

JORDI MITJÀ

bombon



(b. 1970, Figueres, lives and works in Lladó)

Jordi Mitjà's work stems from the study of specific materials from the area where he lives and grew up.

His work arises from an ambivalent process of accumulating and rejecting knowledge, which simultaneously serves as a trigger for its execution. Through his sculptural work, Mitjà pays homage to his fascination with local relics, imperceptible from a global perspective.

However, aware that his interests lie not within the realm of ethnography but rather contemporary art, Mitjà's working methods do not conform to an anthropological approach. Instead, they always incorporate a conceptual shift that directs his contextual investigations toward a meta-artistic reading: a critical and romantic revision of his status as an ultralocal artist. It is a vindication of the universal power of the micro, finding its main strategy of resistance in peripheral belonging.

His recent solo exhibitions include Archivo Caníbal (TACA, Palma de Mallorca, 2026), Línea discontinua (Galería Cadaqués, Cadaqués, 2021), Sucede todos los días, curated by Joana Hurtado (Fabra i Coats, Barcelona, 2020) Return of the Junker. JM2000, with Josep Maynou (Bombon Projects, Barcelona, 2019), Anarxiu Diapo (Cultural Rizoma, Celrà, 2019), Fuego de aquel loco (Centro Cultural La Mercè, Sala Pati, Girona, 2020), Leer con las condiciones idóneas (Bombon8

Projectes, Barcelona (Fundación Suñol, Barcelona, 2017), Magma (Bòlit Centro de Arte Contemporáneo, Girona, 2016), Monumento. Ladrones de alambre (Espacio 13 Fundació Joan Miró, 2012), and Dispersión de la primera piedra (Canòdrom, Barcelona, 2010), among others.

His group exhibitions include Meridiano Espíritu fantástico (Bombon-Nogueras-Prats, Corça, 2023) and Todo objeto repetir ocupa un espacio único (Bombon Projects, Barcelona, 2023). Revelations on a Formless Sphere (Prats Bombon-Nogueras-Prats, Font Centro de Arte, Girona, 2021), Tangle (Julio artist run space Paris, 2021), Being on the Moon (Bombon, NoguerasBlanchard, Joan Prats, Fonteta, 2021), Stopping the Fresco (Bombon, NoguerasBlanchard, Joan Prats, Fonteta, 2017), Punk - Its Traces in Contemporary Art (MACBA, Barcelona, 2016 and CA2M, Madrid, 2015), Diogenes' Lesson (Tecla Sala, L'Hospitalet de Llobregat, 2016), The Fountainhead (Fondazione Zimei, Montesilvano, 2011), and 89 KM (MARCO, Vigo, 2010), among others. He recently published his first collection of poems, Even the Tacos (L'Espigolador, 2022) and another publication that documents a dinner/performance for ARBAR: If you eat step, you moved step (2024).

ARCHIVO CANÍBAL (2026)



Archivo Caníbal (2026) exhibition detail

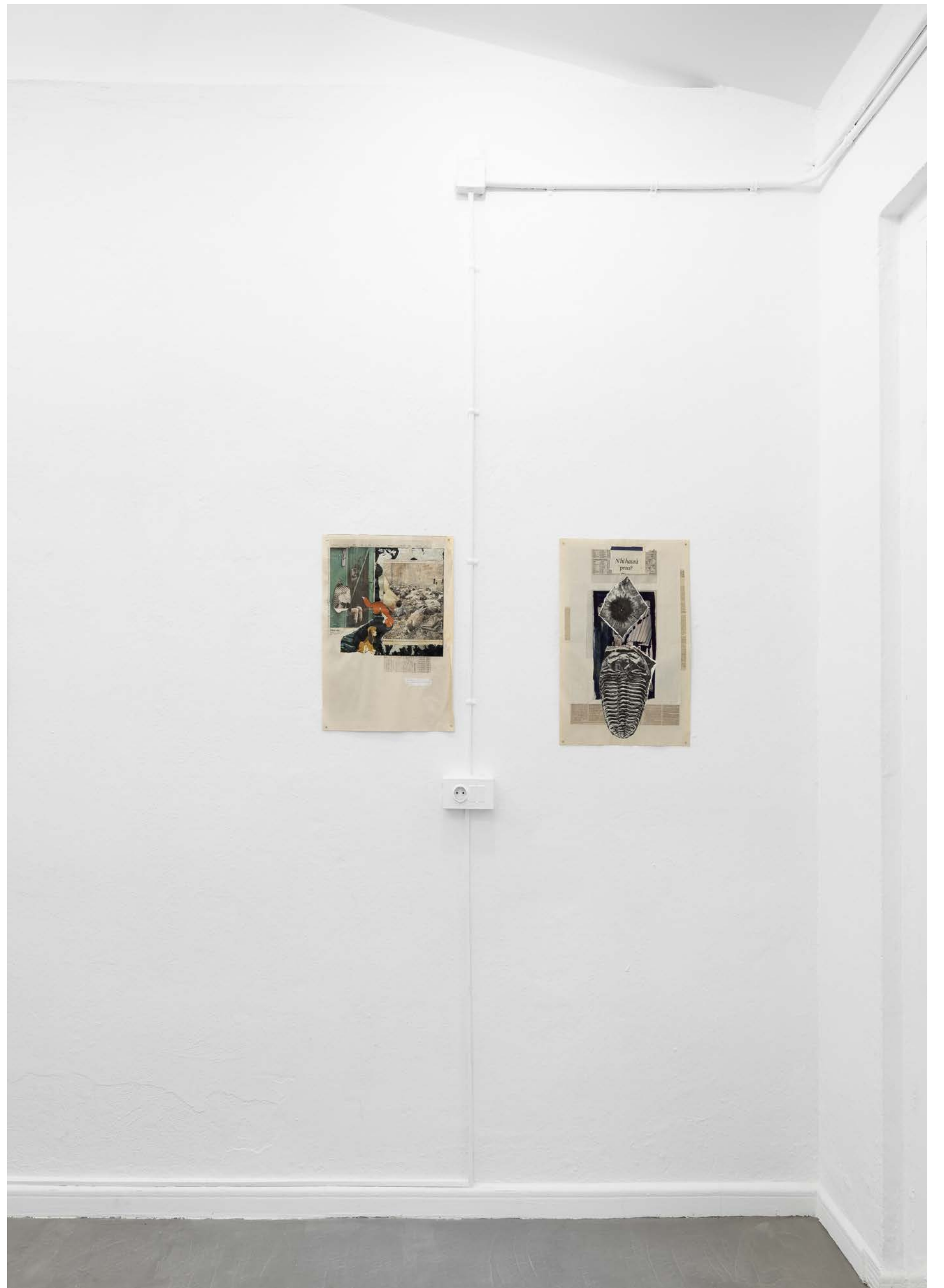
TACA, Palma de Mallorca, ES

For TACA, we present a series of previously unseen works, created using an archive of newspapers that Mitjà has compiled from the 1990s to the present. This work, temporally non-linear in nature, reveals a decades-long fascination with waste and the hidden maintenance of industrial production processes. Objects and images, byproducts of the intricate system of waste consumption and disposal, constitute the core of the archive.

