

EVA FÀBREGAS

bombon



(b. 1988, lives and works in Barcelona)

Working with soft and malleable materials, Eva Fàbregas' practice embraces tactile engagement, physical intimacy, sensorial relation and multiple forms of somatic experimentation with and through objects. Liberated from the constraints of biology, desire and affect are allowed to flow in all directions, blurring the distinction between organic and inorganic matter. In her practice, touch is a primary source of knowledge. Her work is about learning through one's fingers and the sculptures are often reminiscent of body organs and voluptuous glands, but she also looks at prosthetics as well as non-human life-forms such as corals, polyps and the reproductive parts of plants. Fàbregas' work belongs to the realm of the somatic, the experiential, the guttural and the unnamable. It aims to fully inhabit the world of the senses, invoking a pre-linguistic stage to imagine other possible bodies, other ways of feeling, caring and being in the world.

Among her recent exhibitions are *Swell*, Bombon projects (Barcelona, ES, 2025); *Exudates*, 18th Istanbul Biennale (Istanbul, 2025); *Bio Morphe*, Moody Center for the Arts (Houston, 2025); *Respirar con la herida*, Matadero (Madrid, ES, 2025); *Exudates*, MANIFESTA 15, MAC Mataró (Mataró, ES, 2024); *Songs for the Changing Seasons*, Klima Biennale (Vienna, CH, 2024); *When Forms Come Alive*, Hayward Gallery (London, GB, 2024); *Devouring Lovers*, Hamburger Bahnhof (Berlin, DE, 2023); *Enredos*, Centro Botín (Santander, ES, 2023); *Growths*, La Biennale de Lyon (Lyon, FR, 2022); *Londres Open*, Whitechapel Gallery (London, GB, 2022); *Vessels*, Bombon Projects (Barcelona, ES, 2022); *Skin-like*, Kunsthall (Ghent, BE, 2021); *Gut Feeling*, CentroCentro

(Madrid, ES, 2019); *Those things that your fingers can tell*, Kunstverein München (München, DE, 2019); *Every object is a thing but not everything is an object*, Hollybush Gardens (London, GB, 2018); *Who cares? A radio tale*, Gasworks / Resonance 104.4 FM (London, GB, 2018); *First Act: Smooth Operations*, Laure Genillard Gallery (London, GB, 2017-2018); *Picture yourself as a block of melting butter*, Fundació Miró (Barcelona, EZS, 2017); *Eyecatcher*, Big Screen Southend, Focal Point Gallery (Southend-on-Sea, GB, 2017); *Scissors cut paper wrap stone*, Ormiston House, (Limerick, IE, 2017), West Cork Centre (Cork, IE, 2017) and CCA Derry - Londonderry (Derry, IE, 2016); *Systems for displaying matter*, Enclave (London, GB, 2016); *The Role of Unintended Consequences*, Syndicate (Köln, DE, 2016), *World Exhibition of Art and Technology of Teesside*, MIMA (Middlesbrough, GB, 2016), *Soft control*, Embassy Gallery (Edinburgh, GB, 2016), *How are you feeling today?*, Window Space, Whitechapel Gallery (London, GB, 2015); *Unforeseen changes*, The Green Parrot (Barcelona, ES, 2014) and *Eva Fàbregas & Andrew Lacon*, Kunstraum (London, GB, 2014).

Her work can be found in collections such as La Caixa (Barcelona, ES), MACBA (Barcelona, ES), DKV Arteria (ES), Museo Nacional Centro de Arte Reina Sofía (Madrid, ES), Kunsthall Ghent (Ghent, BE), CA2M (Madrid, ES), Col·lecció Nacional de Catalunya (Barcelona, ES), macLYON (Lyon, FR), Centro Botín, Fundación Santander (Santander, ES), Colección Kells (Santander, ES) and Fundación Vila Casas (Barcelona, ES).

SWELL (2025)



Exudate #72 (2025)

Bombon projects, Barcelona, ES

“Lately, I have also realized that not a single day passes without the word “inflammation” crossing my path. Inflammation seems to be the state to avoid and, paradoxically, is a condition that particularly affects our inner organs. It is as if, all of a sudden, Western culture has become aware of centuries — more, millennia — of oblivion toward the organs, and now is the time to find a way to secure their well-being. Violent as we are, as a culture, we assume that our organs are revolting — that inflammation is the name of a silent revolution happening inside all of us and putting all of us at risk.

When I first came across the works of Eva Fàbregas — more than a decade ago — her major preoccupation was to make the pieces breathe and their skins sense. This preoccupation never left her work, but her knowledge of the question of the “organs” has grown. The works always emerge from deep research into how primordial elements of life do not possess a particularly easy-to-compose form. Life, in certain circumstances, embraces forms that are difficult to describe and even more difficult to stabilize.

The materials used by Eva Fàbregas are mostly non-organic. But the reason is purely pragmatic: it is very difficult to achieve the level of dynamic relationships between all the elements at play using living materials. And yet, over time, her techniques and knowledge of flexible and elastic matter have almost invented a substance that allows her to create tension and volume in unprecedented ways.

(...)The idea of tension is intensified by the texture of the sculptures: the skin of the works appears cracked, almost eroded, resembling a dense network of blood vessels, forming a surface akin to visceral tissue. For a moment, we wonder if they belong to the space they are in with us — or if they escaped a body and landed in the space after numerous adventures. Looking at them, we know we do not belong to the same realm. They belong “inside,” while the gallery space — and we — are in a dimension we can call “outside,” or public. If you look at them carefully, you can sense that they are forming groups — and that they seem to be protecting each other. At times, the pieces resemble spheroids or organoids, clusters of neural cells mimicking brain tissue. At times, they look like germinal centers, like the lymph nodes containing spherical clusters of immune cells. At times, they look like kidneys. They are connected by rope-like, bulging veins similar to the ones we sometimes see winding beneath the surface of the skin — coarse, tense, and serpentine.

This is a beautiful image. The body, as we know it, is conceived as an “organism,” a functioning unit shaped by external demands: each part having a function (the heart pumps but feels; the brain thinks, etc.). Imagining a body without organs means imagining the body before it is.”

- Fragments of the exhibition text by Chus Martinez



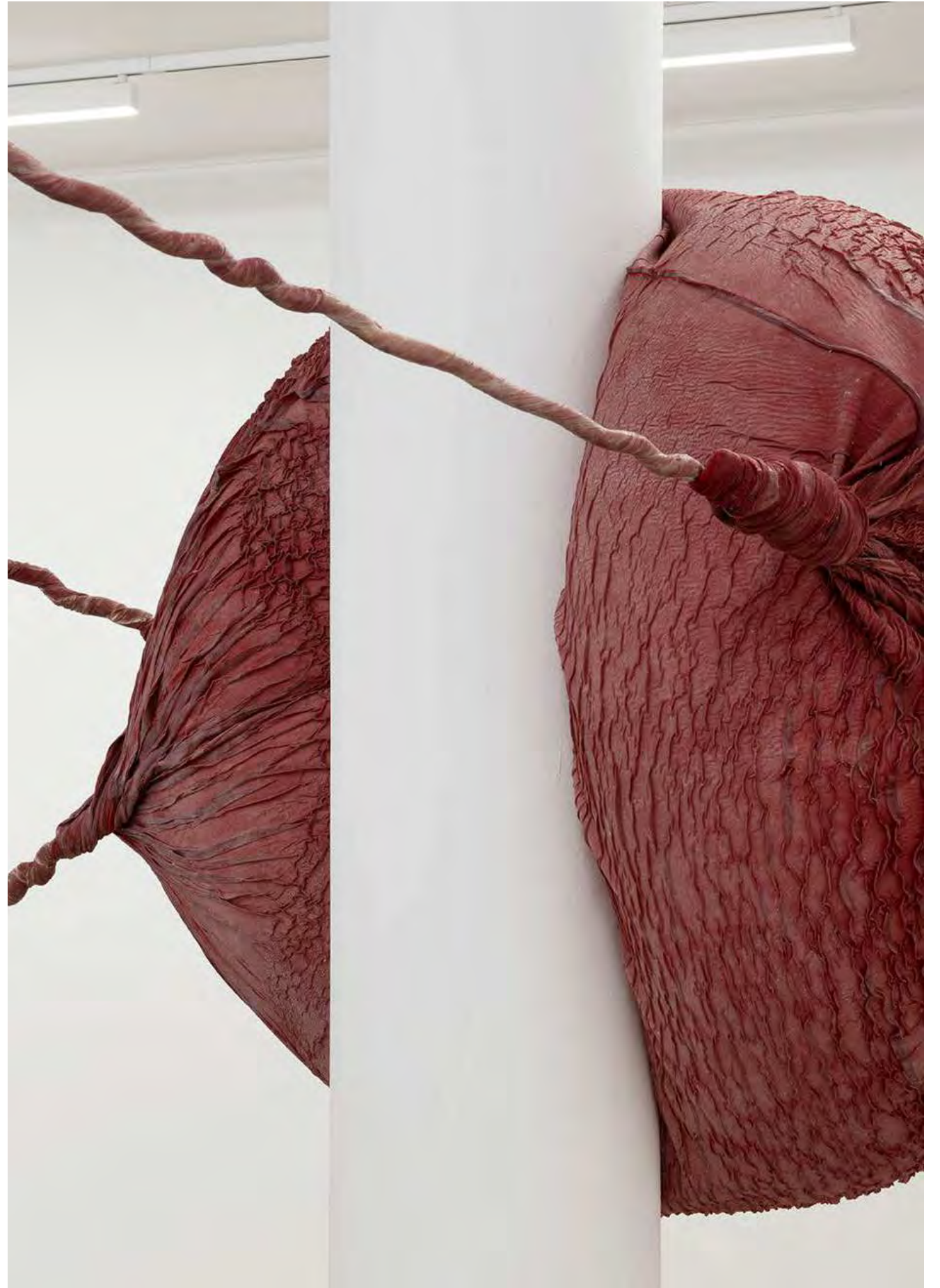
Exudate #73 (2025), exhibition detail



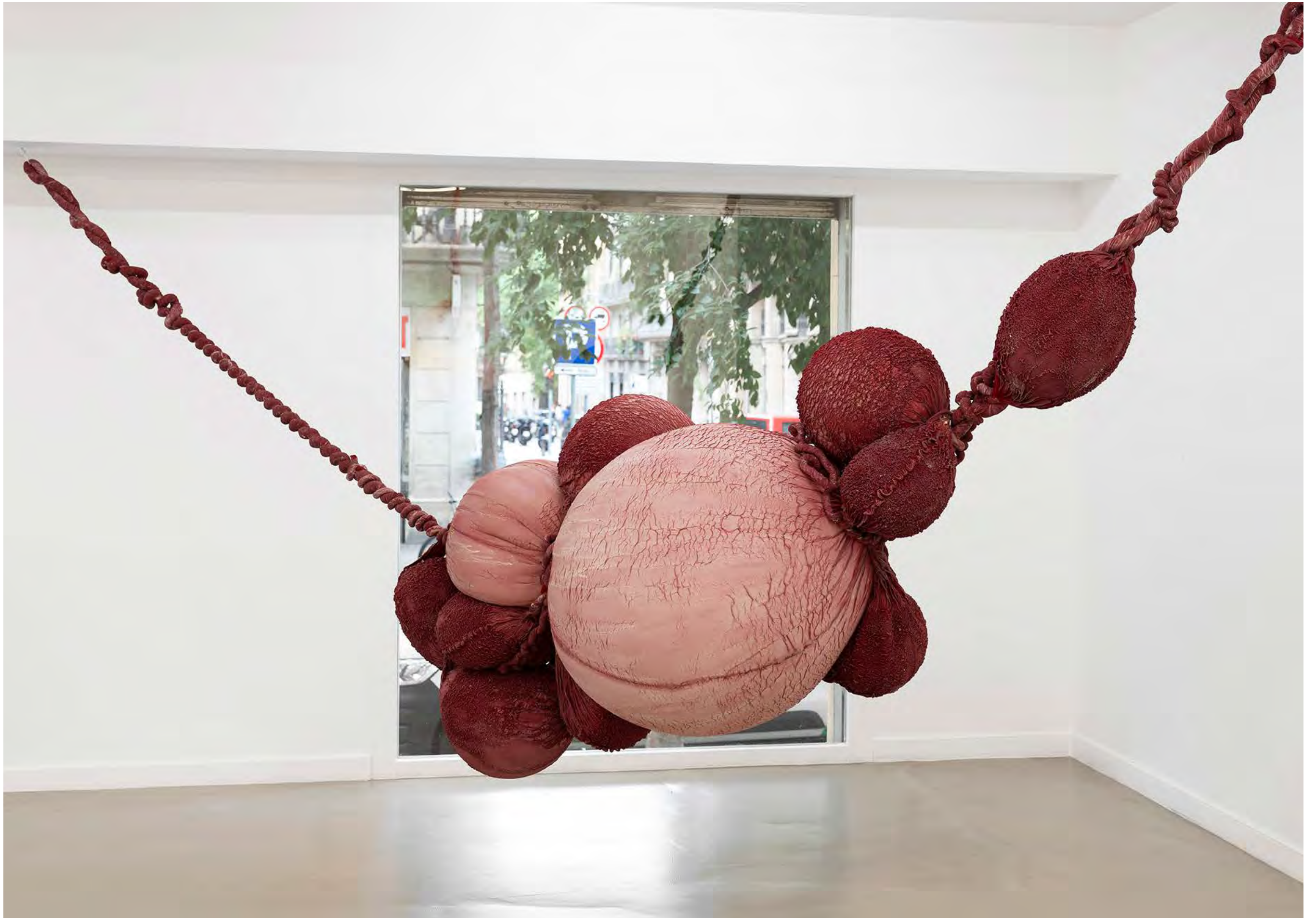
Swell (2025) exhibition view



Swell (2025) exhibition view



Swell (2025) exhibition details



Swell (2025) exhibition details



Swell (2025) exhibition view



Swell (2025) exhibition view

EXUDATES (2025)



Exudates (2025) exhibition detail

18th Istanbul Biennial

Curated by Christine Tohmé

Exudates (2025) occupies the space as if it were alive, replicating, secreting and growing on its own terms. Named after a biological process, an exudate (from the Latin *exsūdāre*, 'to sweat out') refers to substances like sap, resin or pus – liquids released to heal, but whose profusion can also hinder recovery. To make these works, Fàbregas first layers latex over inflated forms, which are then deflated to generate organic, sagging shapes that resemble intestines, umbilical cords, clot or vines. Emerging through apertures cut into the ceiling and walls, these forms establish a reciprocal motion between the space and what seems to grow within it in a biomorphic response to the architecture.



