

ALDO URBANO

bombon



(b.1991, based in Barcelona)

“I arm my works the same way I would do with a riddle: even if its surface seems obvious, it happens also to be impenetrable. We only see hints, clues to be interpreted of the occult enigma, codified in symbols that due to their simplicity refer to both the smallest particle and the unreachable universe.”

Aldo Urbano (b. 1991, based in Barcelona) graduated at University of Barcelona and at Willem de Kooning Academy in Rotterdam. He has had solo shows at Bombon Projects (2023, 2020, 2017), Fundació Joan Miró (Barcelona 2021), Palau Güell (Barcelona 2021), Storm And Drunk (Madrid 2021), La Casa Encendida (Madrid 2020), Galeria Balaguer (Barcelona 2016), El Passadís (Barcelona 2015) and La Puntual (Sant Cugat del Vallés 2015). He has taken part in group shows at La Casa Encendida – *Inéditos* (Madrid 2020), La Cera 13 (Barcelona 2019), EtHall (l’Hospitalet de Llobregat 2018), Fundació Arranz-Bravo (l’Hospitalet de Llobregat 2017), Sant Andreu Contemporani (Barcelona 2017). He has done residences at Can Serrat (El Bruc 2017) and at Sandarbh Artist Residency (India 2014). He has been awarded with several grants such as Premis Fundació Güell (2020), Beca de Creació Guasch Coranty and Sala d’Art Jove.



HISTORIAS DEL ARTE
EDITORIAL CONTRA
2022



Historias del Arte, front cover, published by CONTRA, 2022

Historias del Arte is a pictorial and literary experiment, a parody of the book “History of Painting” or the history of art turned into a fable. A hallucinated voice accompanies the reader through cathartic and transformative experiences, maddened kings, deviant mystics and the greatest force imaginable. The result is a nightmare from which we want to wake up, a story adrift and, also, a moment of ecstasy seen in the heart of the storm.

This comic is a compendium of short stories, but also a parody of the classic art history books, and for this reason it recovers a structure similar to theirs, with the story divided into two large blocks: “Ancient painting” and “Latest painters”.

“Ancient Painting” is made up of three chapters that address stories of spiritual terror whose characters will appear again in the second part, as if they were specters from the past determined to come back to life. “The enormous sacrifice of Deir El-Medina” is a fable set in Ancient Egypt, around 1335 BC, in which the culture of sacrifices and funerary monuments coexists with the reign of Pharaoh Akhenaten, the prototype of a romantic character. “The Disappearance of the Dunhuang Manuscripts” is about manuscript illuminators in Buddhist monasteries during the Buddhist persecution in China around AD 845, set in the desert as the scene of material scarcity and spiritual fertility, with a maddened king of Ancient China as a trigger for further destruction. From his point of view, “Akhenaten at Amarna” is an enlarged detail of the pharaoh’s most hallucinatory period, in which his mystical delusions converge with the collapse of his empire.

The second part, “Last Painters”, is a reference to the idea of the end of painting and focuses on the biographies of two artists, the Canadian painter Agnes Martin and the German painter Blinky Palermo, both exponents of silent and minimalist painting. “Agnes Martin in the Desert” focuses on the seven-year period (between 1967 and 1974) in which the artist left painting and went to live in the desert. The narration oscillates between a nightmare and a miraculous vision, and we see narrated in the first person experiences common to people forced into processes of loneliness and profound internal transformation, and which inevitably evoke the recent collective experience of confinement. “Blinky Palermo in the Maldives” tells of the brief vacation that the painter took in the Maldives in 1977, during which he died under strange circumstances. This last chapter also delves into post-war European art and concludes with a speculative and poetic approach to the disappearance of the artist.





Y SERÁ CASUALIDAD, U OBRA DE SU POSESIVA MAGIA, PERO MIENTRAS
ELLA ESTUVO CONMIGO NADIE MÁS LLAMÓ A MI PUERTA, Y AL VERLA
SOLO LOS PERROS SE ASUSTARON, Y YO NO PUES EN EL FONDO LA HABÍA
ESTADO ESPERANDO.



“ESTÁ AQUÍ AHORA”, ME DIJE COMO UNA LOCA, Y A MI ALREDEDOR ERA
EL ESPACIO ATRAVESADO POR UNA ENERGÍA QUE NO CONOCÍA
EL CANSANCIO.

“¿TÚ ESTÁS EN MI CORAZÓN, Y NO HAY NADIE MÁS QUE TE CONOZCA?”



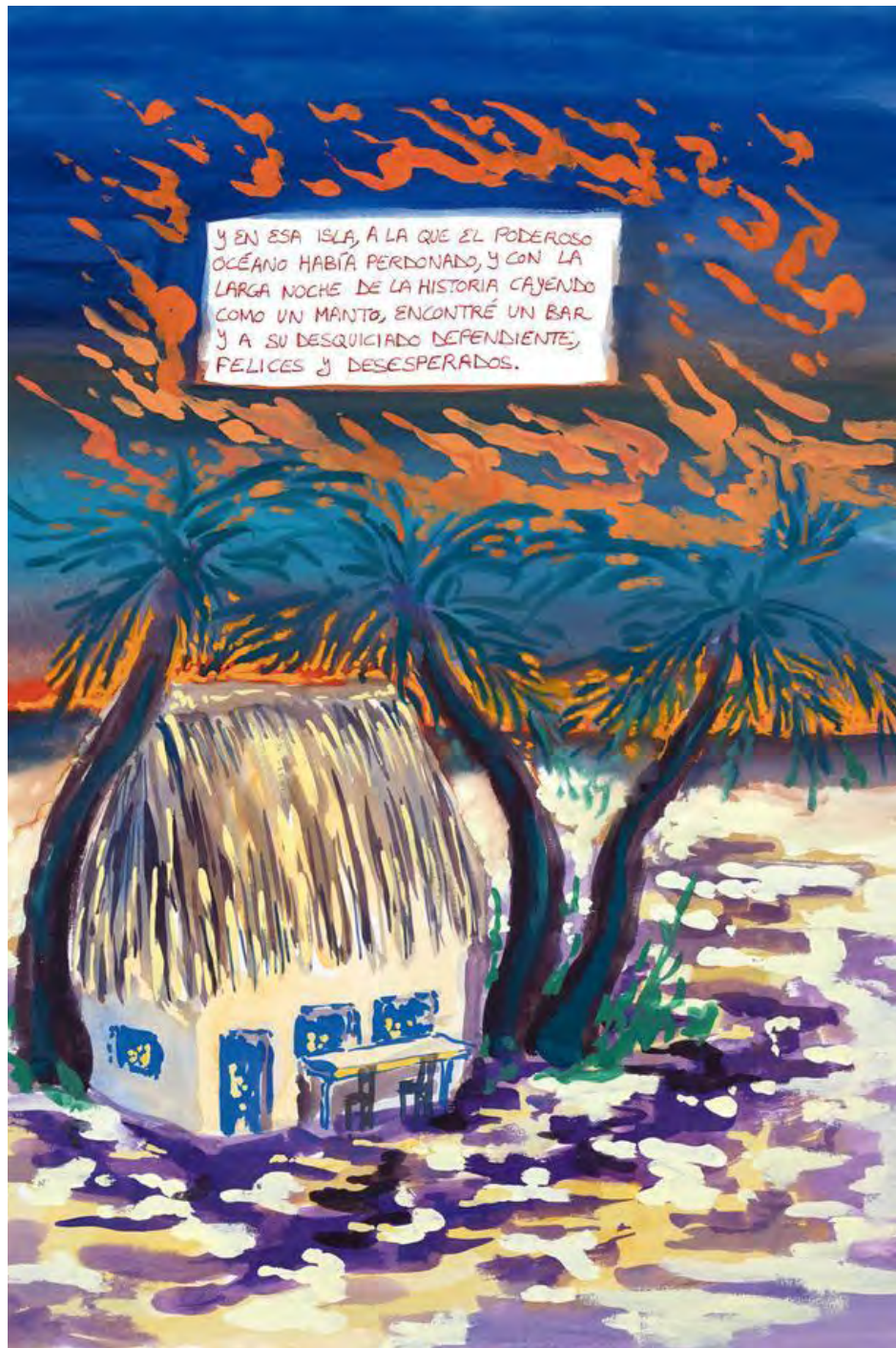
Y ERA COMO SI LE TRANSFIRIESE MI CONCIENCIA A LO QUE NO-ES, Y ME
ENCONTRASE ALERTA A UN SUCESO ENORME QUE NO TERMINABA DE PRODUCIRSE.