[...] Mitjà's work is a process of carbon digestion where the industrial processes that sustain contemporary urban and rural life are confronted with a planetary perspective. Waste is recombined and reprocessed through a personal lens and a human-scale vision of the vast digestive system that surrounds us. Traveling the rural roads of the Alt Empordà, we perceive the scent of the fields, the pine forests, and the pig farming industry that extends throughout the territory for economic gain and that poisons the groundwater reserves we ultimately use for irrigation; a circular system in which we never truly get rid of waste, we merely distract ourselves from its increasing abundance.



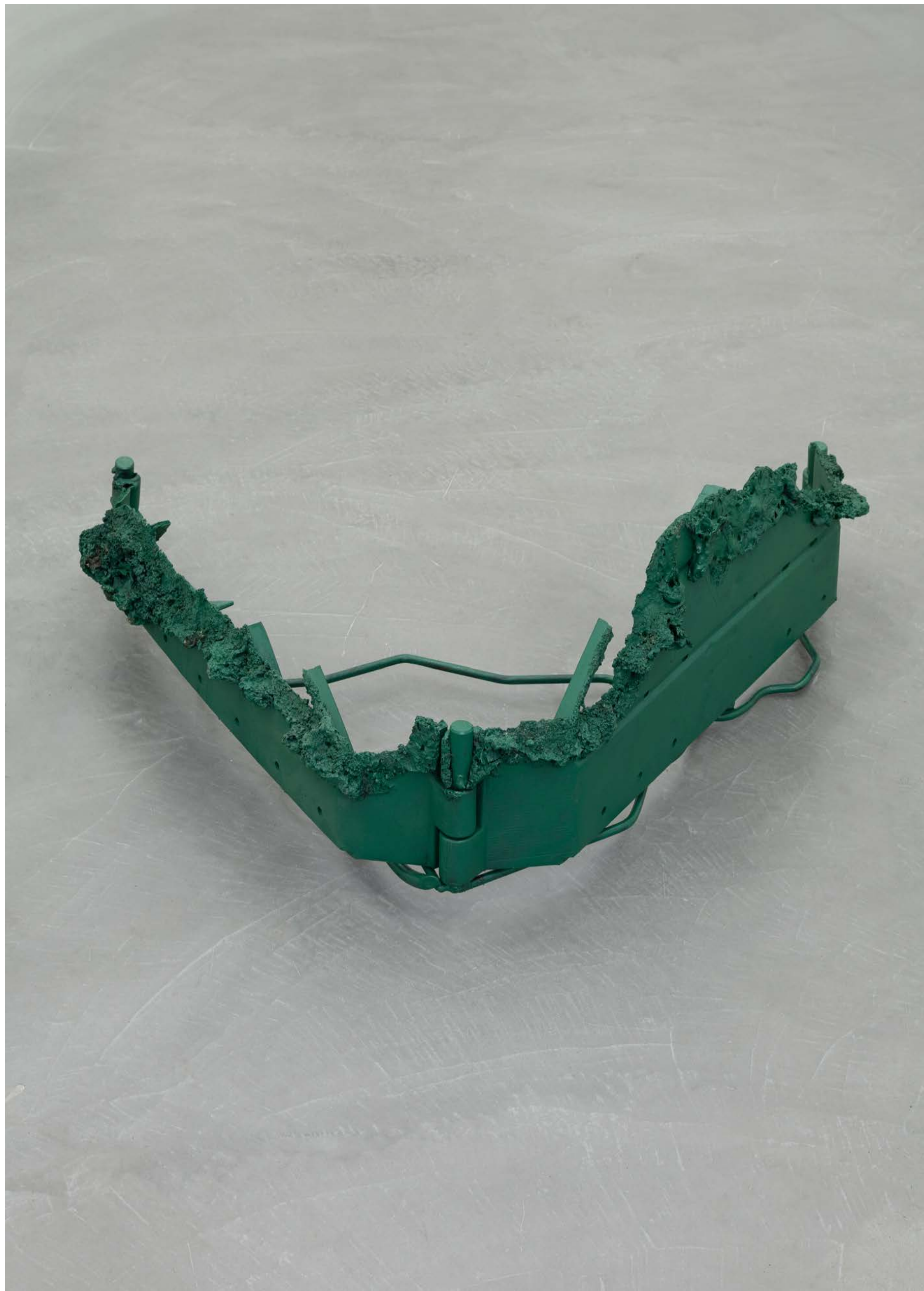
Archivo Caníbal (2026) exhibition view



Archivo Caníbal (2026) exhibition views



Archivo Canibal (2026) exhibition view



Archivo Canibal (2026) exhibition details



Archivo Caníbal (2026) exhibition view



Archivo Canibal (2026) exhibition details



Archivo Canibal (2026) exhibition view

MERIDIANO ESPÍRITU FANTÁSTICO (2023)



Meridiano espíritu fantástico (2023)

**Bombon, Joan Prats y NoguerasBlanchard, L'Antiga Farinera
Corça**

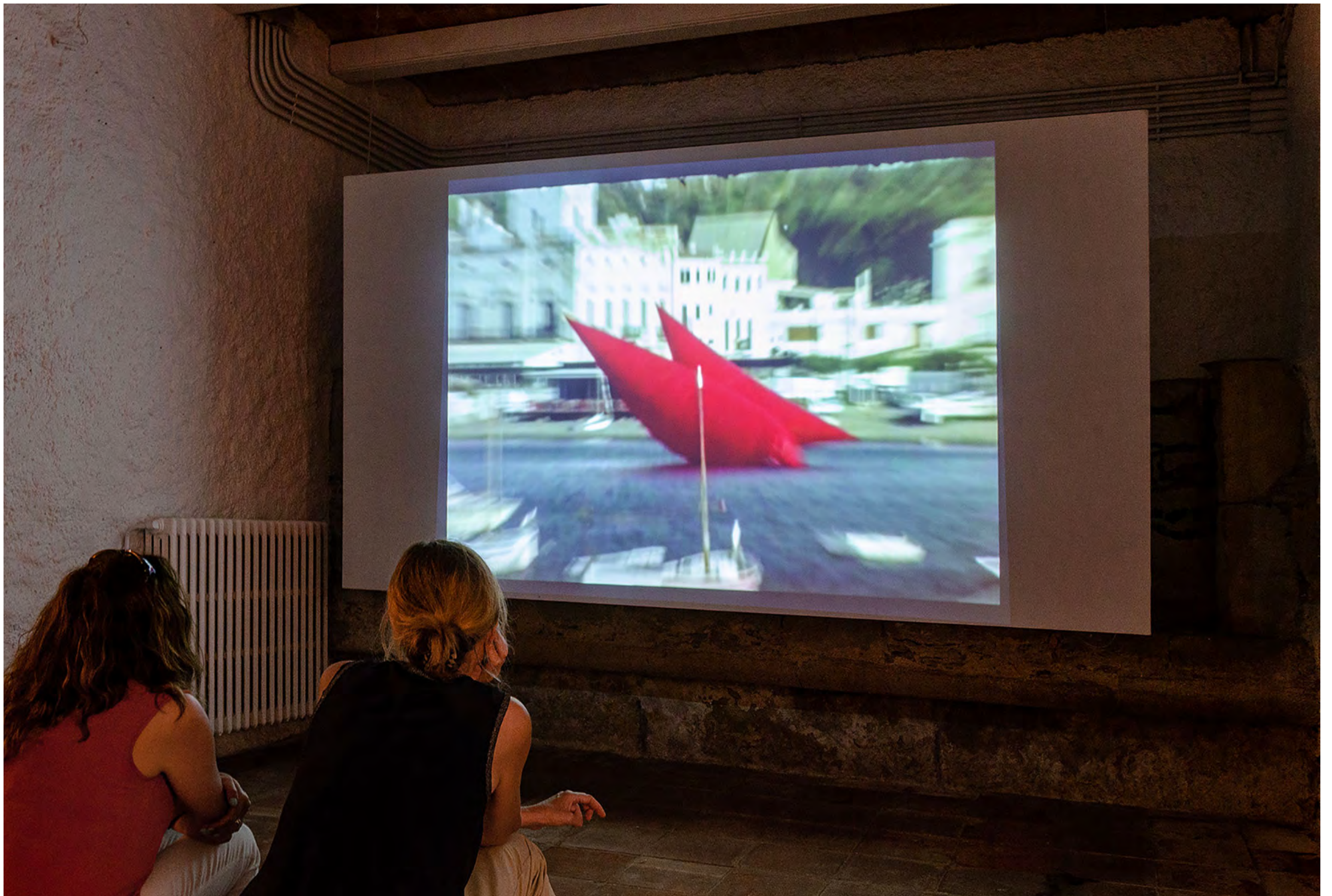
Forms that move through spaces that are air or paper or fabric, forms in which we move. Have you ever seen the leaves of an aspen tremble? I mean those poplars whose leaves are white on one side and dark on the other, and when the wind moves them, they sway, pa pam, creating a mirror-like sensation. In the same way, our hearts move. Thus, we think we see, only to understand that we see nothing, this nothingness being what again brings us some vision, almost like a passing bird. I mean, it doesn't matter much to know anything now, nor to gain any knowledge later, upon leaving. Certainly, we will return to the same emptiness. We enter through this meridian. That's all. What do we notice? Ah, mere movement, fantastic spirit; it's easy to adapt, to move within it. It's so easy that there's no need to even think about it. Thus, all these words you have read