Exudates (2025) exhibition view



Exudates (2025) exhibition view



Exudates (2025) exhibition view



Exudates (2025) exhibition view



Exudates (2025) exhibition view



Exudates (2025) exhibition view

BIO MORPHE (2025)



Bio Morphe (2025) exhibition detail

Moody Center for the Arts, Houston, TX, EEUU
Curated by Aimar Arriola Olabarria y Luisa Espino

The Moody's fall 2025 exhibition focuses on the topic of biomorphism—artistic styles that use occurring patterns or shapes inspired by nature—as seen through the lens of seven international artists. Their respective work highlights the impact of new technologies and industrial manufacturing processes on ever-changing relationships between the human body and the natural world. This presentation offers a pluridisciplinary approach to the concept through works that engage with a broad range of topics, from the application of scientific research to the role of gender in society. Bio Morphe allows visitors to explore parallels between experimental artworks and contemporary issues prompted by research in science and technology.

Eva Fabregas's biologically inspired works stress sensorial encounters through large, wrinkled surfaces featuring folds that resemble the ways skin and organs respond to tension and release.



Bio Morphe (2025) exhibition view



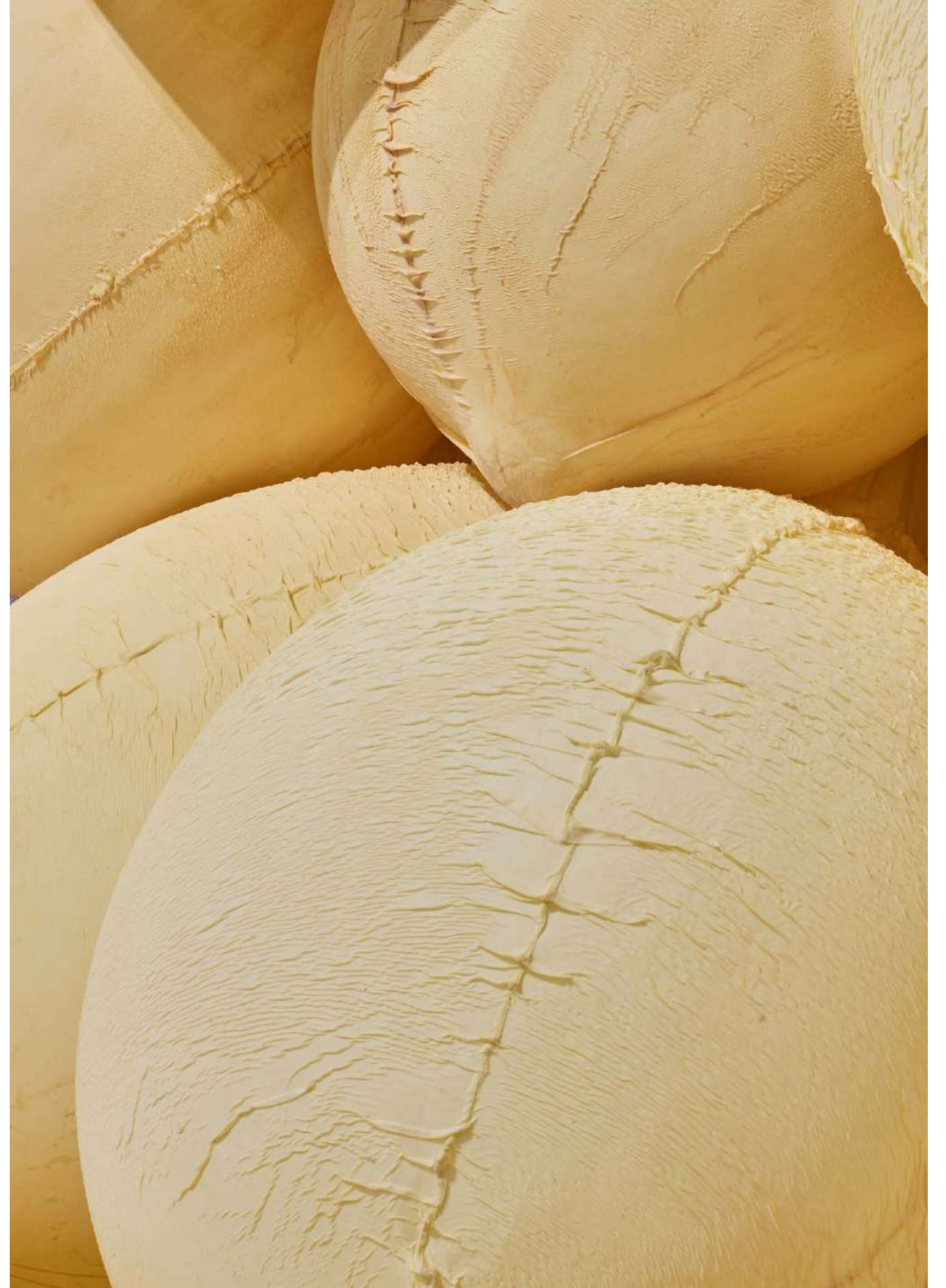
Bio Morphe (2025) exhibition detail



Bio Morphe (2025) exhibition view



Bio Morphe (2025) exhibition view



Bio Morphe (2025) exhibition detail

RESPIRAR CON LA HERIDA (2025)



Respirar la herida (2025) installation detail

Part of *Abierto X Obras*, Matadero, Madrid, ES

Curated by Aimar Arriola Olabarria and Luisa Espino

An ecosystem of soft air-shaped forms sprouts from the cracks and crevices of the space. They are organic forms, volumes and wrinkled membranes made of synthetic fabrics that highlight the wounds and scars of the building. At first glance, they resemble scattered bodies of different sizes, or the internal anatomy of an affected organism. The cavities and conduits that allow the breathing and the passage of vital fluids even in adverse situations resonate in all of them.

In her intervention for the *Abierto x Obras* program, the artist Eva Fàbregas displays a series of sculptures inside the refrigeration chamber of the old municipal abattoir. The pieces are based on a game of tension and distension, the manipulation of synthetic fabrics and the alteration of the drying times of latex. Marked by a conscious monochrome, the sculptures and their arrangement -from floor to ceiling, from walls to columns- highlight the fractures of the building, proliferating in the gaps of the architecture, making visible both the seams of the space and those of the works themselves.

The process of elaboration of these pieces is a ritual based on search and repetition. In the larger sculptures, the artist applies latex to receptacles of flexible material that she gradually inflates and deflates, exploring different effects of appearance and suspension. She literally breathes air into these sculptures - she makes them breathe - through their navel-shaped connecting holes (the first scar on every body). This is also the case in those representing sets of smaller volumes, united by a common axis as if they were clusters of organs. In other sculptures of this group, those that seem to be connected by an umbilical cord, the forms emerge from the pressure and torsion applied to the elastic fabric, the common thread of all these forms.

The pieces created by Eva Fàbregas specifically for *Abierto x Obras* are part of her ongoing series *Exudates*, a title that refers to the exuding fluids that ooze from living organisms in response to injury or inflammation. While exudation is part of any healing process, an excess amount or composition can affect recovery. Thus, the sculptures proliferate within the space, inhabiting and altering it while introducing a symbolic element to its rehabilitation.



Respirar la herida (2025) installation detail



Respirar la herida (2025) installation view



Respirar la herida (2025) installation view



Respirar la herida (2025) installation detail



Respirar la herida (2025) installation details



EXUDATES (2024)



Exudates (2024) installation detail

MAC Mataró, Mataró, ES

Part of MANIFESTA15

The Catalan artist Eva Fàbregas' parasitic sculptures ooze from the cracks and wounds of the Mataró prison. These air-moulded entities are haunting reminders of how organs and flesh respond to tension and release. By manipulating the elasticity of synthetic fabrics, the drying times of latex and the tension of inflation and deflation processes, these wrinkled membranes destabilize the particular architecture of the building. The work is titled after the fluid that leaks from living organisms in response to injury or inflammation. Exudation is often a normal part of the healing process; however, in the wrong amount, place or composition, it can also delay or complicate recovery. As Fàbregas' entities proliferate within the venue, they alter it and, at the same time, introduce a new symbolic element for its rehabilitation.



Exudates (2024) installation view



Exudates (2024) installation view



Exudates (2024) installation view



Exudates (2024) installation detail



Exudates (2024) installation detail



Exudates (2024) installation detail

INTENCIÓ POÉTICA (2024)



Intenció Poética (2024) exhibition detail

MACBA, Barcelona, ES

Curated by Claudia Segura

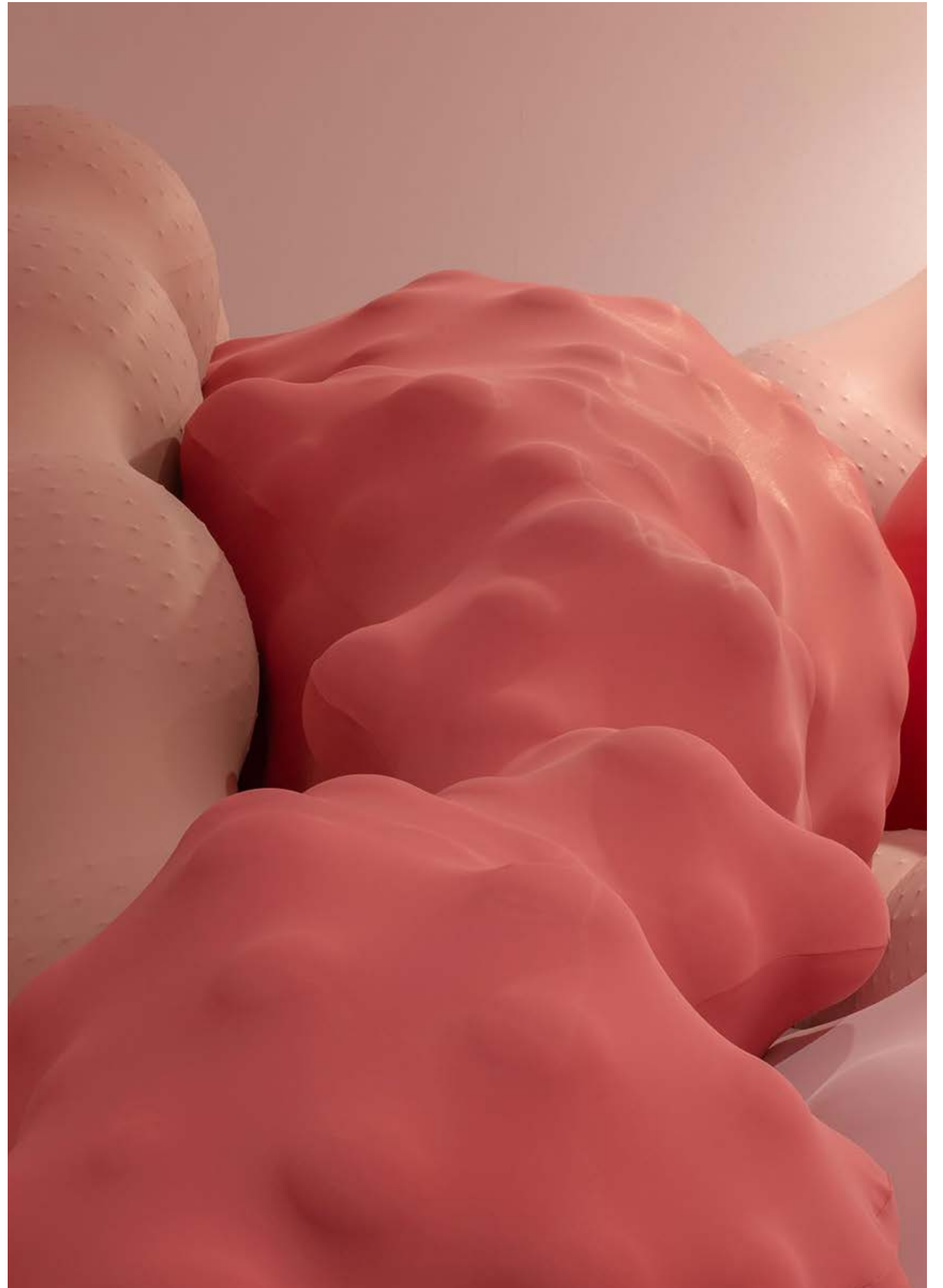
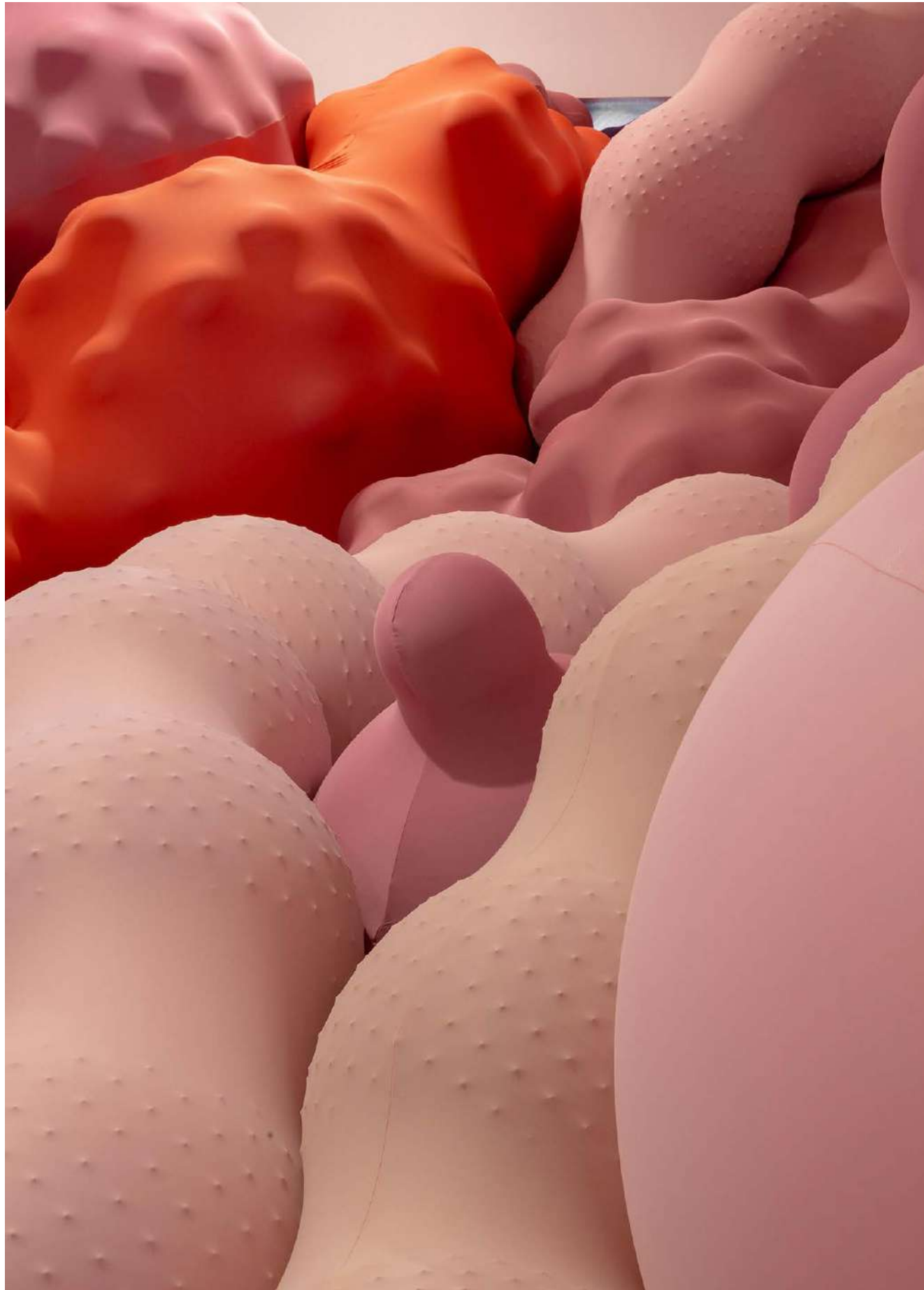
Taking its title from Glissant's book, *Poetic Intention* can be understood as an exercise in breaking free from the institutional framework, offering a space for reflection and critique in which 'art', both as concept and experience, is presented as a generative and emancipatory force. This new approach to the Collection features, in large part, works acquired in recent years, setting them in new relationships with the existing Collection, but it also includes works that are entering the Museum for the first time, making its history and context more permeable and open.