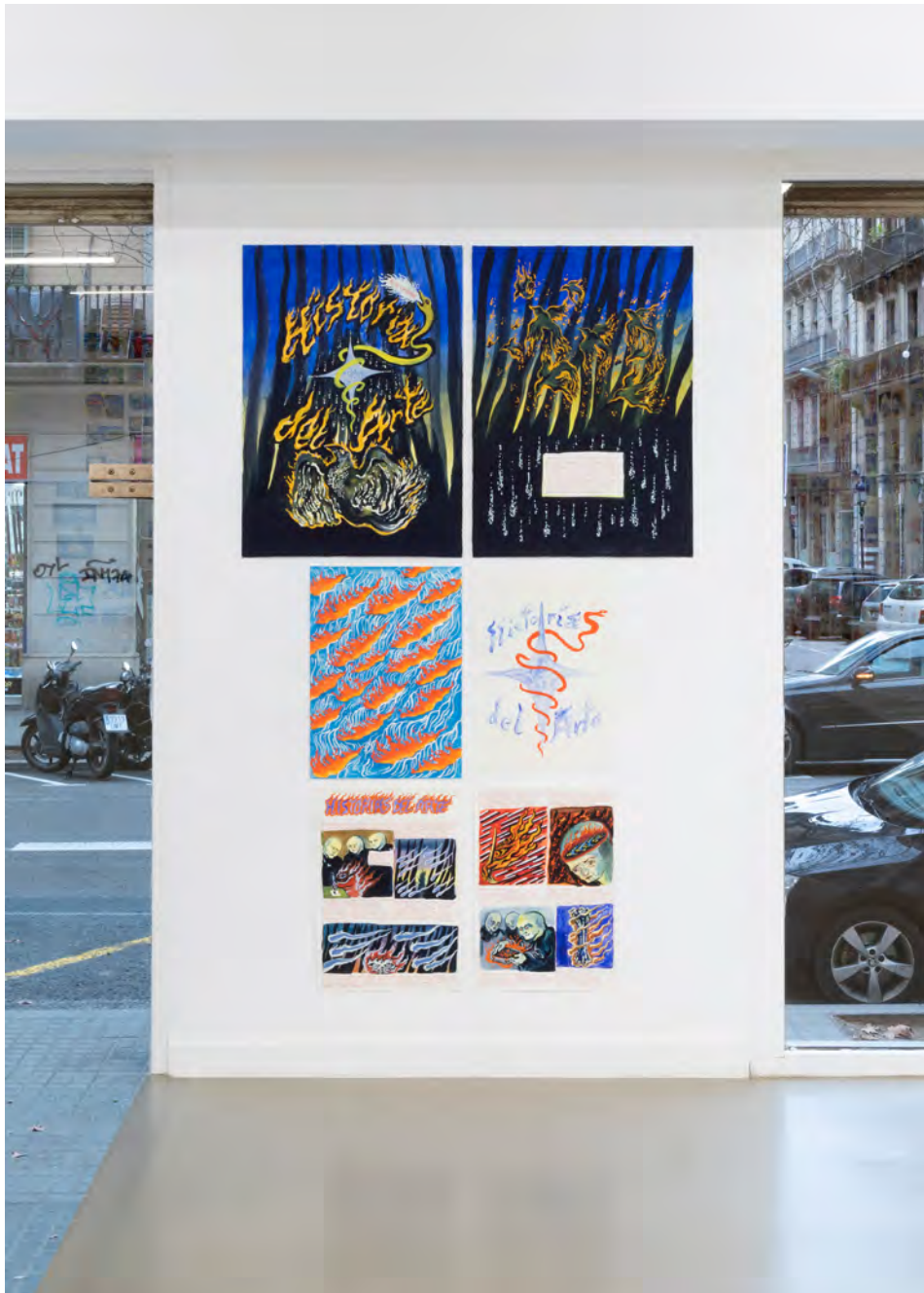


Y MIENTRAS ESTUVE DESPIERTA
EN ESA CASA, UNA CASA CUYO
DUEÑO ESTABA AUSENTE,
ELLA ME RODEABA TODO EL
TIEMPO, JUGABA JUEGOS
MACABROS, Y ME DABA
VÉRTIGOS PARA VER,



Y ROSTROS DE MUERTOS
FLOTABAN EN LAS PAREDES
VACÍAS, Y CUANDO AL FIN
PODÍA CERRAR LOS OJOS
YO SABÍA QUE ELLA NUNCA
LOS CERRABA, QUE NO PODÍA,
Y QUE ESA ERA SU
ENORME SUERTE.





Historias del Arte, exhibition view, 2023

HISTORIAS DEL ARTE
BOMBON PROJECTS
Barcelona, 2023

“OPENING AND BOOK LAUNCH WITH VICTOR BALCELLS.

Next Thursday at 7pm we will present *Historias del Arte*, the latest comic by Aldo Urbano. The book will be presented by the author and the writer Victor Balcells. From Thursday until 28 January, all the original drawings will be on display in the gallery.

Historias del Arte, stories of terror and ecstasy (or what happens when a painter is asked to write a book about the history of art), is a pictorial and literary experiment, a parody of the book “The history of painting” or the history of art turned into a fable. A hallucinatory voice accompanies the reader through cathartic and transformative experiences, maddened kings, deviant mystics and the greatest force imaginable. The result is a nightmare from which we want to wake up, a story adrift and also an instant of ecstasy sighted in the heart of the storm.”