shatter
disintegrate
scatter.
You forget them.

You are free to enter.



Meridiano espíritu fantástico (2023) exhibition view



Meridiano espíritu fantástico (2023) exhibition view

TOT OBJECTE REPETIT OCUPA UN ESPAI ÚNIC (2022)



Tot objecte repetit ocupa un espai únic (2022) exhibition detail

Bombon Projects, Barcelona, ES

A couple of years ago, we discovered the work of American artist Pati Hill through the Air de Paris gallery. At the same time, we were beginning to get to know the artist Pere Noguera, one of the pioneers of photocopy art in Spain. This temporal coincidence sparked our desire to create a dialogue between these two artists, along with Jordi Mitjà, an artist from a different generation who continues to use this tool in his work.

The result of this dialogue is **Todo Objeto Repetido Ocupa Un Espacio Único** (Every Repeated Object Occupies a Unique Space), an exhibition that takes its title from a work by Pere Noguera and revolves around the photocopy as a means of exploring the potential of the copy as an image. The exhibition is not intended to be a historical overview of photocopy art, but rather an exploration of the work of these three artists who, coincidentally, have used the photocopier as a tool for working with images and their reproduction.

In the exhibition, Mitjà presents a series of xerographic prints made with papers previously painted and then manipulated using a photocopier—an experiment and a way of working with the photocopier in a plastic way. Mitjà places sand—which belongs to one of his sculptures—on top of the machine's glass and attempts to contain it, thus generating a series of unique, abstract images that distance us from the conventional photocopied image.



Tot objecte repetit ocupa un espai únic (2022) exhibition view



Tot objecte repetit ocupa un espai únic (2022) ehxibition view

REVELACIONES SOBRE UNA ESFERA INFORME (2022)



On falling (2025) exhibition view

Bombon, Joan Prats y NoguerasBlanchard, Fonteta, Girona

We are delighted to present the collaborative project by Bombon, Joan Prats, and NoguerasBlanchard. This season's proposal brings together artists from all three galleries and from different generations in an exhibition format structured around the concept of the exquisite corpse, featuring a text written specifically for the occasion by Eduardo Escoffet.

Starting with this collective exchange, during the summer of 2022, the artists invited to the space, the first of whom is Pere Noguera, will be responsible for selecting the next, and so on, until a cycle of exhibitions is completed, comprised of works spanning different generations and artistic visions.

LÍNIA DISCONTÍNUA (2021)