Intenció Poética (2024) exhibition view



Intenció Poética (2024) exhibition view



Intenció Poética (2024) exhibition details

SONGS FOR THE CHANGING SEASONS (2024)



Songs for the changing seasons (2024) exhibition view

Klima Biennale, Vienna, AT

Curated by Filipa Ramos y Lucia Pietroiusti

Songs for the Changing Seasons brings together an international group of artists to reflect on the myriad ways, at once concrete and poetic, in which art is addressing the realities, effects and consequences of planetary transformation. *Songs for the Changing Seasons* considers forms of love, attention, repair and grief that meet with ecological challenges and damages. Assuming environmental transformation as a reality, the exhibition looks at where, when and how trouble is felt and expressed, and how art offers vital ways to articulate, interpret and cope with this trouble.



Songs for the changing seasons (2024) exhibition view



Songs for the changing seasons (2024) exhibition view



Songs for the changing seasons (2024) exhibition detail



Songs for the changing seasons (2024) exhibition view

WHEN FORMS COME ALIVE (2024)



When forms come alive (2024) exhibition view

Hayward Gallery, London, UK

Curated by Ralph Rugoff, Katie Guggenheim and Anusha Mistry.

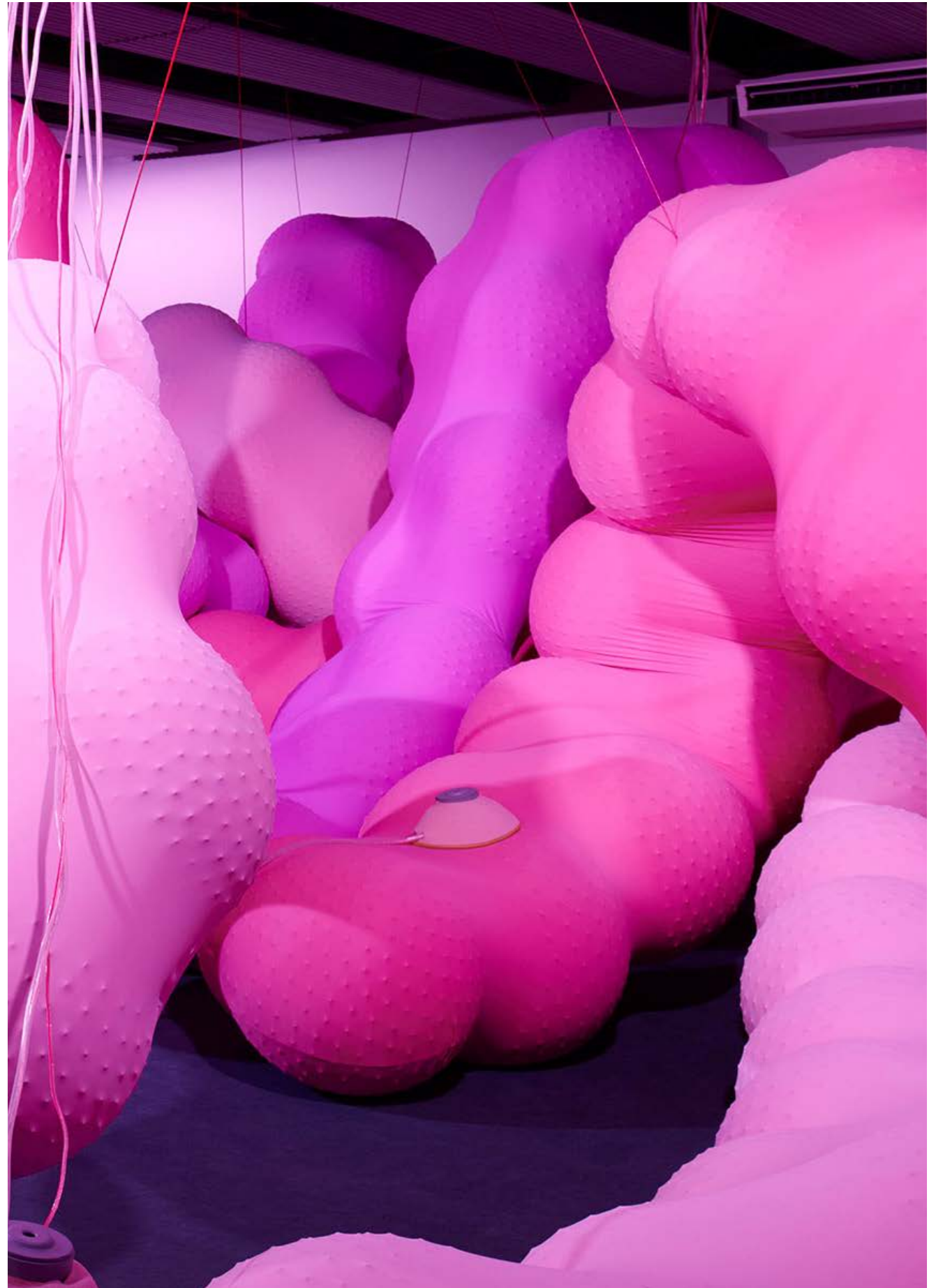
Spanning over 50 years of contemporary art, this exhibition at the Hayward Gallery highlights ways in which artists draw on familiar experiences of movement, flux and organic growth.

Inspired by sources ranging from a dancer's gesture to the breaking of a wave, from a flow of molten metal to the interlacing of a spider's web, the artworks in this exhibition conjure fluid and shifting realms of experience. Undulating, drooping, erupting, cascading and promiscuously proliferating, these sculptures invite a tactile gaze, and trigger physical responses. In an era when our encounters are increasingly digitised and disembodied, these artworks call to mind the pleasures of gesture and movement, the poetics of gravity and the experience of sensation itself.

Featuring the work of 21 contemporary artists from around the world, this is a joyous celebration of sculpture and installation and the medium's ability to capture the imagination.

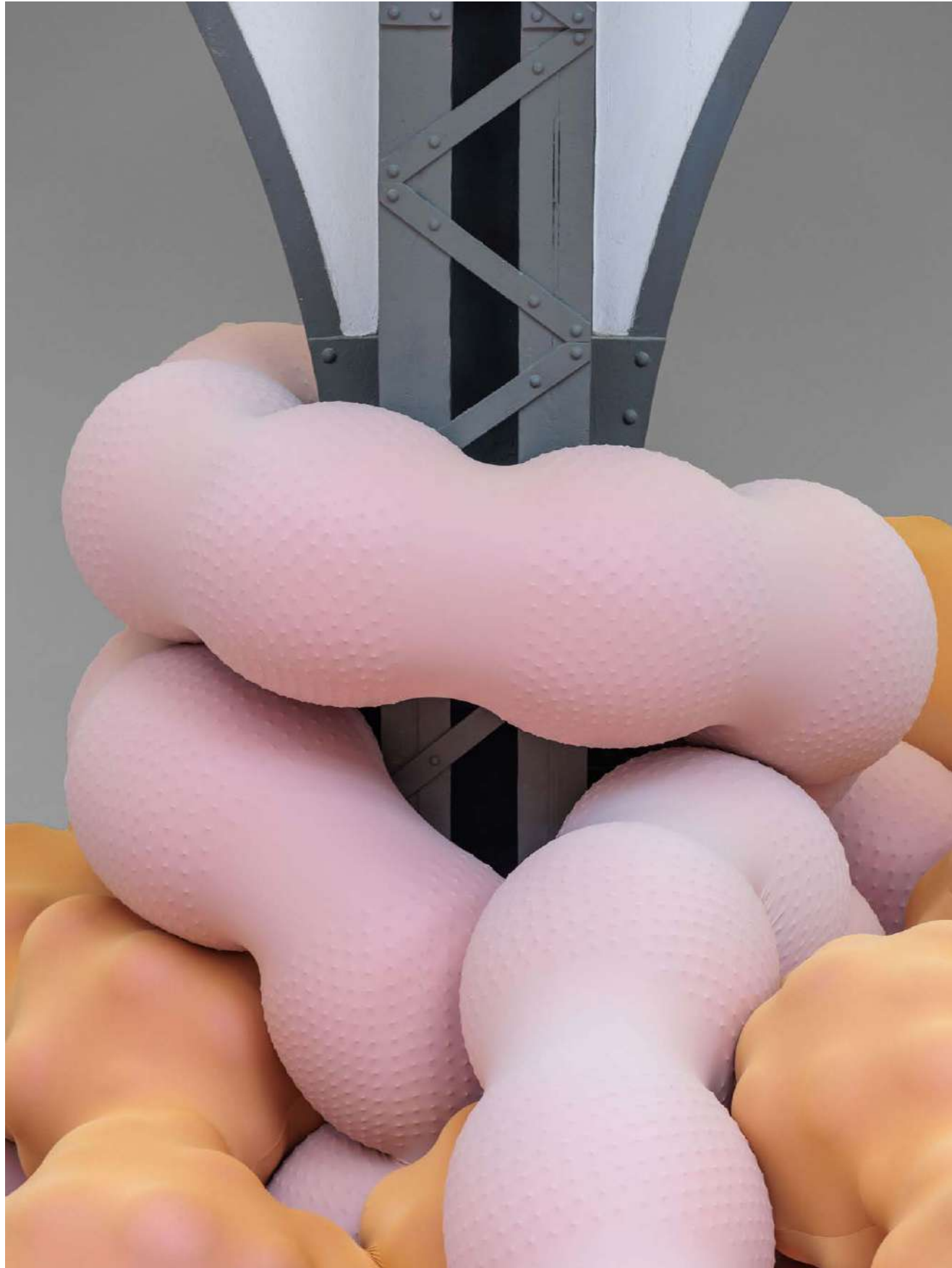


When forms come alive (2024) exhibition view



When forms come alive (2024) exhibition details

DEVOURING LOVERS (2023)



Devouring lovers (2023) exhibition detail

Hamburger Bahnhof, Berlin, DE

Curated by Anna-Catharina Gebbers

What are the limitations of desire? How can a feeling be transmitted through and with objects? These are some of the fundamental questions that Eva Fàbregas explores through her work. For her largest solo exhibition to date, the Barcelona-based artist has created a monumental installation that she conceived especially for Hamburger Bahnhof's main historical hall. Flesh-like sculptures wind around the hall's metal girders, like devouring lovers, creating a surreal impression of organs growing from metal. Slight vibrations animate some of the seventy sculptures reinforcing the impression of tentacles. The entire hall becomes a breathing organism where the boundaries between the technologically generated and the human / non-human worlds blur.