– Fragment of the exhibition text



Historias del Arte, exhibition view, 2023



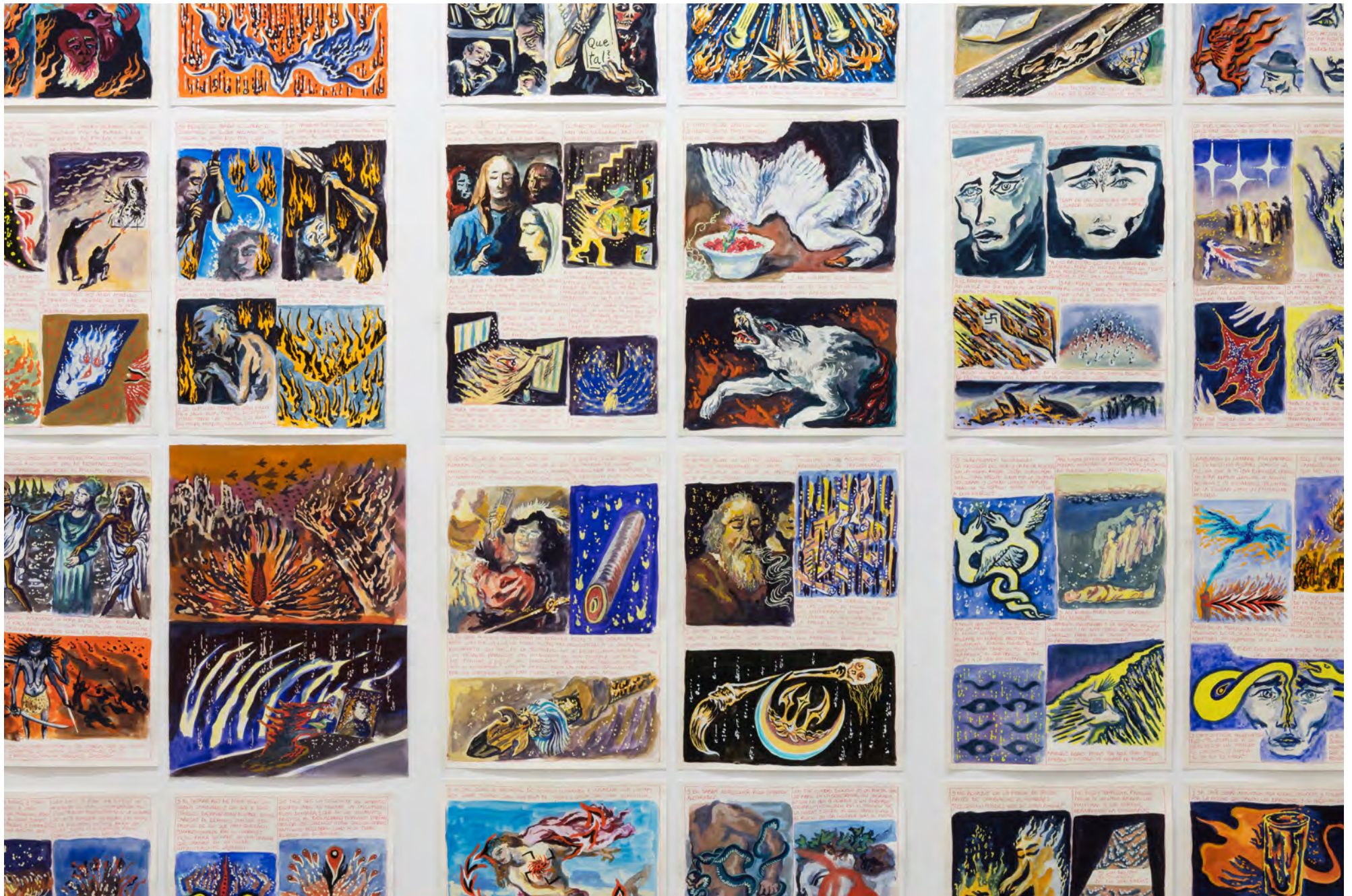
Historias del Arte, exhibition view, 2023



Historias del Arte, exhibition view, 2023



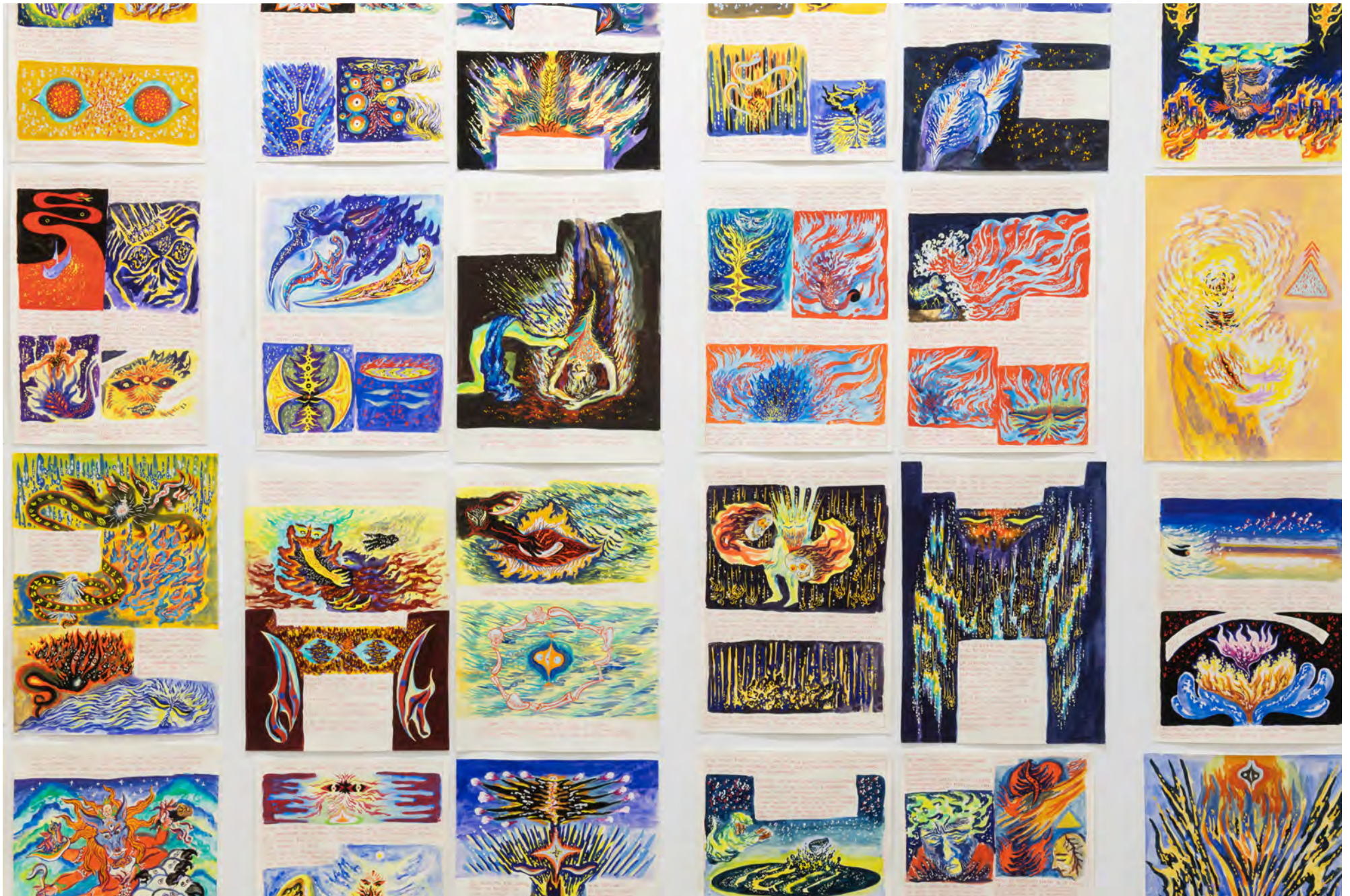
Historias del Arte, exhibition view, 2023