Línia discontinua (2021) exhibition view

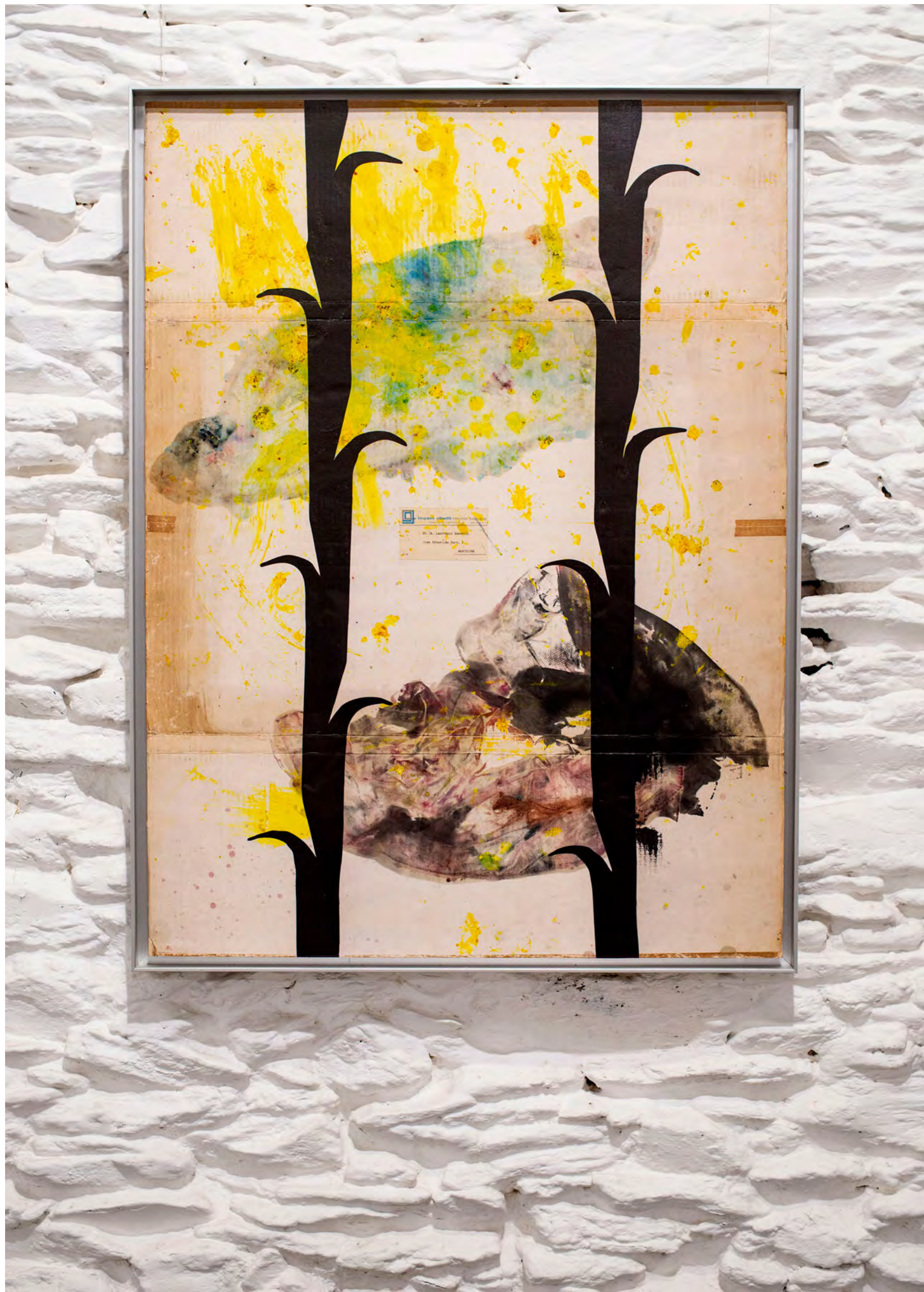
Galeria Cadaqués, Cadaqués

As we drove up the Cadaqués road, we came across an unusual traffic sign that read: Attention. Broken line only indicates center line. It's a subtle way of alerting us to dangers that are otherwise all too obvious. In 2015, Huco Malla showed me a series of objects stored in his warehouse, among them many created by Lanfranco Bombelli during the first phase of the Cadaqués Gallery. That day we made a verbal agreement: in the future, we would hold an exhibition with this entire collection of artworks, posters, packaging, wood, and various discarded items. A shared desire with Huco for risk and an immense urge to activate his collection of collections was the catalyst for the project.

With the aim of launching an artist residency, at the end of 2020, I began to move—literally—many of these materials into the gallery space with the intention of giving them new meaning. These remains will later be transported to the *ladón* workshop before returning to Cadaqués. The logic of the process is that of contents moving up and down, physically advancing from the past to the present. From euphoric homage to critical drift, with the fortune of reliving its greatest splendor or the misfortune of crashing down. In times of Covid, continuing on the road, handling sensitive and certainly dangerous materials, has been as comforting as care.



Línia descontínua (2021) exhibition view



Linha descontínua (2021) exhibition details



Línia descontínua (2021) exhibition view



Línia descontínua (2021) exhibition view



Línia descontínua (2021) exhibition view

SUCCEEIX CADA DIA (2020)



Succeeix cada dia (2020) exhibition view

Fabra i Coats, Barcelona, ES

(...) ...For this occasion, Mitjà has revisited his career from a contemporary perspective, that is, by selecting previous works from which he has created new ones. A specific project not exactly unpublished, but rather a version of versions that mirror each other in time and space, confronting the two floors of Fabra i Coats as in a reflection, but adding a butterfly effect to the specular one. In keeping with his work, this review could not be a simple retrospective, nothing evocative or exhaustive. Here, the boundaries between past and present blur in a non-retrospective reading that remains open-ended...(...)

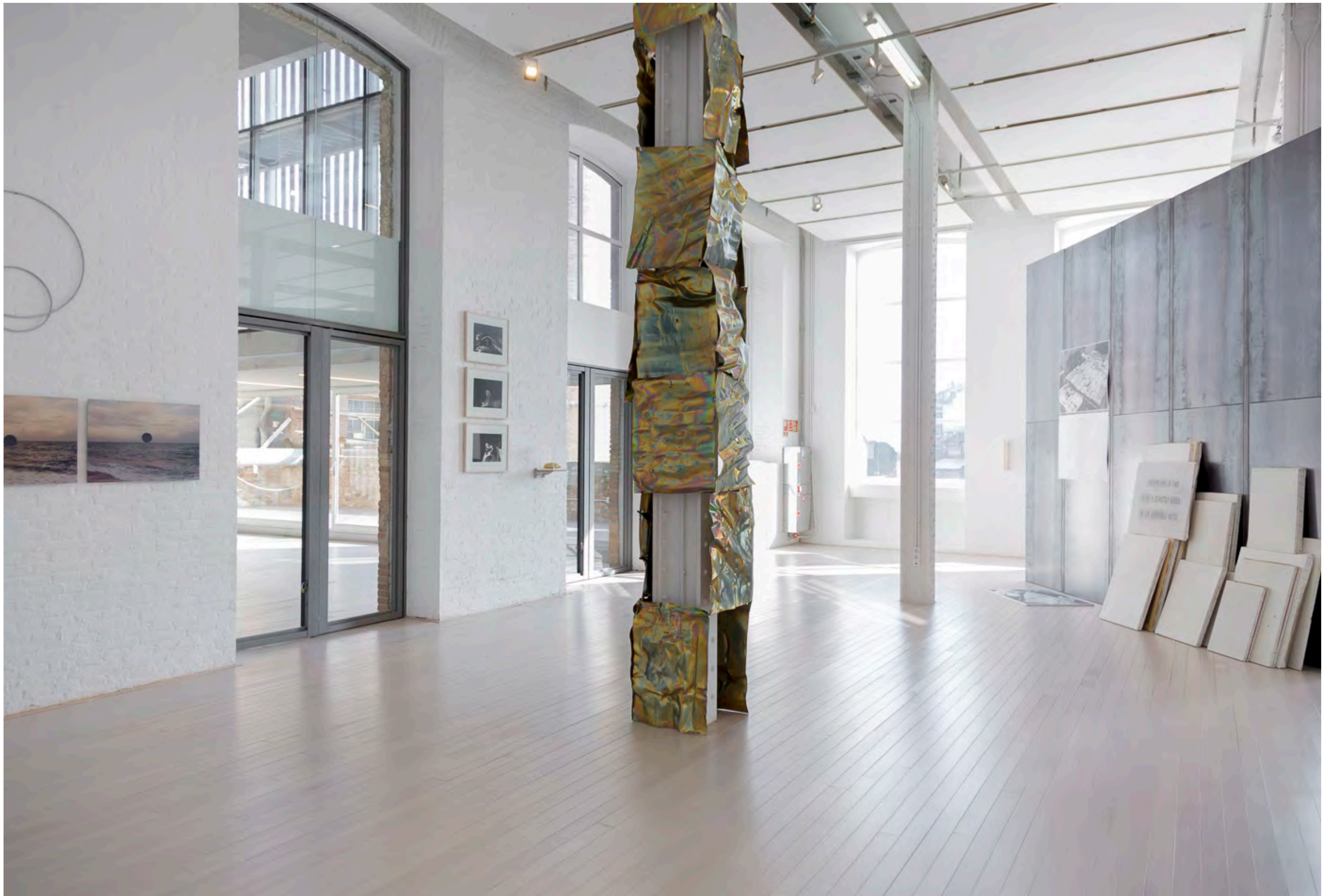
- Fragment of the exhibition text by Joana Hurtado



Succееix cada dia (2020) exhibition view



Succéeix cada dia (2020) exhibition view



Succееix cada dia (2020) exhibition view



Succéeix cada dia (2020) exhibition view



Succeeix cada dia (2020) exhibition view

RETURN OF THE JUNKER. JM 2000 (2019)