Working with soft and malleable materials, Eva Fàbregas' work embraces tactile engagement, physical intimacy, and sensorial relations, where touch is a primary source of knowledge. Her work is about learning through one's fingers and the sculptures are often reminiscent of body organs and voluptuous glands, but she also looks at prosthetics as well as non-human life forms such as corals, polyps and the reproductive parts of plants. Fàbregas aims to fully inhabit the world of the senses, creating sculptures that invoke a pre-linguistic stage to imagine other possible bodies, other ways of feeling, caring and being in the world.



Devouring lovers (2023) exhibition view



Devouring lovers (2023) exhibition view



Devouring lovers (2023) exhibition view



Devouring lovers (2023) exhibition view



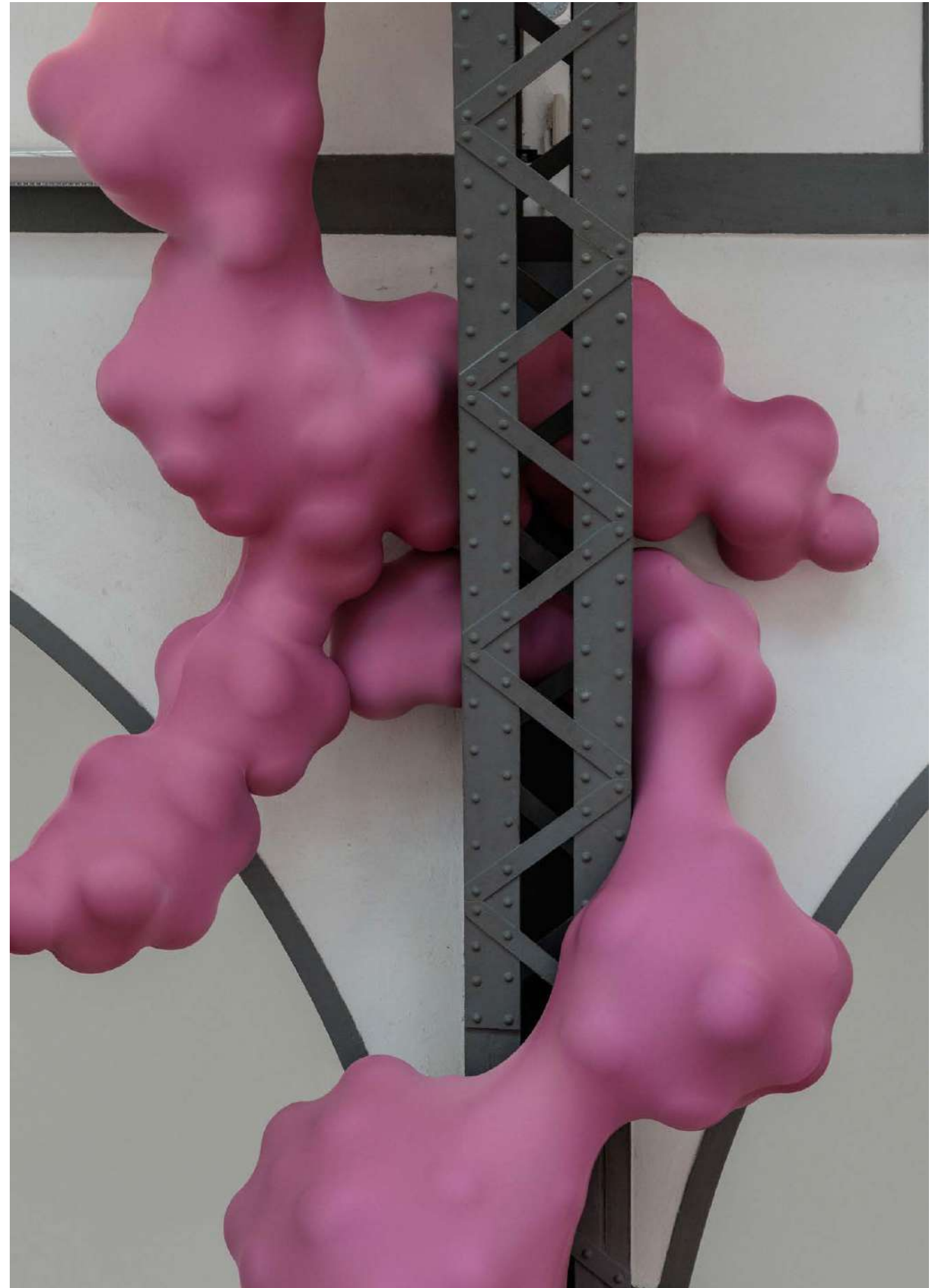
Devouring lovers (2023) exhibition views



Devouring lovers (2023) exhibition view



Devouring lovers (2023) exhibition view



Devouring lovers (2023) exhibition detail



Devouring lovers (2023) exhibition view



Devouring lovers (2023) exhibition view



Devouring lovers (2023) exhibition view

ENREDOS (2023)



Enredos (2023) exhibition view

Centro Botín, Santander, ES

Curated by Eva Fàbregas and Bárbara Muñoz

Enredos: Eva Fàbregas proposes an intuitive and visceral interplay between Eva's sculptures and drawings and a selection of works from Fundación Botín's art collection. The bonds between the artworks on display establish a complex, often unexpected, dialogue around desire, the corporeal and the playful, but also the amorphous, the daring and the disturbing. This entanglement of artworks has been conceptualised as a large-scale living organism that takes over the architectural space.

In Eva's sculptures, air becomes a tangible material that creates volumes, shapes and scales capable of changing the perception of ourselves and of the space that surrounds us. These biomorphic volumes allude to biological processes and rhythms related to digestion, gestation and metamorphosis. As such, they create a duplicity of emotions: menacing or nurturing, innocent or perverse. They invite us to relate to art in a sensorial manner: how their texture, their temperature and their rhythm feel...

Conceived for this exhibition space and produced in collaboration with the MACBA, *Oozing* is an assemblage of large-scale inflatable sculptures, in the presence of which we become minute. We seem to be witnessing an unbridled organic growth, a symbiotic entanglement between works, bodies, forms, materials and colours that hail from worlds we do not yet know, which can take us to make-believe, science fiction landscapes and reminiscent of internal organs. We can caress it, synchronise our breathing with its breathing, and feel its skin as an extension of our own, in an act of communion as beautiful as it is strange.



Enredos (2023) exhibition view



Enredos (2023) exhibition detail



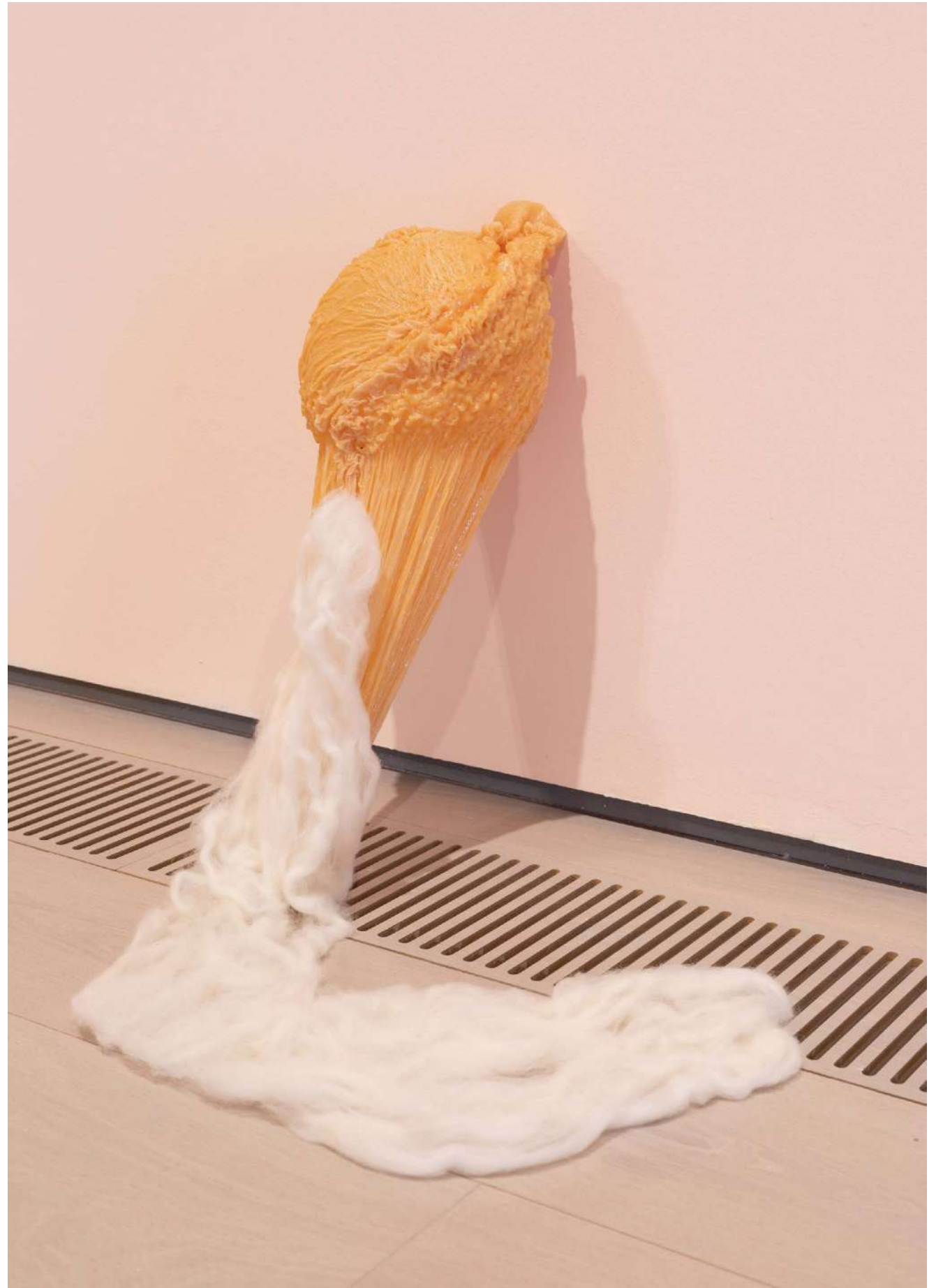
Enredos (2023) exhibition view



Enredos (2023) exhibition detail



Enredos (2023) exhibition view



Enredos (2023) exhibition details



Enredos (2023) exhibition view



Enredos (2023) exhibition details

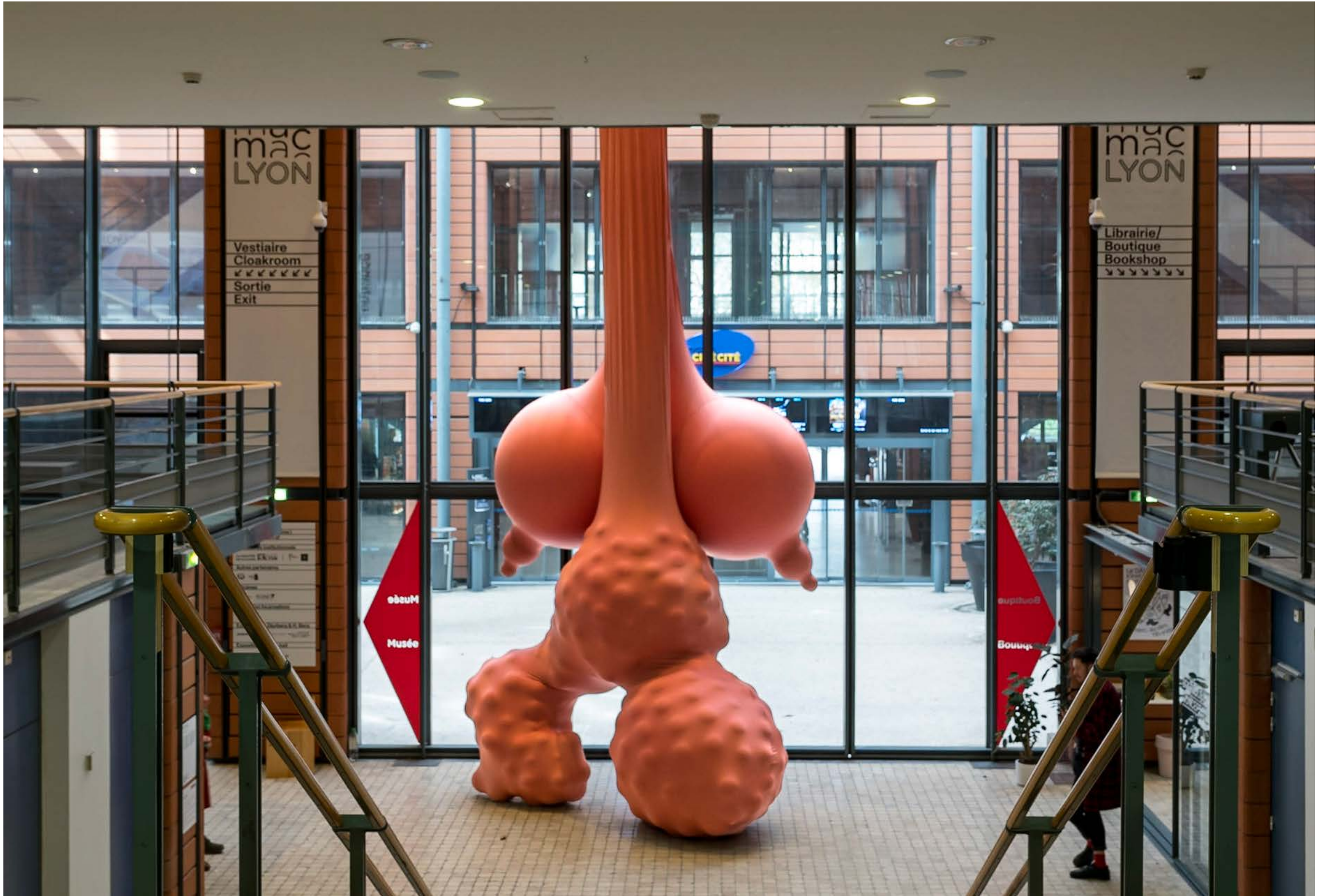
GROWTHS (2022)