Historias del Arte, exhibition detail, 2023



Historias del Arte, exhibition detail, 2023



Historias del Arte, exhibition detail, 2023



Look inside, exhibition detail, 2021

LOOK INSIDE
JOAN MIRÓ FOUNDATION
Barcelona, 2021

“(…) And in the case of Aldo and Tirso, Aldo is a painter painter, but also the works he presents to us in this exhibition are understood when we understand the dimensions of his workshop, which is a workshop that... they are large works in a quite small workshop.

What he has done is to embody on the fabrics a series of retinal and optical games that are at the base of the working conditions in the workshop where he is. He calls it an inner look, a look inside, and also when we close our eyes, the visual landscape that is generated on the inside of our eyelids.”

– Martina Millà

[SHARED STUDIOS.](#)

exhibition video,
2021



Look inside, exhibition view, 2021



Look inside, exhibition view, 2021



Mirar adentro I, oil on canvas, 180 x 150 cm, 2021



Mirar adentro II, oil on canvas, 180 x 150 cm, 2021



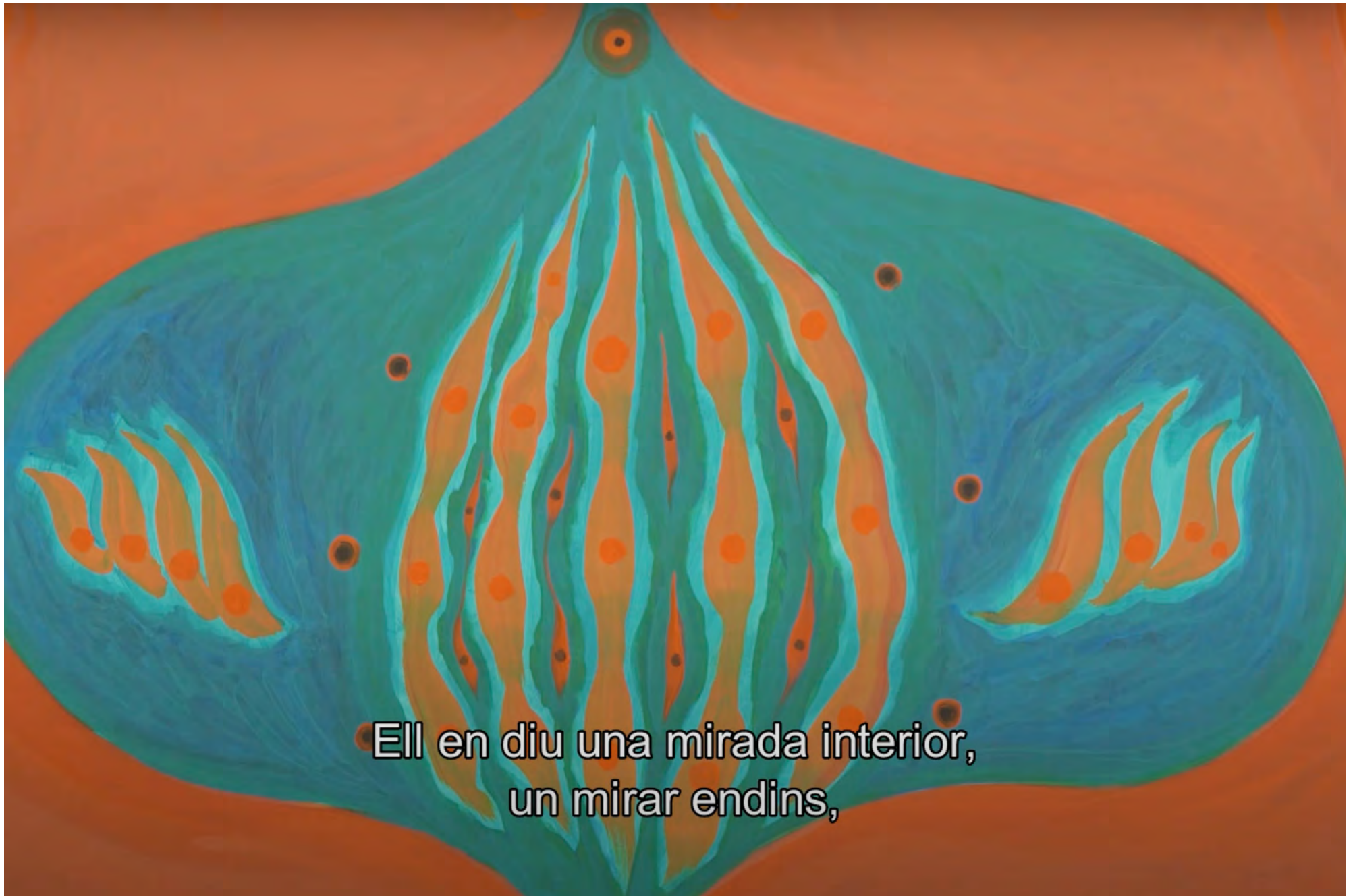
Voodoo paintbrush 2



Voodoo paintbrush 1



quan entenem
les dimensions del seu taller,



Ell en diu una mirada interior,
un mirar endins,



Mirar adentro III, oil on canvas, 180 x 150 cm, 2021

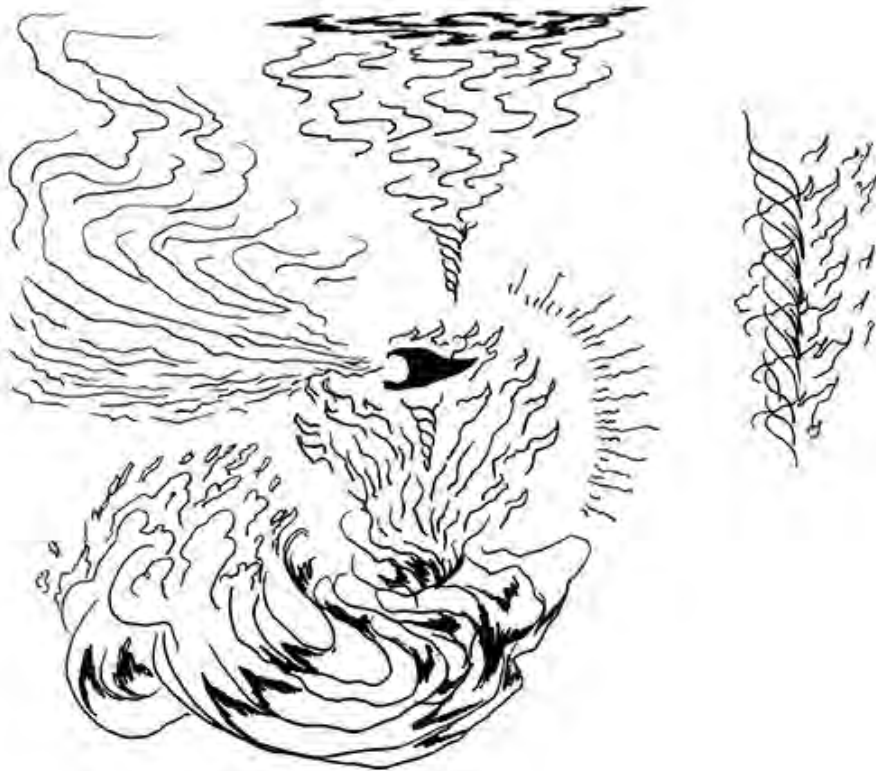


Pincel vudú, oil on canvas, 180 x 150 cm, 2021

Bombon Projects

ALDO URBANO

18-03-20/
09-04-20



ORIENTAMENELINTERIOR
BOMBON PROJECTS
Barcelona, 2020

“I set up the exhibition and immediately left it closed, as if I suddenly believed that an evil that seemed contagious was concentrated in it, or perhaps as if I wanted it preserved from the evil that howls in the city like a ghost, and these days I have imagined it forever closed, the city ravaged by the storm and Bombon like an ancient crypt, full of curses and treasures. And as everything that can be found someday, avid explorers will one day find the room intact, its air thinned with particles stored over time, and they will think that what has been encrypted on the walls was a threat that was chasing them, latent in space and which warns us from the past in the hope that the language of darkness, ecstasy and trembling have not completely fallen into disuse.”

The exhibition proposes an emotional journey through comic strips and painted papers. The textual, ironic and poetic element appears in a comic produced specifically for the occasion, in which a monkey who paints descends into the interior seas of the earth.

“ORIENTAMENELINTERIOR” is a formula that the painter heard in dreams and that seems to start where it ends, as if it were made to repeat in loops or contained some strange internal order. He sang it to himself in order to not get lost as he descended, when the words lost their strength and instead were gained by an ancient tremor that made the waters grow and turned them violent.