Return to the junker. JM 2000 (2019) exhibition detail

Bombon Projects, Barcelona, ES

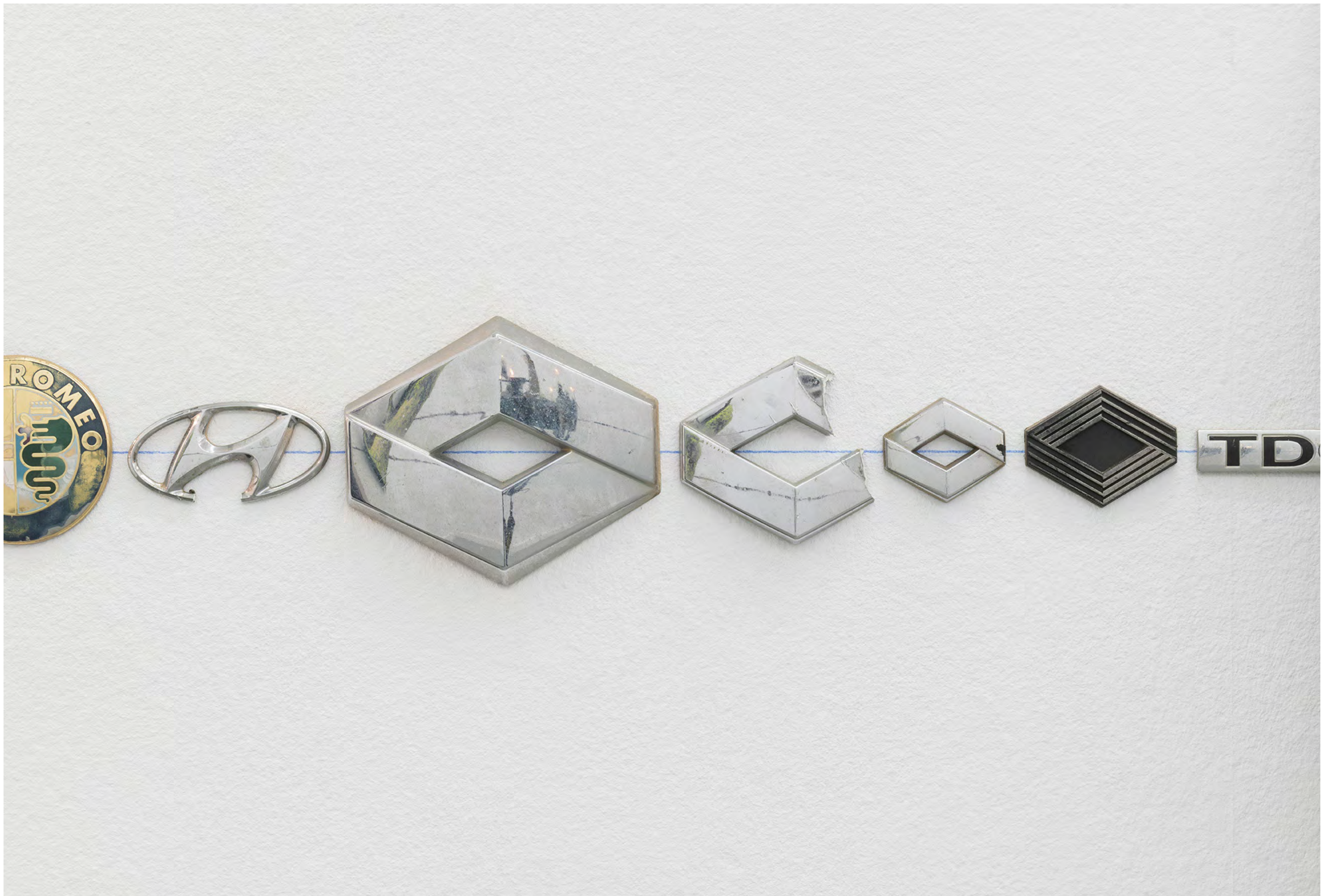
The more we use things, the more we resemble them. The machine is human, composed equally of screws and calculations, of engine and engineering. We make technology in our own image and think of it as part of ourselves: it already replaces us, we are already one with it. The customized car doesn't resemble its owner; the owner resembles the car. We think about the technology we make, and then technology makes us think like it. We think of time in the shape of a wheel, a car, or an airplane. An emblem of outdated speed, the car is the machine that still binds us to the ground, that makes us feel the bumps in the road and see the changing landscape through the window. It is the beginning of accelerated time, but it is still a mobile home [1] on a 1:1 scale, a domestic bubble that moves through space. Unlike the aircraft, which homogenizes by making everything small in the distance, which takes off and lands in places that aren't even places, without anything having happened in between, the automobile has roots. In this timeless realm, it binds us to the age of the assembly line, to the workshop, and to the parking lot. It is the quintessential machine; its parts must be greased, and one's hands must be dirty if a part needs replacing within its mysterious interior. In the myth of living machines, cars are the first to rise before their owners, transformed into crude, grumpy robots.



