber and this shark. Scottie Pipe has to do with a Berber hitchhiker in the middle of nowhere. The stories and the carpets mix the elements and imagery of contemporary life with the traditional formats of storytelling and carpet weaving.”

– Josep Maynou



The Ninja from Marrakech (2017) exhibition view



The Ninja from Marrakech (2017) exhibition detail



The Ninja from Marrakech (2017) exhibition view



The Ninja from Marrakech (2017) exhibition details

OTHER WORKS



Untitled (2016-2017) available [here](#) with password "triangle"



PANE PER POVERI (2015) available [here](#)

JOSEP MAYNOU

(b. 1980, lives and works in Barcelona)

SOLO EXHIBITIONS

- 2026 *PUNTO DULCE*, Bombon + CRISIS, Madrid, ES
- 2024 *Se non te piace cambialo*, Spazio Leonardo, Milan, IT
- 2023 *Chuletas*, Bombon Projects, Barcelona, ES
- 2022 *PUNTO DE LUZ PAPITU/POINT OF LIGHT PAPITU*,
Comisariada por Samuel Leuenberger, Centro
2021 Párraga - Centro de Cultura Contemporánea de la
Región de Murcia, Murcia, ES
- Self Bazar*, UNA Galleria, Piacenza, IT
- 2019 *TIME, Editing Spaces Part 3*, The Institute for Endotic
Research (TIER), Berlin, DE
- 2018 *13*, Idealfrühstück, Paris, FR
- To bow at the beginning not at the end*, Collection
Born, Munich, DE
- POPULAIRE*, curated by Arielle Bier, Lehmann + Silva,
Porto, PT
- 2017 *Souk de Ouf*, Metaxu, Toulon, FR
- Solo Project*, CODE Art Fair with Lehmann + Silva,
Copenhagen, DK
- Voyage*, La Place, Barcelona, ES
- Thing 1 Thing 2*, Broken Dimanche Press, Berlin, DE

Things: To Do, Beverly's, New York, US

Whattodo, GSL Projekt, Berlin, DE

2015 *Leisure*, Bombon Projects, Barcelona, ES

The Ninja from Marrakech, GSL Projekt, Berlin, DE

It's OK, 48 STUNDEN NEUKÖLLN, Berlin, DE

2014

GROUP EXHIBITIONS (SELECTION)

- 2025 *Post Pollution*, Gallery Vriend Van Bavink, Amsterdam, NL
- Rafel G. Bianchi + Regina Giménez | Una exposició
sentimental*, MAC Mataro, ES
- HOSÉGRIADO: SITDOWNANDRELAX*, Longtermhandstand,
Budapest, HU
- FER VOLAR ESTORNELLS: COREOGRAFIES*
- INVOLUNTÀRIES, ARBAR* - Centre d'art i cultura, curated
by d'Alba Sanmartí, Vall de la Santa creu, ES
- Sometimes maybe good, sometimes maybe shit*, Tuesday
to Friday, Valencia, ES
- SUPER CONCEPTUAL POP*, Curated by Marjolaine Lévy,
Fondation CAB, Brussels, BE
- 2024 *La Bianyal XI*, Masobeies, Vall de Bianya, la Garrotxa, ES
- Liquidation totale*, Curated by Andy Rankin, Pal Project,
Paris, FR
- Malas Hierbas*, Casabanchel, Curated by Margaux
Knight, Madrid, ES
- 2023 *Ring Ring Ring*, Pal Project, Paris, FR