In the paintings, arranged following the movement of a wave with its booms, climaxes and depressions; an attitude of physical surrender to forces beyond us is investigated, like an ecstasy that one should allow to go through without resisting. In the images there are parallels between the rising waves or the destructive attacks of nature and those emotional states capable of possessing a body and burning it as lightning would. The bodily element is very present, the wound of the body is the wound of the world and the practice of painting serves to penetrate those regions of pain where words cease to serve. Elements such as the knot, the tremor or the winged creatures are the codex for a painting that marks the points crossing a wave whose background is emotional, as if the corrupt marshes of standing water were abruptly ignited with a force that seems to come from its own elements.



ORIENTAMENELINTERIOR, exhibition view, 2020



ORIENTAMENELINTERIOR, exhibition view, 2020



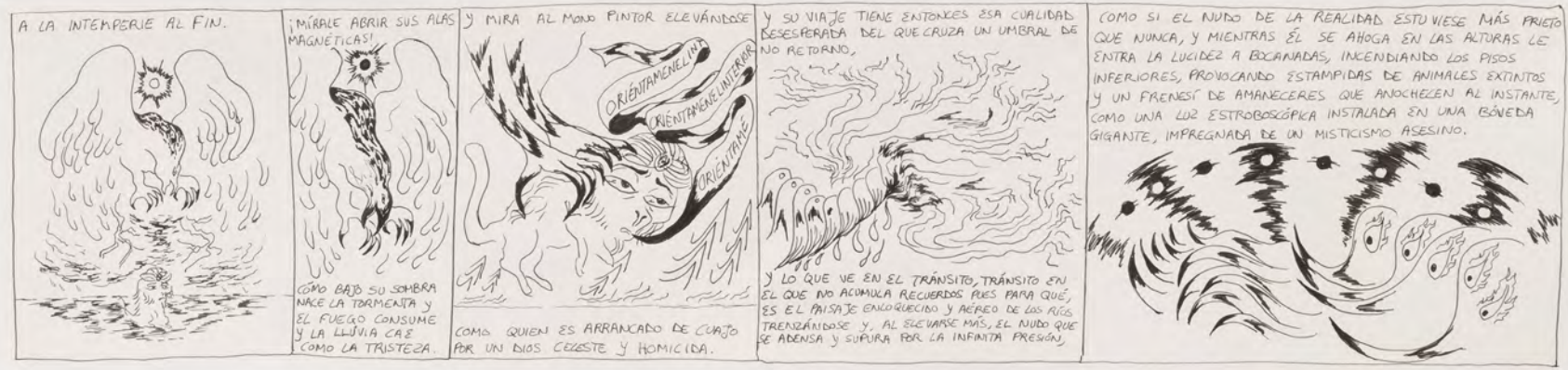
Exhibition detail, 2020



Exhibition detail, 2020



ORIENTAMENELINTERIOR, exhibition view, 2020





ORIENTAMENELINTERIOR, exhibition detail, 2020



ORIENTAMENELINTERIOR, exhibition detail, 2020



Deadly viper slithers by your feet, gouache on paper, 2020

YOU ARE TOO ALERT TO SLEEP ANY LONGER
LA CASA ENCENDIDA
As part of the *Inéditos 2020* exhibition
With Daniel Moreno Roldán
Madrid, 2020

“Downloadable version [HERE](#) of the interactive piece by Daniel Moreno Roldán and Aldo Urbano, which is part of the exhibition *Inéditos 2020*. This audiovisual installation, composed of a video made by Moreno Roldán, paintings by Urbano and different elements designed ex profession by the artists, now it can be downloaded on any device to interact with it.

The space itself is configured as a border zone that, under the guise of a gamer’s room, transports us to an indeterminate geography, to a suspended reality.”

– Fragment of the exhibition text



You are too alert to sleep any longer, exhibition view, 2020

An arid desert unfolds to the horizon. Wherever you look, there are only dunes. To the east you seem to see a kind of **building**. The heat causes its contour to wiggle, as if its structure were liquid and changeable. Maybe it's a **mirage**.

>e



Pyramid

You see a lonely pyramid. Its entrance is **north**.

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>examine fox
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The fox looks covered in wounds.

She is staring at you as if she had something to tell you. Why don't you try asking her about something?