Return to the junker. JM 2000 (2019) exhibition view



Return to the junker. JM 2000 (2019) exhibition detail



Return to the junker. JM 2000 (2019) exhibition detail



Return to the junker. JM 2000 (2019) exhibition details



Return to the junker. JM 2000 (2019) exhibition view

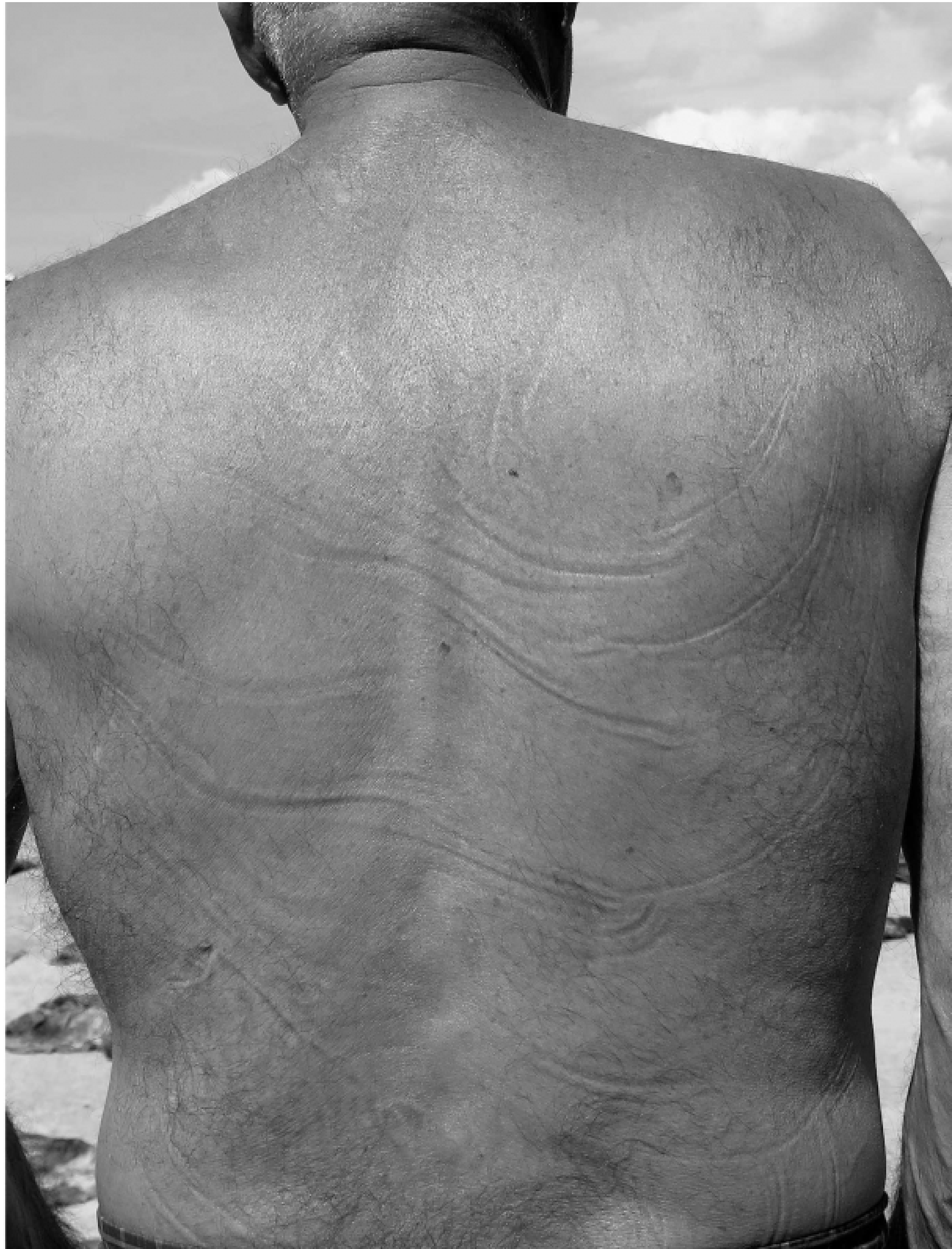


Return to the junker. JM 2000 (2019) exhibition view



Return to the junker. JM 2000 (2019) exhibition view

PAUSA (2018-2019)



Pausa (2019) exhibition detail

Museu de la Mediterrània, Girona, ES

In “PAUSE,” Jordi Mitjà has set out to revisit some of his earlier works and showcase others that, for whatever reason, have not been exhibited. The unique nature of the commission and its urgency led the artist to pause, look around, and employ a strategy previously unfamiliar to him: not creating an exhibition from scratch. A project of this scale in Torroella de Montgrí has allowed him to slow down and, above all, strategically rethink the content he has been developing recently.

For “PAUSE,” which is both title and purpose, he has chosen as the exhibition’s catalyst an iconic work from his career, “Dispersion of the First Stone,” an inflatable that has not been exhibited in Catalonia since its creation. This self-imposed “PAUSE” is, in a way, a good excuse to materialize works imbued with ideas such as: creating silence, pausing to think, ceasing to act, retrieving what’s been forgotten, or simply any form of renunciation that permeates actions and works.

Fragment of the exhibition text



Pausa (2019) exhibition detail



Pausa (2019) exhibition view



Pausa (2019) exhibition detail



Pausa (2019) exhibition view



Pausa (2019) exhibition detail

LLEGIR AMB LES CONDICIONS IDÒNIES (2018)



Llegir amb condicions idònies (2018) exhibition detail

Bombon Projects, Barcelona, ES

(...) “Llegir amb les condicions idònies” (Reading with the Right Conditions) brings together various drawings and sculptures made with iron tubing, wire, coins, paper, printing ink, and cardboard, which Jordi Mitjà produced specifically for this exhibition.

“Knowing how to read materials, disabling their uses, overturning their logic. Discarding nothing, breaking conventions, and improvising. Incorporating everything we encounter into the process itself and not overlooking accidents.”

Starting from discarding and using very simple materials, Jordi Mitjà presents his fourth solo exhibition of the year, which synthesizes his previous shows and closes the circle he began in early February with “La escultura no és important” (Sculpture Isn’t Important) at the Suñol Foundation in Barcelona, where the artist incorporates his father’s trade as a locksmith to explore different paths related to materials, techniques, and sculpture itself.

- Fragment of the exhibition text by Jordi Mitjà



Llegir amb condicions idònies (2018) exhibition view



Llegir amb condicions idònies (2018) exhibition detail



Llegir amb condicions idònies (2018) exhibition detail



Llegir amb condicions idònies (2018) exhibition view

SCULPTURE IS NOT IMPORTANT (2017)



Sculpture is not important (2017) exhibition detail

Fundació Suñol, Barcelona

The first exhibition of 2017 at Nivell Zero features a previously unseen project by the artist Jordi Mitjà (Figueres, 1970). In this exhibition, Mitjà presents a body of work comprising drawings, sculptures, and photographs, the result of researching and exploring new possibilities based on the techniques, situations, and materials used in the locksmithing trade, which his now-retired father practiced throughout his life.

The artist thus incorporates the paternal figure into the creative process of these works to engage in a dialogue about the trade itself and its possibilities, with the intention of subverting or even parasitizing them. From this dialogue and the often collaborative work between father and son emerges the entire collection of pieces in which the artist explores different approaches to materials and techniques, but above all, to the very idea of sculpture. In the artist's words, "This project is a rediscovery of the family trade that I abandoned to dedicate myself to art."



Sculpture is not important (2017) exhibition view



Sculpture is not important (2017) exhibition view



Sculpture is not important (2017) exhibition detail



Sculpture is not important (2017) exhibition view



Sculpture is not important (2017) exhibition view



Sculpture is not important (2017) exhibition detail

MAGMA (2016)



Magma (2016) exhibition detail

Bòlit_LaRambla, Sala Fidel Aguilar, Bòlit Centre d'Art de Girona

Through the inherent duality of Medio's artistic practice, *Magma* is simultaneously process and result. It is the fruit of meticulous research, akin to anthropological fieldwork, through which he seeks to connect different discarded materials, based on the awareness that these form part of our contextual heritage. But he also seeks to reflect on his role as an artist who centers his practice on non-traditional meanings within a traditional and represented context. It is, therefore, the will to understand (ourselves) through the material.

Ultimately, *Magma* is a direct challenge to the viewer, a questioning of the established (artistic) order: through a direct attack on the very act of exhibition, the artist strips the walls of their usual function as display supports by placing the sculptures directly on the gallery floor. Thus, the sculptures seem to emerge directly from the ground that supports us, artistically transformed according to the principles of *Arte Povera*, which govern an installation that, like life itself, will mutate throughout the exhibition period.

In this way, Jordi Mitjà forces us to traverse—literally—the dimension of the discarded, challenging the learned codes of perception—also present in the contemplation of contemporary art—by compelling the viewer to make a decision—or, at the very least, prompting reflection—on what we, as viewers, decide is the spectator. But this time, from the awareness that what we choose, as well as what we discard, reveals as much about us.