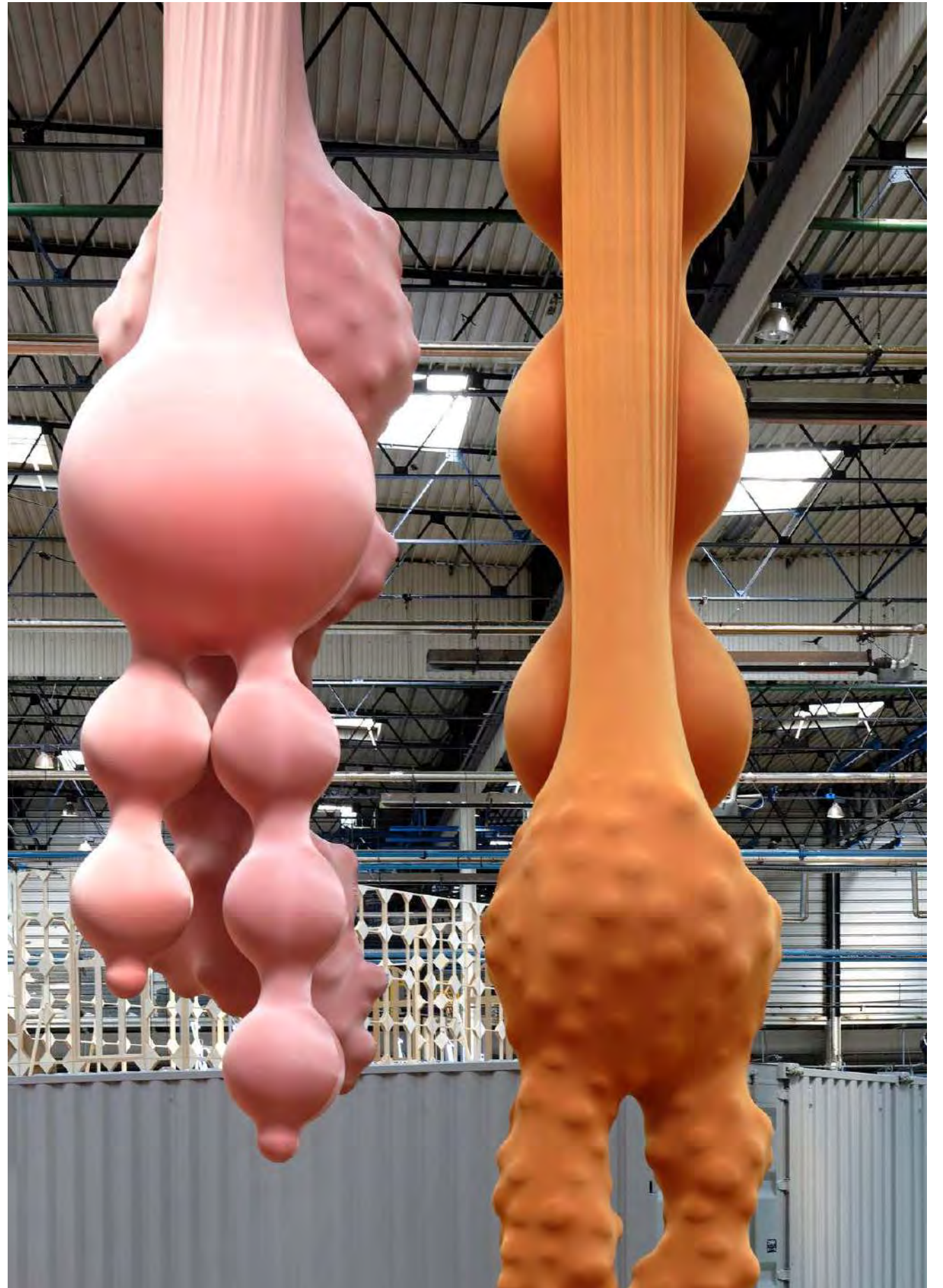
Growths (2022) installation view

La Biennale de Lyon, Lyon, FR

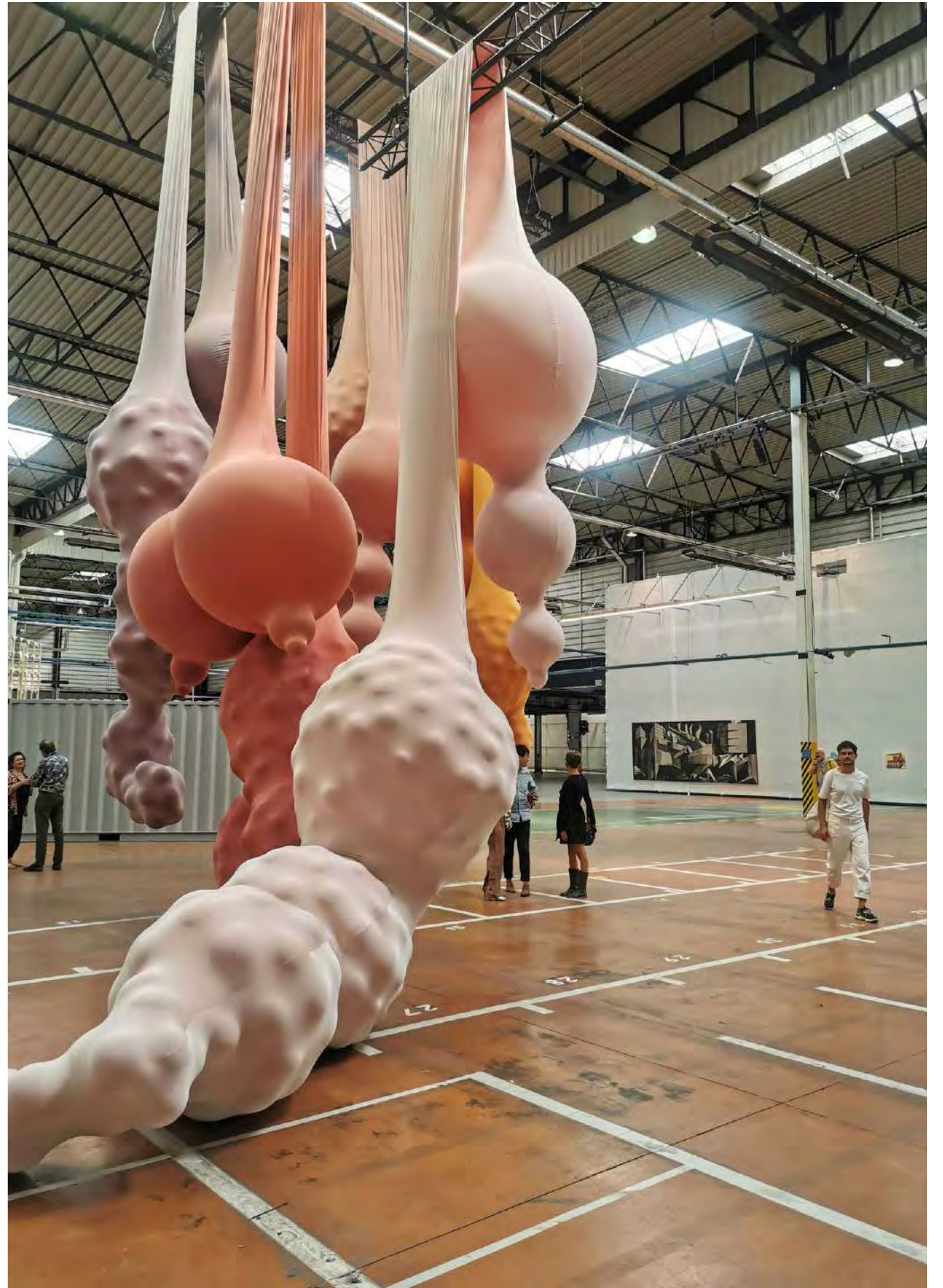
The vividly colourful inflatable sculptures made by Eva Fàbregas evoke the worlds of plants (flowers with their pistils and seeds) animals (carcasses and insect cocoons) and humans (reproductive organs). Hanging from the ceiling, they seem poised to proliferate throughout the venue, thus threatening to contaminate the exhibition areas. Playing with the contrast between the organic forms of her sculptures and the industrial look of the architecture, Fàbregas' artwork invites us to reach beyond binary oppositions between fragility and strength, growth and decay, sensuality and monstrosity.



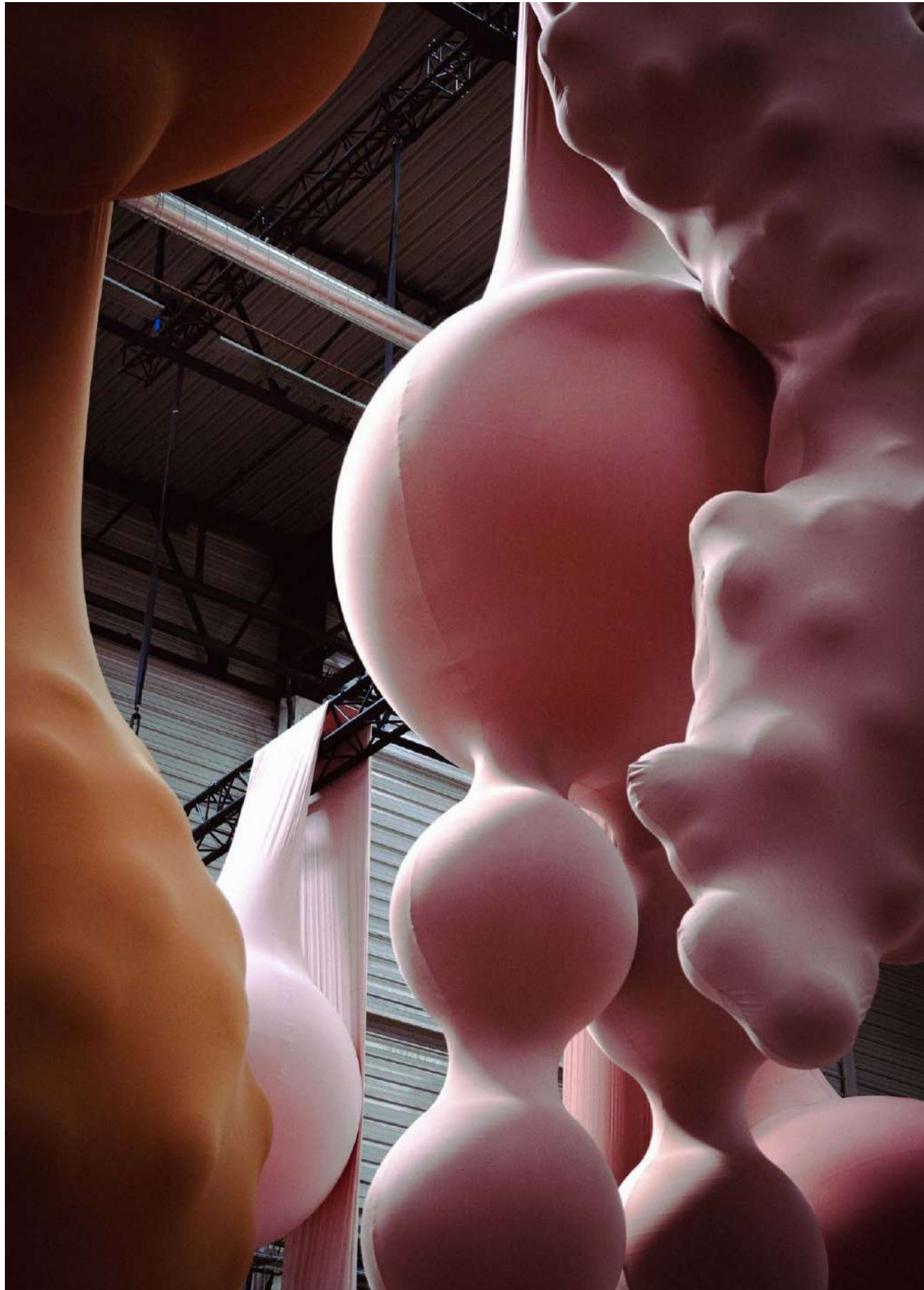
Growths (2022) installation view



Growths (2022) installation details



Growths (2022) installation details



Growths (2022) installation details

GROWTHS (2022)



Growths (2022) exhibition view

Whitechapel Gallery, London, UK

“*The London Open 2022* captures the vibrancy and diversity of the capital’s art scene, reflecting the concerns of the next generation of artists and their insights in challenging times.

The 2022 edition features 46 artists’ works, offering a cross-section of the most dynamic talent from across London. It offers a journey through individual artists’ works and highlights the intersections of common interests, relationships and networks that make up the prolific and international London arts ecology. Embracing the nature of its open submission format, it includes painting, sculpture, moving image, installation and performance, from younger to established artists.

A seismic shift has happened in the artistic and cultural landscape since the last edition of *The London Open* in 2018. Moving from personal to collective concerns, the cathartic to the poetic, this exhibition traces huge social changes. (...) *The London Open 2022* is also a testament to the material impact on artists over the past four years and their resilience, as they continued to make work and found new ways of sharing it (...) The show is loosely structured as a journey from the personal to the social. The downstairs gallery looks at physical, bodily experiences, psychological and spiritual states, questions of memory, expression and performance.”

—Fragment of the exhibition text



Growths (2022) exhibition view



Growths (2022) exhibition view

VESSELS (2022)



Vessels (2022) exhibition view

Bombon Projects, Barcleona, ES

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

To me these sculptures seems to me to be less about intercourse, about two separate parts coming together, than about the phantasy of hermaphroditic omnipotence, the possibility of self-satisfaction and/or self-reproduction. This sexual ambiguity opens up a space of potentiality where anything could happen and any part could serve any genital purpose, therefore foreclosing the need to copulate with external components. The sculptures become self-sufficient, emancipated both from Fàbregas as mother- maker and from their consumers, shirking the expectations placed upon them according to the phantasies of the public: to be soft and warm to the touch, or to be hard, to be penetrated or penetrate, to be arousing, to be entertaining. It is then that we can see their opaque, frustrating and slimy aspects. The works are fun and joyful on first instance, yes, but they also refuse to deliver. They tease and arouse and then frustrate our (in)flamed desires.”