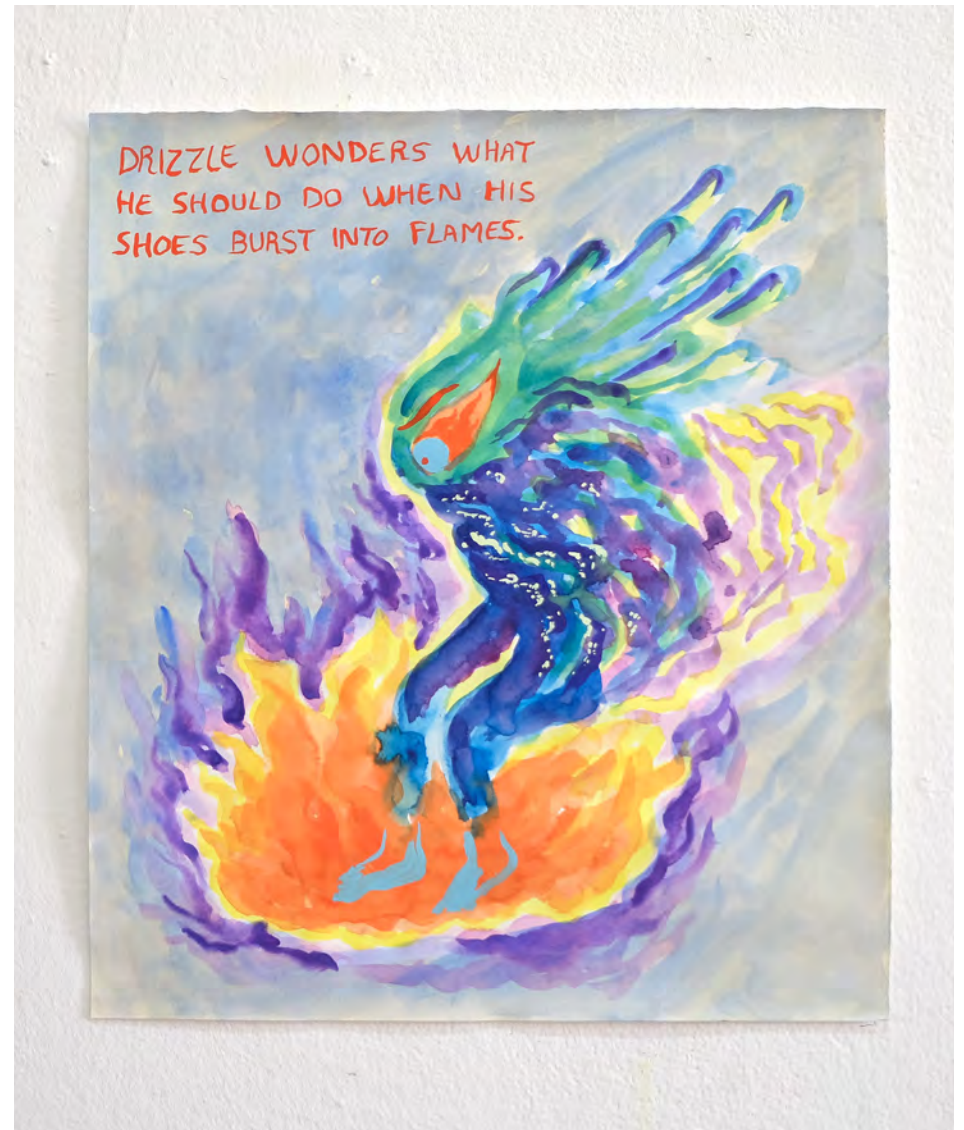
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>ask fox about wounds
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The fox says: "My wounds are eyes that look beyond reality. They have made me fragile, but eternal."

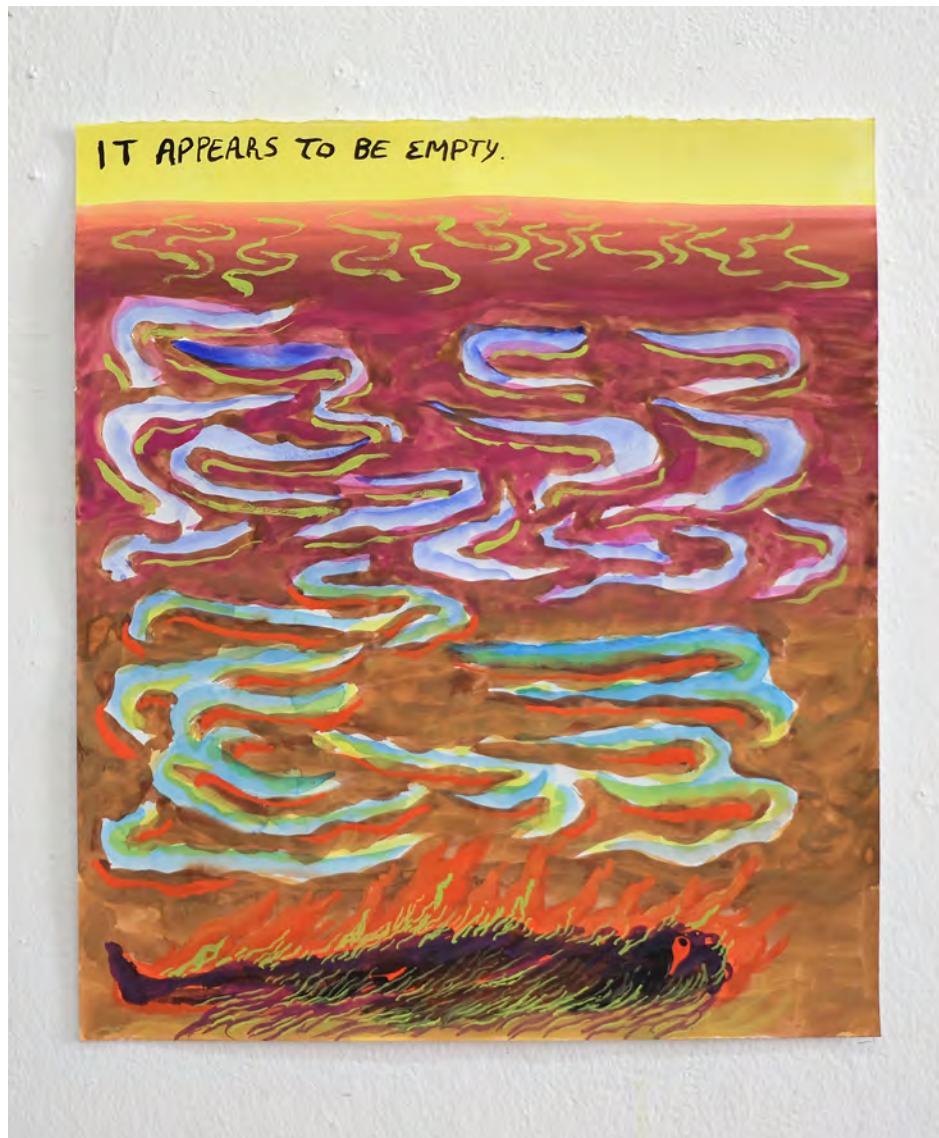
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You are waylaid in a fuming swamp, gouache on paper, 2020



Drizzle wonders what he should do when his shoes burst into flames, gouache on paper, 2020



It appears to be empty, gouache on paper, 2020



Consequently you feel puzzlingly glad it wasn't for real, gouache on paper, 2020



ARCO, with Anna Dot, exhibition view, 2019



85% OF MATTER

CENTRE D'ART MARISTANY, Sant Cugat, 2018

Group exhibition curated by Caterina Almirall

“A stone peach was located in the cloister of the Monastery of Sant Cugat during the restoration carried out in the 70s. The find triggered different interpretations: there are those who say that it is an “alchemical peach”, a natural fruit, transmuted by alchemical means, and there are those who say that it is not, that it is a piece of manufactured marble. 85% of matter is everything we don't know (the peach, the universe, matter...), everything we can't see but can imagine. This exhibition takes the story of the alchemical peach as a starting point to explore what happens in the overlap between the search for remains and plausible clues, and invention in the service of the imagination. The artists in this exhibition explore the mechanisms with which we imagine - give image - to what is not seen..”