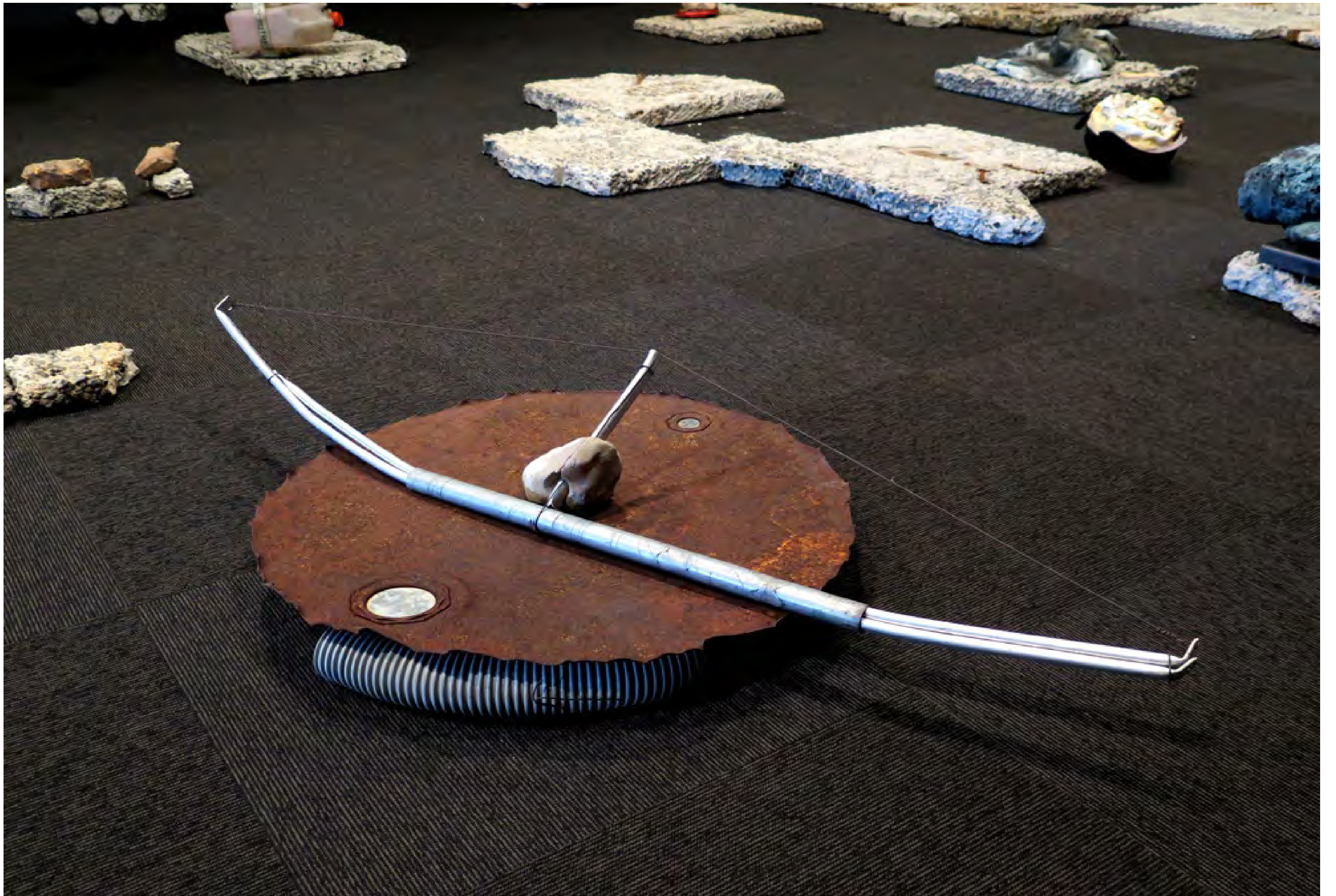
Magma (2016) exhibition view



Magma (2016) exhibition detail



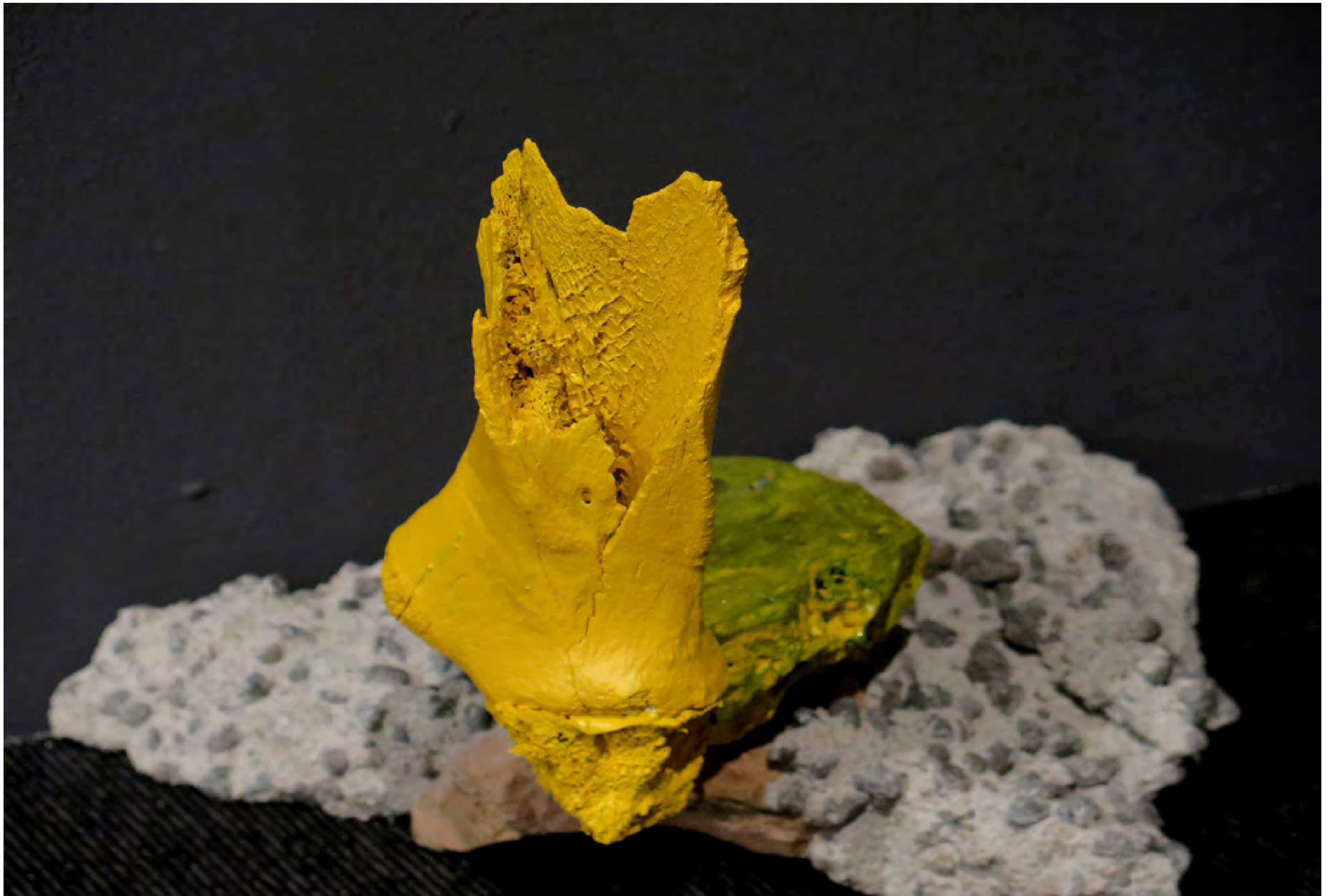
Magma (2016) exhibition detail



Magma (2016) exhibition detail



Magma (2016) exhibition view



Magma (2016) exhibition detail

MONUMENT. LLADRES DE FILFERRO (2012)



Monument Lladres de filferro (2012) exhibition detail

MACBA, Barcelona, ES

A potter by trade and far removed from the art world, Josep Pujiula built and destroyed a park of large-scale sculptures and highly personal pieces using materials such as rope, rags, iron, and logs in the Can Sis Rals forest. These were ephemeral constructions, somewhere between sculpture and architecture, such as huts, watchtowers, staircases, labyrinthine passageways, towers of objects, and other volumetric contraptions. Juan Antonio Ramírez incorporated the work of this outsider artist into his influential 2006 essay, **Escultecturas margivagantes: la arquitectura fantástica en España** (Marginal Sculptures: Fantastic Architecture in Spain).