—Fragment of the exhibition text by Lorena Muñoz-Alonso



Vessels (2022) exhibition view



Vessels (2022) exhibition detail

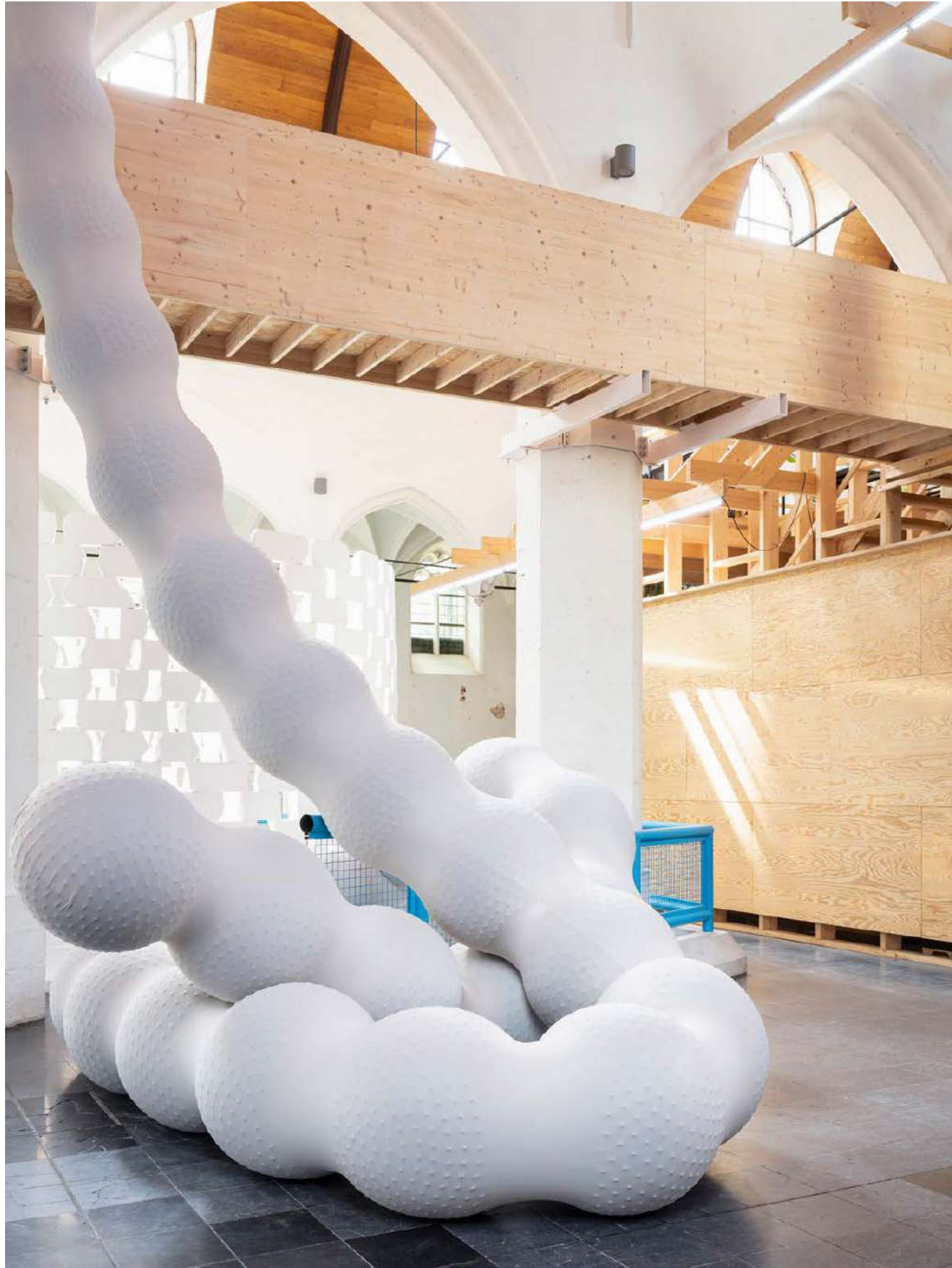


Vessels (2022) exhibition view



Vessels (2022) exhibition detail

SKIN-LIKE (2021)



Skin-like (2021) exhibition view

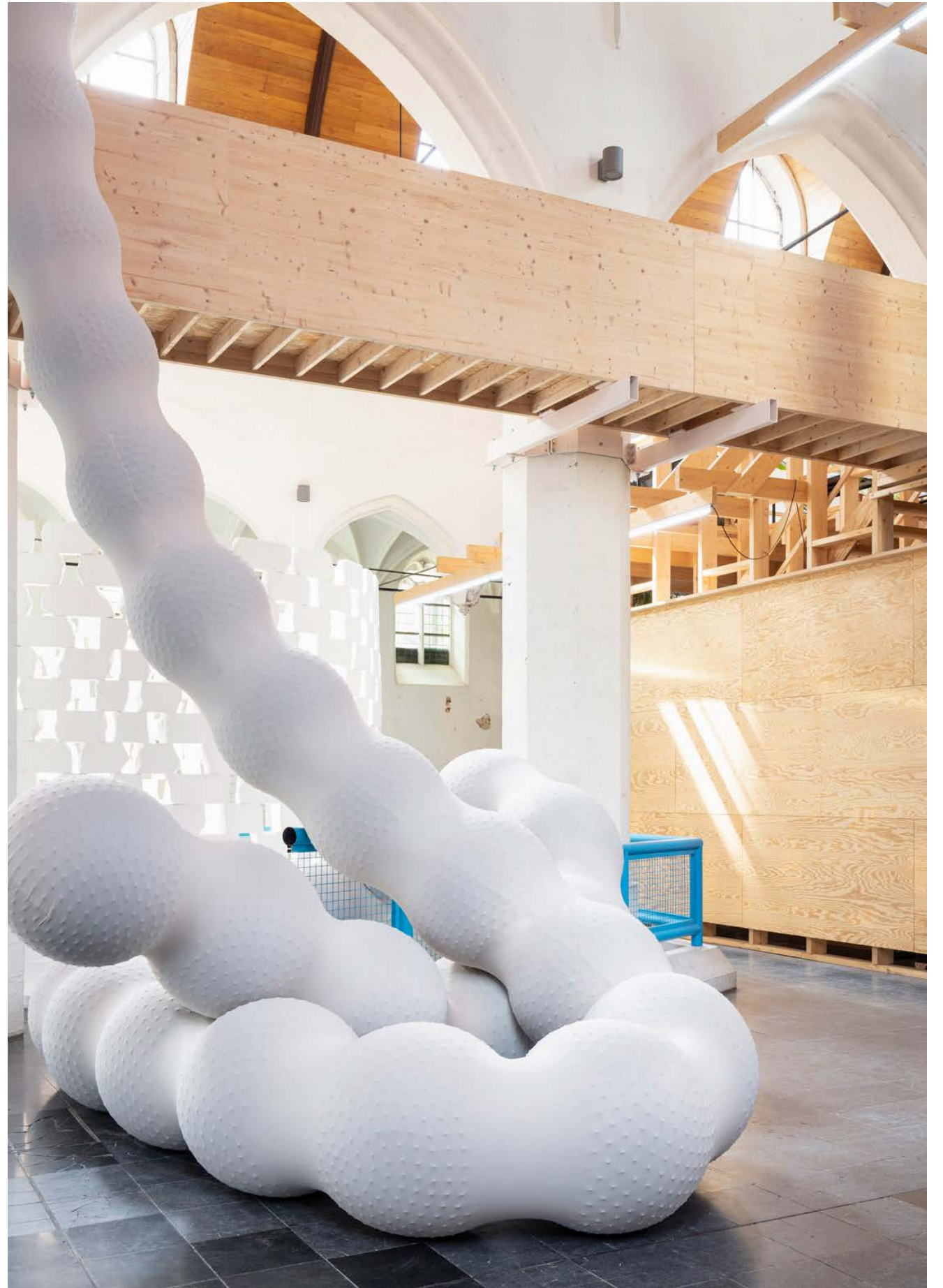
Kunsthall Ghent, Gante, BE

The work of Eva Fàbregas investigates how our bodies and our desires are determined by the politics of industrial design. Fascinated by synthetic materials and their production process, she pushes the boundaries of sculpture by encouraging the possibilities of direct tactile involvement, affectivity and somatic experimentation between people and objects. In her work, sexual drives and affection, freed from the biological constraints of the body, are allowed to flow in all directions, blurring the boundaries between organic and inorganic matter. Starting from the prosthetic nature of design, architecture and technology, her work explores the eroticism of utilitarian objects and the mass production of desire. In addition to the formal and architectural qualities of her work, which are also reflected in the strong drawings she makes for her installations, the works are also utilitarian objects and almost become furniture.

Especially for the exhibition, Fabregas created a completely new series of objects. The materiality and the longing for touch that is expressed in Eva Fàbregas' colourful and monumental work form a great contrast with the strictly male and religious origins of the building of Kunsthall Gent. A contrast and tension that takes on a new dimension since the current Corona crisis.

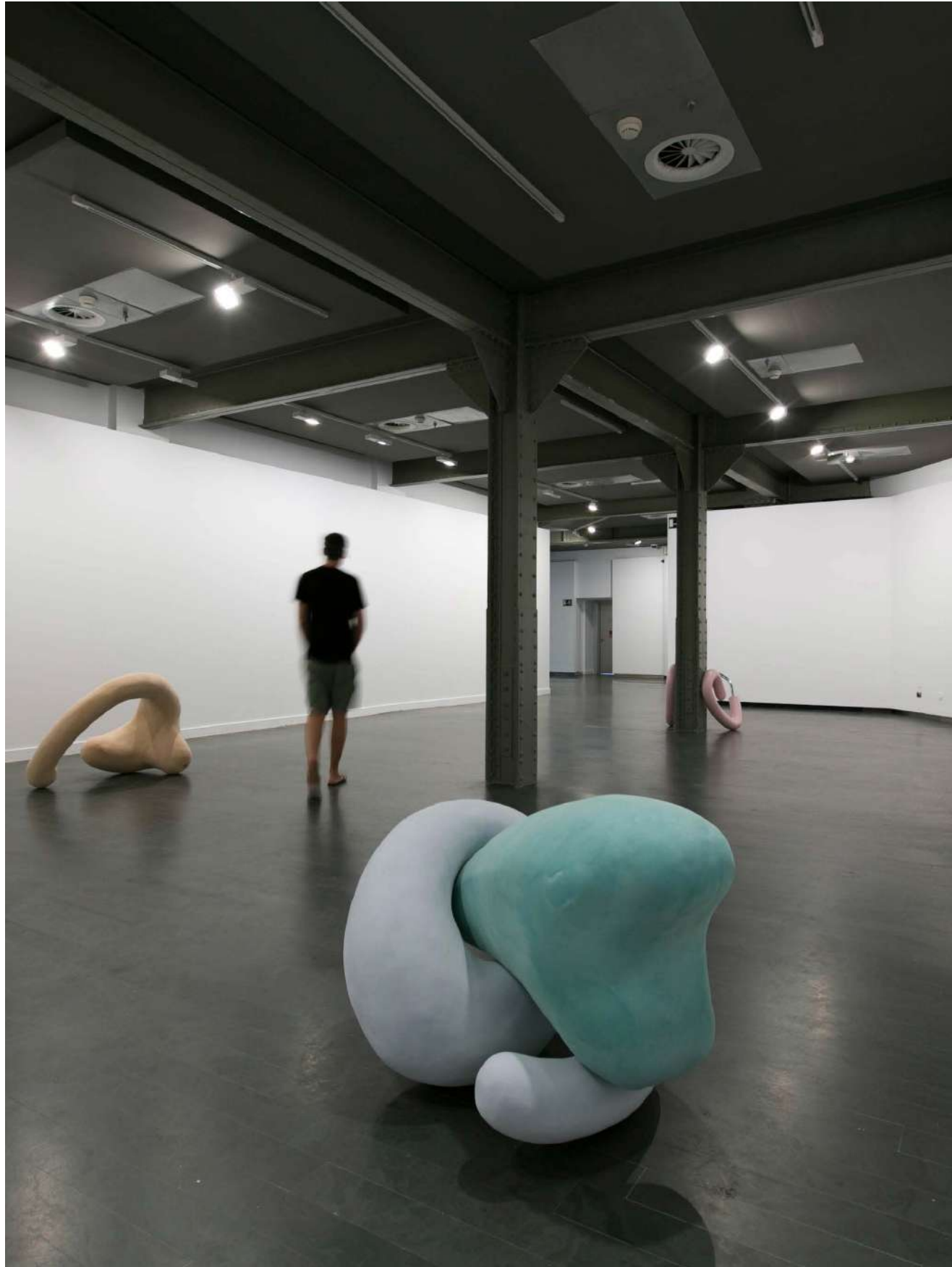


Skin-like (2021) exhibition view



Skin-like (2021) exhibition details

GUT FEELING (2019)



Gut feeling (2019) exhibition view

Centrocentro, Madrid, ES

Part of *Mirror Becomes A Razor When It's Broken*

Curated by Sonia Fernández Pan

The artistic research undertaken by Eva Fàbregas (Barcelona, 1988) focuses on the body knowledge and the sensory experience that facilitates the policies of the design industry and its continuous and growing production of objects. The almost erotic relationship that exists in both directions —from us to objects and from objects to us— affects not only our bodies but also our desires. Can we talk about a design of emotions from the tactile condition of the material environment? What are the physical responses that the somatic produces in our bodies? What affections are contained in these objects that are designed for the human body? What morphological affinities do they possess amongst each other? Could these objects become emancipated from our desires?