Rise and fall of false gold and false heaven, exhibition view, acrylic and wood, 2018 (photo by Andreu Dengrà)



Lentos mantos, esquemas gloriosos, pequeñas navajas, acrylic on paper, 195 x 145 cm, 2017

THE SAME COLOUR HAS IN TWO PLACES A COMPLETELY DIFFERENT
PERSONALITY, AS IF THE SAME FACE WOULD REMIND TO TWO PERSONS
AT ONCE

BOMBON PROJECTS

Barcelona, 2017

“Aldo Urbano says that by continuously repeating the same gesture, by fully committing to it, it can happen that we mistake the top from the bottom, and in this state of fluctuating transition we don’t know anymore whether we are going up or down. The young are old and the old are reborn. The relationship between Aldo Urbano and J.M de Sucre is based on this confusion; a confusion between the top and the bottom, between going up and down.”

– Text by Caterina Almirall

As part of ARTNOU 2017, Bombon projects presents an exhibition by two artists who, even though they belong to very different generations, can be considered as emergent; a category in which young, and not so young, artists are familiar with. Josep Maria de Sucre (1886-1969), painter, writer, artistic promoter and criminal lawyer, enjoyed in certain moments of his career recognition as an artist. However the current repudiation of his work resituates him in the emergence. Together with Aldo Urbano (1991), emergent artist, category that he can’t escape, will enter an electrifying intergenerational dialogue.



The same colour has in two places (...), exhibition view, 2017



The same colour has in two places (...), exhibition view, 2017



The same colour has in two places (...), exhibition detail, 2017



The same colour has in two places (...), exhibition view, 2017

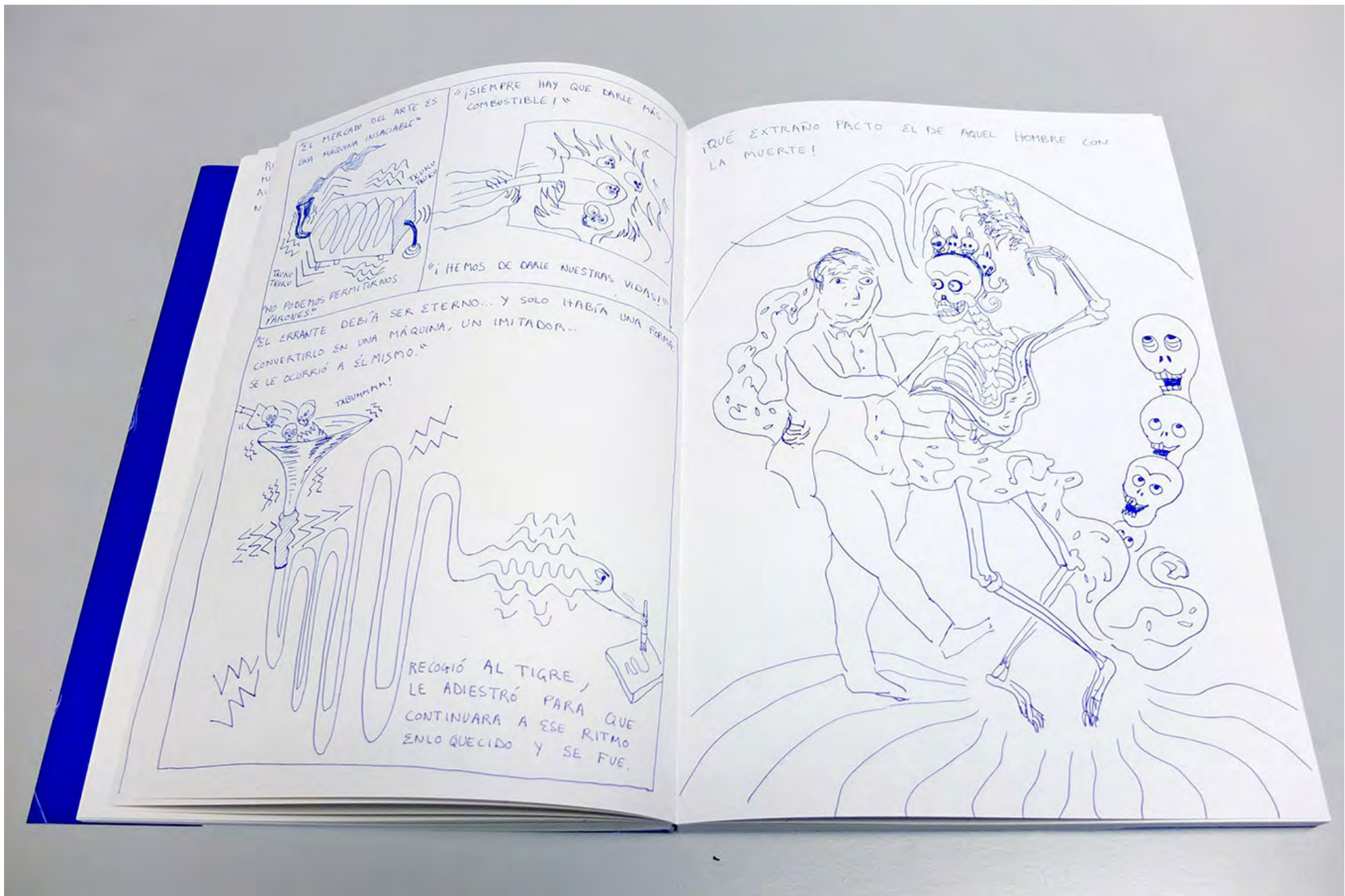


The same colour has in two places (...), exhibition view, 2017



A FOREST WHOSE FIRE IS EXTINGUISHED
EDITED BY LA PANERA & SALA D'ART JOVE, 2017

“Comic-book of apparently light drawing, which narrates the journey of an artist through different stages, in an internal spiral of irreversible deterioration. In the pages of this publication, loaded with cynicism and psychedelia, the protagonist’s transformations take place in his metamorphosis as a swindler, spy, perfect employee or hallucinated visionary, all with the background artistic framework.”



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EL MERCADO DEL ARTE ES
UNA MÁQUINA
INSACIABLE



¡SIEMPRE HAY QUE DARLE MÁS
COMBUSTIBLE!



¡HEMOS DE DARLE NUESTRAS VIDAS!

EL ERRANTE DEBÍA SER ETERNO... Y SOLO HABÍA UNA FORMA
DE CONVERTIRLO EN UNA MÁQUINA, UN IMITADOR...
SE LE OCURRIÓ A ÉL MISMO.