Starting with Pujiula's constructions and with the intention of subverting the usual use of museum space, Mitjà created an exhibition laboratory with three distinct areas. The first two comprise a central space, with a large wooden platform and objects on it, and a small storage area for raw materials. A brick wall separates these two areas. While the side of the wall facing the stage is well-finished, the opposite side, the one facing the storage area, still shows traces of concrete, and the bricks are laid unevenly, forming protrusions and recesses like small shelves. This "dirty" part of the wall is reminiscent of the rough constructions of some farmhouses in the Empordà region, the artist's living and working space. Mitjà places materials from the Argelaguer forest and other locations here. Finally, the third area corresponds to the sides of the room, conceived as a workshop that is visible but inaccessible, as tree trunks block the way.



Lladres de filferro (2019) exhibition view

DISPERSIÓ DE LA PRIMERA PEDRA (2010)



Dispersión de la primera piedra (2010) instalation view

Canòdrom, Barcelona

Scattering the First Stone. For a permanent inauguration of the Canòdromo, the artist remains conceptually faithful to the premises that define his work in art: contextual engagement, the vampirization of reality, and visual narrative as the ultimate system of relating to the viewer. A three-pronged scheme that, in turn, gives rise to three key moments in the evolution and realization of this project. [...] A minimal action of maximum impact, brimming with vampirized stimuli and references (from Josep Ponsatí's inflatables of the early seventies to the festive tradition of launching paper balloons at mass gatherings in the late 19th and early 20th centuries, passing through the symbolic (almost legendary) weight of certain rock formations on the Costa Brava) that invites a crisis of the exhibition itself, a frontal and direct questioning of the usual codes for presenting a work of art, which, voluntarily transformed into an ephemeral intervention in public space, confronts what is expected of an artist's work from a dual perspective. [...]

In this sense, we can say that Dispersing the First Stone represents a play of antagonisms in subtle balance and harmony. A true dialogue of opposites where the arguments and justifications about its origin are drawn and blurred with the same speed. An act of great commemorative solemnity, an absurd gesture of celebration without consequence, a sign of boasting power and glory, an ironic act of feigned spectacle... Ultimately, the story of a discovery worthy of being told and, at the same time, the story of a great lie worth knowing.

In short, an exercise in the dispersion of signifiers where art, even if only for a brief moment, once again demonstrates its capacity for political influence in everyday life.



Dispersió de la primera pedra (2010) instalation view



Dispersió de la primera pedra (2010 instalation view)

***FLOATING LINES* (2009)**



Floating lines (2009) exhibition view

Galeria Umberto di Marino Napli, IT

In “Floating Lines,” Jordi Mitjà reflects on the practices of retrieving, falsifying, and accumulating information. In his seemingly minimalist installation, groups of photomontages are hidden from immediate view by a curtain of threads that protects them from the light, while simultaneously requiring a gesture from the visitor to reveal them.



Floating lines (2009) exhibition detail



Floating lines (2009) exhibition details

JORDI MITJÀ (b. 1970, Figueres, lives and works in Lladó)		Tot objecte repetit ocupa un espai únic Pati Hill Bombon Barcelona	
SOLO SHOWS		2022	Revelacions sobre una esfera informe Perejaume Angela de la Cruz Rasmus Nilausen Francesco ArenaPere NogueraLuis GordilloVictoria CiveraMuntadasIgnacio UriarteThe late estate Broomberg & ChanarinLola LasurtMercedes AzpilicuetaFernando Prats Bombon-Nogueras-Prats Fonteta
2026	Mà, Braç, Ansa, Truc, Bombon Projects Arxiu Caníbal, TACA, Palma de Mallorca		
2021	Línia discontinua Galeria Cadaqués Cadaqués	2021	Cap a les deu Bòlit, Centre d'Art Girona
2020	Succeïx cada dia Fabra i Coats Centre d'Art Contemporani Barcelona		Maraña Julio artist run space Paris
2018	Llegir amb les condicions idònies Bombon Barcelona		Estar a la lluna, Bombon, NoguerasBlanchard, Joan Prats Fonteta
2017	L'escultura no és important Fundació Suñol Barcelona		Parar la fresca, Bombon, Barcelona
2016	Magma Bòlit, Centre d'Art Girona		S.M.S (Shit Must Stop), Bombon Projects, Barcelona
2012	Lladres de filferro (Espai 13) Fundació Joan Miró Barcelona	2020	Don't get 2 close 2 my fantasy KHgalleria Ciudad de México
2010	Dispersió de la primera pedra Canòdrom Barcelona		Greatest hits, Sumer space Fonteta
	Floating lines Galeria Umberto di Marino Napli, Italia	2019	Return of the Junker -JM2000, Bombon Barcelona
SELECTED GROUP EXHIBITIONS		2017	Biennal Leandre Cristofol La Panera Lleida
			Florilegi, Bombon Projects, Barcelona
2023	Meridiano Espíritu Fantástico, Bombon-Nogueras-Prats Corça	2016	Punk -Its traces in Contemporary art MACBA Barcelona

	La lliço de Diògenes Tecla Sala L'Hospitalet de Llobregat
2015	Punk -Its traces in Contemporary art CA2M Madrid
2011	The Fountainhead Fondazione Zimei Montesilvano
2010	VideoStorias ARTIUM Vitoria
	89 KM MARCO Vigo

RESIDENCIES AND GRANTS

2010	Grant: Can Xalant / Mis. Residencia at labMISS, Museo de la Imagem e do Som, Sao Paulo, Brasil
2007	Investigation and artistic creation projects,Culture Department, Generalitat de Catalunya. Proyecto: F de Frontera, Mexico
2006	Aid for creation Ciutat de Girona. Proyecto: En blanc: Re- edicion de un periódico local
	Visual arts grant Ciutat d'Olot. Proyecto: Concèntric: Poble petit, infern gegant
2005	Residencia in Hangar (Visual arts production centre), Can Ricart, Barcelona
2002	Grant: Aid for creation, Culture department, Generalitat de Catalunya

	Residencia in Ciudad de Mexico
2000	Grant Transart / UDG (Universidad de Girona), Girona
	Grant en el I.S.A. (Instituto Superior del Arte), La Habana, Cuba

COLLECTIONS

	MACBA, Barcelona, ES
	Coleccion Banc Sabadell, ES
	Museo del Empordà, ES
	Colección Olor Visual , ES
	Fondazione Zimei, IT
	Colección Nacional, ES

OTHER PROJECTS

2016	Scenography and props, Proyecto RESISTANCE(S), Albert Sera, LUMA Foundation, Paris, FR
2014	Scenography and props for the opera, Flaubert & Voltaire de Philippe Fénelon, Festival Castell de Perelada

bombon

Trafalgar 53 B
08010 Barcelona, ES
info@bombonprojects.com
bombonprojects.com