	<i>In Praise of Boredom</i> , BWA Warszawa, Warsaw, PL		NoguerasBlanchard, Fonteta, ES
	<i>F.I.R.E., Flames In Readymade Entertainment.</i>		<i>Hurrah for anything</i> , Bombon Projects, Barcelona, ES
	Longtermhandstand, Budapest, HU		<i>NADA HOUSE</i> , Governors Island, NY, US
	<i>Histry of Art</i> , UNA Galleria, Piacenza, IT		<i>RESET, Instruccions per comencar en un nou present</i> , comisariada por Aina Pomar, TACA, Mallorca, ES
	<i>Worlds Within Worlds</i> , Curated by Jelena Tamindzija		
	Donnart, KUNSTHALLE - CCA Andratx, Andratx, ES	2020	<i>S.M.S (Shit Must Stop)</i> , Bombon Projects, Barcelona, ES
	<i>Worlds within Worlds</i> , MOMAD Museum of Modern Art Dubrovnik, Dubrovnik, HR		<i>Thundercage</i> , Edition 19, Paris, FR
	<i>Worlds within worlds</i> , Prsten Gallery - HDLU Croatian Association of Fine Artists, Zagreb, HR		<i>THIS MUST BE THE PLACE.</i> , comisariada por Sofia Lemos, L+S Projects, Porto, PT
	ARCOmadrid 2023, Bombon Projects, Madrid, ES		<i>QUARANTINE GALLERY @ la world wide web</i> , en todas partes
	<i>Ya Laytani-I Wish</i> , Curated by Peter Bencze & Réka Lörincz, Salalah, OM		<i>ONE NIGHT DANCE</i> . Performance at SPACED OUT x PSM Gallery, Brandenburg, DE
2022	<i>OMNIBUS - 10 Years of Kinderhook & Caracas.</i>		
	Kinderhook & Caracas, Berlin, DE		
	<i>Chance is Logical</i> , Tegenboschvanvreden, Amsterdam, NL	2019	<i>ENSEMBLE, survivre maintenant</i> , Performance en Palais de Tokyo, Paris, FR
	<i>Baitball 02</i> , With Una Galleria, Palazzo San Giuseppe, Polignano a Mare, IT		<i>Return of the Junker. JM2000</i> , con Jordi Mitjà, comisariada por Sira Pizà, Bombon Projects, Barcelona, ES
2021	<i>CLUBS, Art a la pista</i> , Sala Apolo, Barcelona, ES		<i>Telephone</i> , OGR, Turín, IT
	<i>For some bags under the eyes</i> , curated by Romain Sarrot, Sans titre (2016), Paris, FR		<i>LE LUCKY HVW8</i> Berlín, DE
	<i>Ball de Tornada Dança de Retorno</i> , José Almeida Pereira, Lehmann + Silva, Porto, PT		<i>Textus ex Machina</i> , comisarada por Peter Bencze, aqb
	<i>Artissima</i> , With UNA Galleria, Turin, IT		<i>PROJECT SPACE</i> , Budapest, HU
	<i>Indoor Images</i> , Pas une Orange, Barcelona, ES		<i>Swamp Horses</i> , Spirit Vessel, Espinavessa, ES
	Art-o-Rama, Bombon Projects, Marsella, FR	2018	<i>I'm Trying to Explain</i> , L21, Mallorca, ES
	<i>FIRMA, gracias por su visita</i> , Villa Rosita, L' Ametlla del Valles, ES		<i>Sunday Art Fair</i> , with Bombon Projects, Londres, UK
	<i>Parar a la fresca</i> , Fonteta Summer Space, Bombon Projects in collaboration with Galeria Joan Prats and		<i>Hunter of Worlds</i> , comisariada por Elise Lammer, SALTS, Birsfelden, CH
			<i>Notes for a Shell #2</i> , comisariada por Jordi Antas y Sergio Verastegui, Plage de La Verreire,