RECOGIÓ AL TIGRE,
LE ADIESTRÓ PARA QUE
CONTINUARA A ESE RITMO
ENLOQUECIDO Y SE FUE.

¡QUÉ EXTRAÑO PACTO EL DE AQUEL HOMBRE CON
LA MUERTE!



A forest whose fire is extinguished, page spread, 2017



IMITATE THE MOVEMENT OF A MIRAGE
GALERIA BALAGUER, Barcelona 2016

“Exhibition by the Barcelona artist Aldo Urbano that proposes a perceptual labyrinth crossed by arrows and signs that generate waves or reverberations in space. The painting becomes an element capable of influencing the senses in a perverse way and generating distrust regarding our perception of the immediate or even about our psychological stability, this doubt being a phenomenon that you notice after a while, when leaving The exhibition. Perception is an almost perfect automatic mechanism, and what these experiments try to explore are the margins or ‘blind spots’ in which this mechanism betrays itself.”

– Time Out article



Imitate the movement of a mirage, exhibition view, 2016



Imitate the movement of a mirage, exhibition detail, 2016



THE FUEL THAT ANIMATES THE ROTATIONS
FUNDACIÓ ARRANZ-BRAVO, Barcelona

Installation, painting on paper and two wood walls, 2016



Installation, painting on paper and two wood walls, 2016



ARE THOSE ICE CREAMS OR MOUNTAINS?

LA PUNTUAL

With Ángel Ruiz

Sant Cugat del Vallès, 2015

“When Aldo and Ángel first met, the second one was selling a Calippo to the first one. Aldo, who is a very awake person, immediately grasped that there was something not fitting in the humble establishment where he was buying the Calippo. With a quick glance he found out what it was. Under the counter was hiding a colorful sheet, pencils, brushes and gouache colors. He asked curious what it was, and immediately Ángel told him that it was the last painting he was working on: a copy of a painting of Henri Rousseau.

“Ángel is a painter disguised as a salesman on a small candy store next to the art factory where I work”, Aldo says, “he paints constantly while he dispatches, and when he shows his work, he mix the illusion with unpretentious apologies ‘because nobody has never taught him.’ (...)”

– Fragment of the text by Caterina Almirall, curator of the exhibition

Ar those ice creams or mountains?, exhibition detail, 2015



Ar those ice creams or mountains?, exhibition view, 2015



A PLANET BATHED BY THE LIGHT IN CONSTANT EROSION, THOUGH ITS
POSTURE REMINDS TO A CHALLENGE
SANDARBH ARTIST RESIDENCY
Partapur, 2014

“The following series are part of the work produced during [Sandarbh Artist Residency](#), organized in the village of Partapur, located in the Rajasthan, India.

During the time of the residency, I placed signals on the landscape, related with the topic of light: pictorial artefacts giving a warning about the huge brevity of the materials in that environment. The publication aims to gather the material of this creative experience making visible the hybrid way of working and the idea of process and drift throughout the travel.”

– Excerpt from Aldo Urbano’s website



A planet bathed by the light in constant erosion, though its posture reminds to a challenge, site specific installation, wood, iron and acrylic, variable dimensions, 2014

BIO

Palau de Plegamans, 1991 / Lives and works in Barcelona, Spain

EDUCATION

2009 - 2013

Fine Arts Graduate in University of Barcelona, ES
and Willem de Kooning Academy, NL

SELECTED SOLO EXHIBITONS

2023

HISTORIAS DEL ARTE, Bombon Projects, Barcelona

2020

ORIENTAMENELINTERIOR, Bombon Projects, Barcelona

2017

*The same colour has in two places a completely different personality,
as if the same face would remind to two persons at once,*
Bombon Projects, Barcelona

2016

Imitate the movement of a mirage, Galeria Balaguer, Barcelona
The fuel that animates the rotations, Fundació Arranz-Bravo, Barcelona

2015

Are those ice creams or mountains?, La Puntual, Sant Cugat, ES

SELECTED GROUP EXHIBITIONS

2021

Shared Studios: Three Case Studies exhibition, Joan Miró Foundation,
Barcelona

2020

Inéditos 2020, La Casa Encendida, Madrid

2019

ARCO Madrid, Bombon Projects, Madrid

2018

Intervention at las Torres Venecianas, with Anna Dot,
Barcelona Weekend Gallery, Plaça Espanya, Barcelona
Durante un experimento casero alrededor del color, with Nadia
Barkate, EtHall, Barcelona

2017

85% of matter, curated by Caterina Almirall,
Centre d'Art Maristany, Sant Cugat, ES

2016

Supersimetrica, Estación de Chamberí, Madrid
Venien de lluny, Piramidón Centre d'Art Contemporani, Barcelona
Falla, Arranz Bravo Foundation, ES

2015

Gran Tour, Sant Andreu Contemporani, Barcelona, ES
Getxoarte 2015, Bilbao, ES

2014

SWAB Barcelona, Galeria Balaguer, Barcelona, ES
Plaga, Barcelona, ES
L'Assalt, EART, Barcelona, ES
Becas para la creación Guasch Coranty, Fine Arts University of
Barcelona, ES
Entre referents, Fine Arts University of Barcelona, ES
Sandarbh Artist Residency, Partapur, IN

2013

ART<30BS, Galeria Trama, Barcelona, ES
Mirant esverat a totes bandes, Badalona, ES
Llucifest, Blanc de guix, El Masnou, ES
Ciclo Macarena, Barcelona, ES

2012

The Visit, Willem de Kooning Academy, NL

2011

Inundart, Girona, ES

Espai, procés i perversió, Centre Cívic Fort Pienc, Barcelona, ES

BOOKS, PUBLICATIONS & EDITIONS

2022

Historias del arte: relatos de terror y éxtasis (o qué pasa cuando le piden a un pintor que haga un libro sobre la historia del arte), 352p, published by CONTRA

2017

A forest whose fire is extinguished, 250p, comic book, edited by Centre d'Art La Panera and Sala d'Art Jove

2015

A planet bathed by sun, though its posture reminds to challenge, published to accompany the Sandarbh Artist Residency

WORKSHOPS & RESIDENCIES

2022 - 2019

Hangar, resident artist, Barcelona

2017

Piramidón Centre d'Art Contemporani, Barcelona, ES

2016

Can Serrat, El Bruc, ES

2015

Nau Cóclea, Girona, ES

2014

Espai d'Arts Rocaumbert, Barcelona, ES

2013

EAN, Cidade da Cultura, Galicia, ES

2012

Sandarbh Artist Residency. Rajasthan, IN

SCOLARSHIPS & AWARDS

2020

Güell Foundation Grant, ES

2014

Sala d'Art Jove, international exchange with HISK

Guasch Coranty Grant for artistic research 2014, Guasch Coranty

2013

Sala d'Art Jove, in collaboration with MNAC

2012

Sala d'Art Jove

International Painting Prize Focus Abengoa, selected

Foundation ART <30 BS, Galeria Trama, selected

Erasmus grant, Willem de Kooning Academy, The Netherlands

bombon

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