This project is the last of the exhibitions of the series *Mirror Becomes a Razor When It's Broken* for which Eva Fàbregas continues with the research that has already generated her solo exhibition *Those Things That Your Fingers Can Tell* at the Kunstverein in Munich (2019).



Gut feeling (2019) exhibition view



Gut feeling (2019) exhibition view



Gut feeling (2019) exhibition view

THOSE THINGS THAT YOUR FINGERS CAN TELL (2019)



Those things that your fingers can tell (2019) exhibition view

Kunstverein München, Munich, DE

“The centerpiece of the exhibition is a large-scale, immersive 8-channel sound installation, which consists of three bulbous and textured inflatables outfitted with layers of mesh fabric. Tangled tendrils of medical tubing are attached to the titanic twisting tubes, connecting to sound amplification equipment that not only animates the materiality of the sculptures but also transforms them into resonating membranes. The Jamaican electronic music producers Equiknoxx have produced a soundtrack specifically for this installation, responding to the exhibition’s themes through their idiosyncratic use of cacophonous samples, elastic dancehall ‘riddims’, and cavernous sub-bass dub production. Deploying properties of tactile sound, auditory-tactile synesthesia, and psychoacoustics, this installation encourages altered states of consciousness and physical awareness by locating the act of listening to the skin and bones, the tactile domain. Akin to pulsating tools in physical therapy or a club sound system, the installation allows the beat to throb and traverse different bodies and forms of matter, thereby allowing material communication and interaction between very different entities, human and non-human, and inducing spatial and somatic effects.”

—Fragment of the exhibition text



Those things that your fingers can tell (2019) exhibition view



Those things that your fingers can tell (2019) exhibition view



Those things that your fingers can tell (2019) exhibition detail



Those things that your fingers can tell (2019) exhibition detail

POLIFILIA (2018)



Polifilia (2018) exhibition detail

García Galería, Madrid, ES

The title of the exhibition refers to the term that biologists use to define those groups of organisms with common characteristics that do not share a recent common ancestor. That is, mammals and birds are warm-blooded vertebrates, but in both cases this character has developed independently during the evolution of each of them. But polifilia is also, in its etymological meaning, the love of several or many, what has recently been called polyamory.

This case of homonymy serves Fàbregas to address the main issues of her most recent work. The exhibition presents a new series of drawings on fake leather or, as it is called in Spanish, “polipiel”, based on a morphological study of all kinds of tools, prostheses and ergonomic objects that we use directly on the human body. Some have a therapeutic function and an ergonomic design. Some exist to correct functions and others to correct our position or even to provide pleasure but they are always marked by their reciprocal and interdependent relationship with the body. These drawings have a taxonomic ambition: they are a classification of forms, of that in which the imprint of the natural becomes evident as much as its artificial origin.

The artist’s drive to gather and classify leads her to study the different forms of these objects as if it were a grammar, in which the variations between one and the other build a morphological language. And it is here when polifilia becomes clear: when we discover that regardless of its original function, the final result shares a series of common formal characters.



Polifilia (2018) exhibition view

PICTURE YOURSELF AS A BLOCK OF MELTING BUTTER (2017)



Tangles (2017), lycra and plastic, variable dimensions

Fundació Miró, Barcelona, ES

Curated by Jordi Antas

A portable audio player connects several objects in an exhibition. Somewhere between an audioguide, a personal trainer, and a score that only the visitor can perform, the recording consists of a soothing female voice that leads the listener through a series of visualizations based on ASMR subculture. Visitors who follow these meditation exercises are invited to cuddle and physically merge with one of the inflatables in the exhibition and to transform into a piece of chewing gum, thus embodying different states of matter.

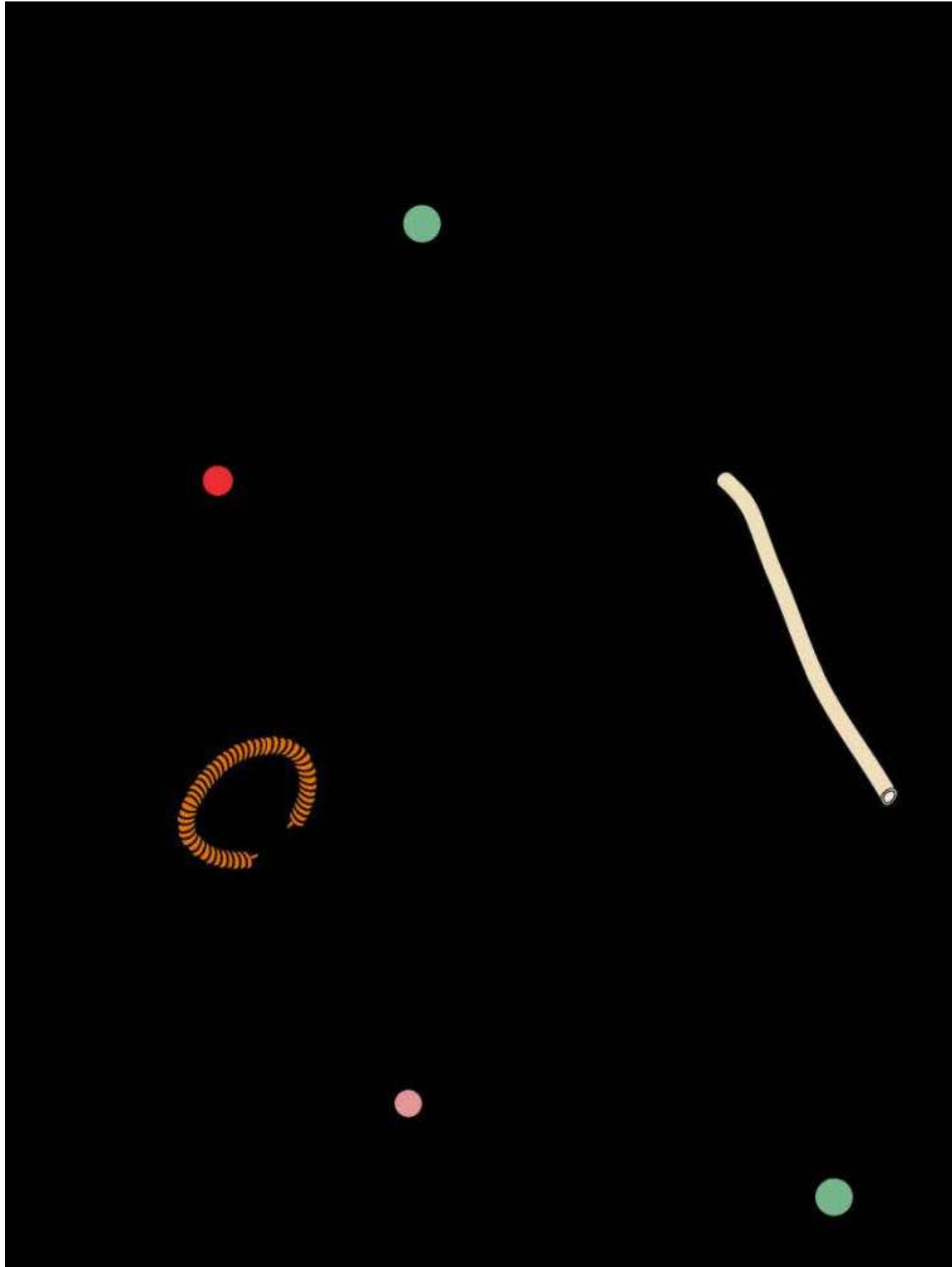


Picture yourself as a block of melting butter (2017) exhibition view



Picture yourself as a block of melting butter (2017) exhibition detail

SCISSORS CUT PAPER WRAP STONE (2016)



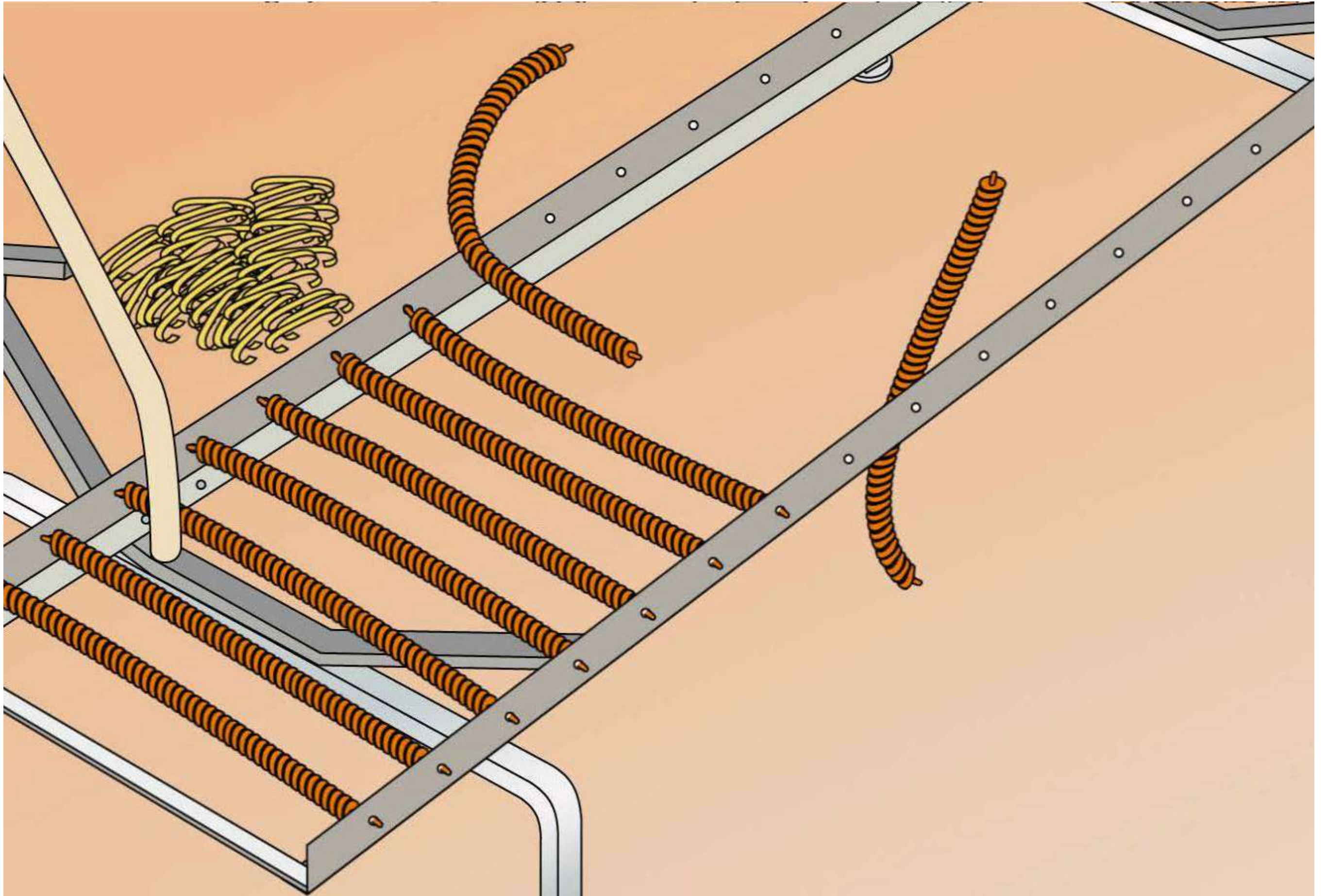
The role of unintended consequences (2016) animation frame, 10 min

CCA Derry, Londonderry, IE

The exhibition takes its title from a 1994 book by Belfast-based science fiction writer Ian McDonald. In *Scissors Cut Paper Wrap Stone*, McDonald describes a young graphic design student, Ethan Ring, who is able to create images that bypass rational thought and control the mind of the viewer. The ability of Ethan Ring's images to induce tears or ecstasy, to heal, and even kill people attracts the interests of legal, military, governmental, and commercial forces, who all see the opportunities of harnessing this power for their own ends. As well as being a story of art's capacities to change people's emotional and physical behaviour, the book is a story of the artist's struggle to manage these responsibilities.



Plasmatic bench (2016) foam, 50 x 50 x 100 cm. Used to watch *The role of unintended consequences*.



The role of unintended consequences (2016) animation frame, 10 min

UNFORSEEN CHANGES (2014)



Unforeseen changes (2016) exhibition view

The Green Parrot, Barcelona, ES

For The Green Parrot's second exhibition, Eva Fàbregas continues her reflection on how industrial design and Modern art can become an "international style" of homogenized and transportable forms sold in the international global market.

In *Settlement* (2014) Fàbregas uses patterns found in Scandinavian caravan brochures, reproduced to create the wallpapers that now decorate The Green Parrot. These mobile entities are universal dwellings, dreams of Modern architecture, modular manufactured objects that create transportable communities.

Self-organizing system (2014) is a colony of swarming sculptures made from pre-existing designs for protective foams and industrial packaging. The foam pieces are an essential part of the global movement of commodities and yet they are discarded when reaching their destination. The pieces enable commodities and merchandise to circulate transnationally at low cost in containers. By attaching motors and sensors to the foam packing materials, Fàbregas enables them to move around the space as if they were a community in themselves.