	Marsella, FR <i>Black garden</i> , L21 gallery, Palma de Mallorca, ES <i>A hush of hell</i> , Abandoned TV Studio, Melbourne, AU <i>My body doesn't like summer</i> , Haverkamp Gallery, Berlín, DE <i>Expo Recoverso</i> , Foundation Louis Vuitton, París, FR <i>If I do nothing, nothing does</i> , The Scan project room, Londres, UK <i>ARCOlisboa 2018</i> , Lisboa, PT <i>Supersimetrica</i> , Matadero, Madrid, ES		<i>A Lovers Discord</i> , Moca, Londres, UK <i>Smiley</i> , Echo Buecher, Berlín, DE <i>Material Art Fair</i> , CDMX, MX
		2015	<i>Warped Miami</i> , GSL Projekt, Miami Basel, Miami, US Swab Art Fair, Barcelona, ES <i>Even Potential</i> , Harbor Gallery, Nueva York, US <i>Tough Guys Soft Ice. Sound performance</i> , Terrace Gallery, Istanbul, TR <i>Yes & Know</i> , Beverly's, Nueva York, US <i>Pane Per Poveri</i> , 72 hours in the 56th Venice Biennale, Venecia, IT <i>The inclination of the angle</i> , Junefirst Gallery, Berlín, DE
2017	<i>Alpina Huus II. House of Deep Transformation in 12 acts</i> , Le Commun, Génova, CH <i>How to do things...</i> , comisariada por Juan Luís Toboso, Lehmann + Silva, Porto, PT <i>Lazy River</i> , Little Sister Gallery, Toronto, CA <i>3am</i> , Kunstfabrik, Berlín, DE <i>Someday's</i> , Kinderhook and Caracas, Berlín, DE <i>A Weekend Fix</i> , Tropez, Berlín, DE <i>Viajes Paraiso</i> , colaboración en vídeo para la exposición de Sol Calero, Kunstpalais Erlangen, Erlangen, DE <i>WHATTODO</i> , GSL Projekt, Berlín, DE LOOP - Video Art Festival, Barcelona, ES <i>Pane per Poveri</i> , LATRAAC, Documenta 14, Atenas, GR Making public program. Live performance, Fundació Tàpies, Barcelona, ES		2014 <i>CPH Show</i> , The Pocket Project, Copenhagen, DK <i>REGENERATE14</i> , Generator Hostel, Berlín, DE
		2013	<i>DIN A33</i> , Louis 21, Palma de Mallorca, ES
		2012	<i>Draw the line</i> , Liebkrantz Galerie, Berlín, DE
		2011	<i>For the Time Being</i> , Performance Festival, Berlín, DE <i>Remix Cinema Workshop</i> , Oxford University, Oxford, UK <i>Transmediale</i> , Das Weekend, Berlín, DE
		2010	<i>Das Hotel Fresh</i> , en Ulf Saupe, Berlín, DE Fenster Front Festival, Berlín, DE <i>Serendypia</i> , Galeria Arsenal, Poznan, PL <i>Strange Action</i> , PS122, New York, US <i>Offensichtlich offentlich</i> , Galeria Eva Bracke, Berlin, DE
2016	<i>3am</i> , Kunstfabrik Performance Festival, Berlín, DE <i>Beverly's x Artsy</i> , Acud Macht Neu, Berlín, DE	2009	<i>Das Hotel Fresh</i> , hosted by Ulf Saupe, Berlin, DE <i>48stunden</i> , Neukolln, Berlín, DE

2007 *GlogAIR*, Berlín, DE

2005 *Art Comestible*, Palau Ferial, Girona, ES

2004 *Istambul dan Sevglir*, Yedi Sanat, Estambul, TR
Maus Hábitos, Porto, PT
Certmen de Pintura de Pequeno Formato, Sala Gallarta, Bizkaia, ES

2003 Sala Parés, Barcelona, ES
STRIPART, Centre Civic Horta, Barcelona, ES
GETXOARTE03, Salón de las Artes Emergentes, Bilbao, ES

PERFORMANCES

2020 *ENSEMBLE, survivre maintenant*, Palais de Tokyo, Paris, FR
ONE NIGHT DANCE, SPACED OUT x PSM Gallery, Brandenburg, DE

2017 *Making public program*, Fundació Tàpies, Barcelona, ES

2016 *Twang of Ten*, Kismet, Munich, DE

2015 *Tough Guys Soft Ice*, Terrace Gallery, Estambul, TR

RESIDENCIES

2021 BWA Sokolowsko Residency, Sokolowsko, PL

2019 Metaxu, Toulon, FR

2018 La Place, Barcelona, ES

2017 Beverly's, New York, US

2007 GlogauAIR artists in residence, Berlin, DE

2003 OFFICE, Istiklal, Estambul, TR

MAIN COLLECTIONS

Museo de Arte Contemporáneo de Barcelona (MACBA), ES
Universidad de Barcelona, ES

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