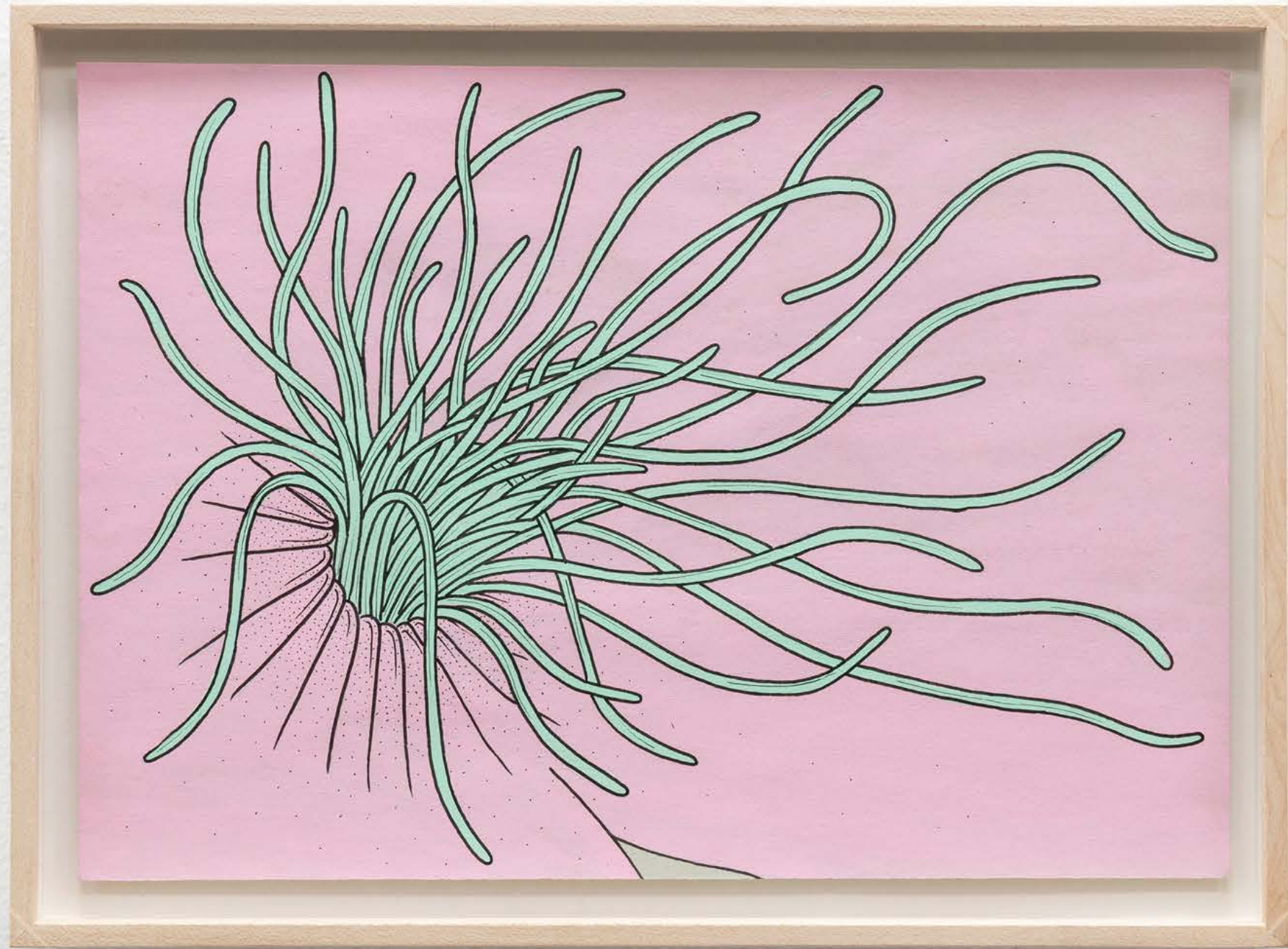


Unforeseen changes (2016) exhibition view



Unforeseen changes (2016) exhibition view

POLIFILIA, ONGOING SERIES



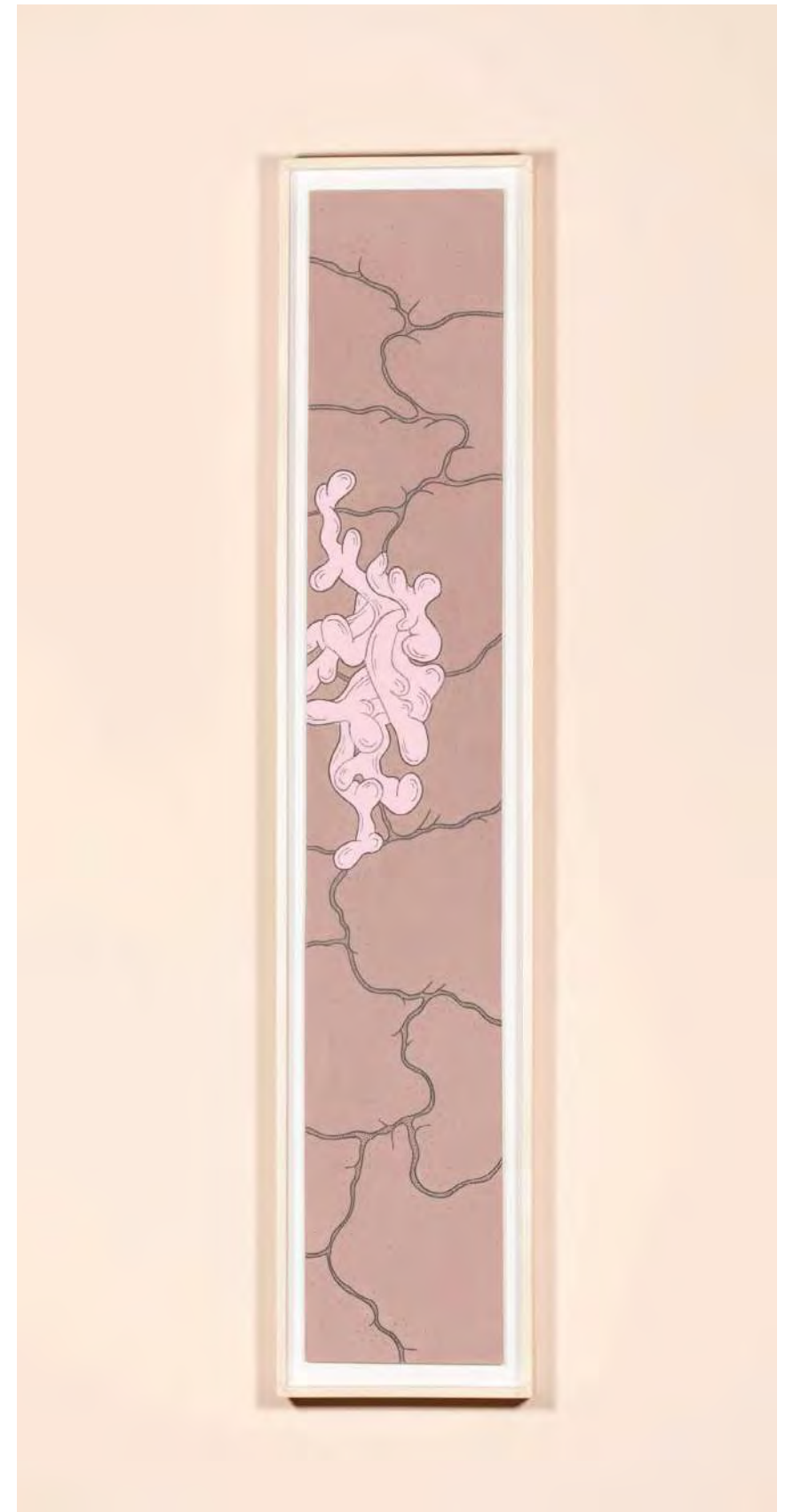
Polifilia #10 (2020)
Eva Fàbregas
Acrylic on paper
21 x 29,7 cm



Polifilia #103 (2023)
Eva Fàbregas
Acrylic on paper
62,5 x 12,5 cm



Polifilia #102 (2023)
Eva Fàbregas
Acrylic on paper
62,5 x 12,5 cm



Polifilia #98 (2023)
Eva Fàbregas
Acrylic on paper
62,5 x 12,5 cm



Polifilia #93 (2023)
Eva Fàbregas
Acrylic on paper
62,5 x 12,5 cm



Polifilia #84 (2023)
Eva Fàbregas
Acrylic on paper
62,5 x 12,5 cm



Polifilia #82 (2023)
Eva Fàbregas
Acrylic on paper
62,5 x 12,5 cm



Polifilia #24 (2021)
Eva Fàbregas
Acrylic on paper
29,7 x 21 cm



Polifilia #14 (2021)
Eva Fàbregas
Acrylic on paper
29,7 x 21 cm



Polifilia #72 (2021)
Eva Fàbregas
Acrylic on paper
29,7 x 21 cm



Polifilia #25 (2021)
Eva Fàbregas
Acrylic on paper
29,7 x 21 cm

EVA FÀBREGAS

(b. 1988, Barcelona, lives and works in Barcelona)

INDIVIDUAL EXHIBITIONS

- 2025 *Swell*, Bombon projects, Barcelona, ES
Exudates, 18th Istanbul Biennale, Istanbul, TR
Respirar la herida, part of *Abierto X Obras*, Mataró, Madrid, ES
- 2024 *Exudates*, MAC Mataró, MANIFESTA 15, Mataró, ES
- 2023 *Devouring Lovers*, Hamburger Bahnhof, Berlin, DE
Enredos, Centro Botín, Santander, ES
- 2022 *Vessels*, Bombon Projects, Barcelona, ES
- 2021 *Skin-like*, Kunsthall Ghent, Ghent, BE
- 2019 *Gut Feeling*, CentroCentro, Madrid, ES
Those things that your fingers can tell, Kunstverein München, München, DE
- 2018 *Polifilia*, García Galería, Madrid, ES
- 2017 *First Act: Smooth Operations*, Laure Genillard Gallery, London, GB
Picture yourself as a block of melting butter, Fundació Miró, Barcelona, ES
- 2016 *Systems for displaying matter*, Enclave, London, GB

The stuff that surround us, José de la Fuente, Santander, ES

- 2015 *How are you feeling today?*, Window Space, Whitechapel, London, GB

SELECTION OF COLLECTIVE EXHIBITIONS

- 2025 *Bio Morphe*, Moody Center for the Arts, Houston, USA
- 2024 *Intenció Poètica*, curated by Claudia Segura, MACBA, Barcelona, ES
Songs for the Changing Season, Klima Biennale, Vienna, AT
When Forms Come Alive, Hyaward Gallery, London, GB
- 2023 *Incarnations*, Maclyon, Lyon, FR
La Ocupación, Museo Patio Herreriano, Valladolid, ES
Frontal Sphinx, Mendes Woods, São Paulo, BR
In-side-out-side-in, Site Gallery, Sheffield, GB
- 2022 *Growths*, La Biennale de Lyon, Lyon, FR
The Londres Open 2022, Whitechapel Gallery, London, GB
- 2021 *Touch Me Not*, The Ryder, Madrid, ES
Un momento atemporal, Matadero, Madrid, ES
- 2020 *Yokohama Triennale 2020*, Yokohama Museum of Art, JP

2019 *Myths of the near future*, TEA , Tenerife, ES
Polymeric Lust, Arte Display, Berlin, DE

2018 *Gonna take some time*, proyección, Viborg
 Kunsthal, DE
Mapamundistas, Ciudadela, Pamplona, ES
Every object is a thing but not every thing is an object, Hollybush Gardens, London, GB
Regreso al futuro, La Casa Encendida, Madrid, ES
Who cares? A radio tale, Gasworks/ResonanceFM, London, GB
Future section, ARCO, Madrid, ES
The flutch, Sala de arte joven, Madrid, ES
What is going to happen is not “the future”, but what we are going to do, ARCO, Madrid, ES

2017 *Ephemeral*, Swab Art Fair, Barcelona, ES
Scissors cut paper wrap stone, Ormston House, Limerick and West Cork Arts Center, Cork, GB
Eyecatcher, Focal Point Gallery, Southend-on-sea, GB

2016 *Teesside world exposition of art and technology*, MIMA, Middlesbrough, GB
Soft control, Embassy Gallery, Edinburgh, GB
Projective ornament, García Galería, Madrid, ES
Scissors cut paper wrap stone, CCA Derry - Londonderry, GB
Generación 2016, La Casa Encendida, Madrid, ES

2015 *Hotfixes*, Avalanche, London, GB
9th Biennial Leandre Cristòfol, La Panera, Lleida, ES

2014 *Futurs Abandonats*, Fabra i Coats, Barcelona, ES

2013 *Modernitat Amagada*, Casa Capell, Mataró, ES
Cas d’Estudi, Can Felipa Arts Visuals, Barcelona, ES

2012 *INJUVE*, Matadero, Madrid, ES
Itinerarios, Fundación Botín, Santander, ES

2011 *Sense Títol*, Facultat de Belles Arts, Barcelona, ES

2010 *Encounters*, Helsingin Kaupunginmuseo, Helsinki, FI
Human Spaces, LUME Gallery, Helsinki, FI

2009 *A títol propi*, Sant Andreu Contemporani, Barcelona, ES
Estratègia per a després del col·lapse, Can Felipa, Barcelona, ES

AWARDS, GRANTS AND RESIDENCIES

2023 Reconeixement FAD, Barcelona, ES
 Premio ARCO, Madrid, ES

2022 Propuestas, Vegap, Madrid, ES

2021 The Londres Open, Whitechapel Gallery, London, GB

2018 Beca de Producción La Caixa, Fundació La Caixa, Barcelona, ES

- 2015 Generación 2016, Fundación Montemadrid,
Madrid, ES
- 2012 Beca INJUVE para Artes Visuales, Madrid, ES
- 2011 BCN Producció'11, Institut de Cultura de
Barcelona, ES
- 2010 Beca Botín para Artes Visuales, Fundación Botín,
Santander, ES
Miquel Casablanças, Sant Andreu, Barcelona, ES

COLLECTIONS

La Caixa, Barcelona, ES

MACBA, Barcelona, ES

DKV Arteria, ES

Museo Nacional Centro de Arte Reina Sofia,
Madrid, ES

Kunsthall Ghent, BE

CA2M, Madrid, ES

Col·lecció Nacional de Catalunya, ES

macLYON, FR

bombon

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