

LARA FLUXÀ

bombon



(b.1985, based in Barcelona)

Lara Fluxà works with fragile materials such as water, air, salt, tar, light or glass to reflect on the fragility of the balance of ecosystems. She speaks about the importance of care in contrast to the pervasive development of extractive and exploitative activities. Her work invites us to rethink our relations with the environment and to build new, integrated and collaborative forms of existence. Through her practice, she questions our ways of doing things and our response to the ecological crisis, returning the spectator to a position in which awareness and responsibility become inexcusable.

Lara Fluxà (b.1985, Palma de Mallorca) lives and works in Barcelona. She has a degree in Fine Arts from the University of Barcelona and a Master degree in Artistic and Research Productions. Her solo exhibitions have taken place at Catalan Pavillion, 59th Venice Biennale (Venice, 2022), Es Baluard (Palma de Mallorca, 2021), ProjecteSD (Barcelona, 2019), Espai 13 Fundació Miró (Barcelona, 2018), Lo Pati (Amposta, 2017) or Fundació Felícia Fuster (2015, Barcelona), among others. Her group exhibitions have taken place at Espai Zape (Valencia, 2022), Casal Sollerich (2021, Mallorca), Tecla Sala (Hospitalet, 2020), La Capella (Barcelona, 2020), Museu Contemporani Ibiza (Ibiza, 2020), La Casa Encendida (Madrid, 2020), AND Platform (Barcelona, 2019), Bombon projects (Barcelona, 2019) or MUU Kaapeli (Helsinki, 2014), among others. Her work is part of public collections such as MACBA (Barcelona), Es Baluard (Mallorca) or FRAC Corse (France).



LLIM, exhibition view, 2022

LLIM
59TH VENICE BIENNALE
Venice, 2022

“A fusible stone at the same time as a solid juice. Glass is the very manifestation of ambiguity, according to the words the first traveler used to describe the industry in Venice. The same can be said of the city; it has been cradled throughout the centuries in a precarious balance between a solid state and a liquid one. Venice emerges from the sediments supplied by the rivers that flow into the lagoon, although it is under perpetual threat of disappearing into the waters of the Adriatic.

LLIM (silt) discreetly adheres to the canals and the glass tubes, connecting them, and, as it circulates, it progressively assimilates the layers that make up the place. Without being able to distinguish cause from effect, or interior from exterior, in Venice *LLIM* conducts itself like a Klein bottle: it is a situated manifestation of the viscous behavior of matter.

That a city surrounded by water became the glass-making center of the western world in the 13th century is a circumstance that is entirely due to viscosity: the ability of glass and water to reversibly mutate between states of matter keeps them open to collaboration and facilitates their coexistence.

Water has fertile power because it becomes silt when in contact with the earth. From the black mud of the Nile, the fertile land, comes the Arabic word *khemia*, alchemy, which has historically found a source of inspiration in glass, and its practitioners used it for the transmutation of base metals. *LLIM* does not aspire, in any case, to the obtaining of gold nor of the quintessence: it moves the foundation of Venice with the same calm that it metabolizes and returns the materials to their origin.”

– Fragment of the exhibition text by Oriol Fontdevila



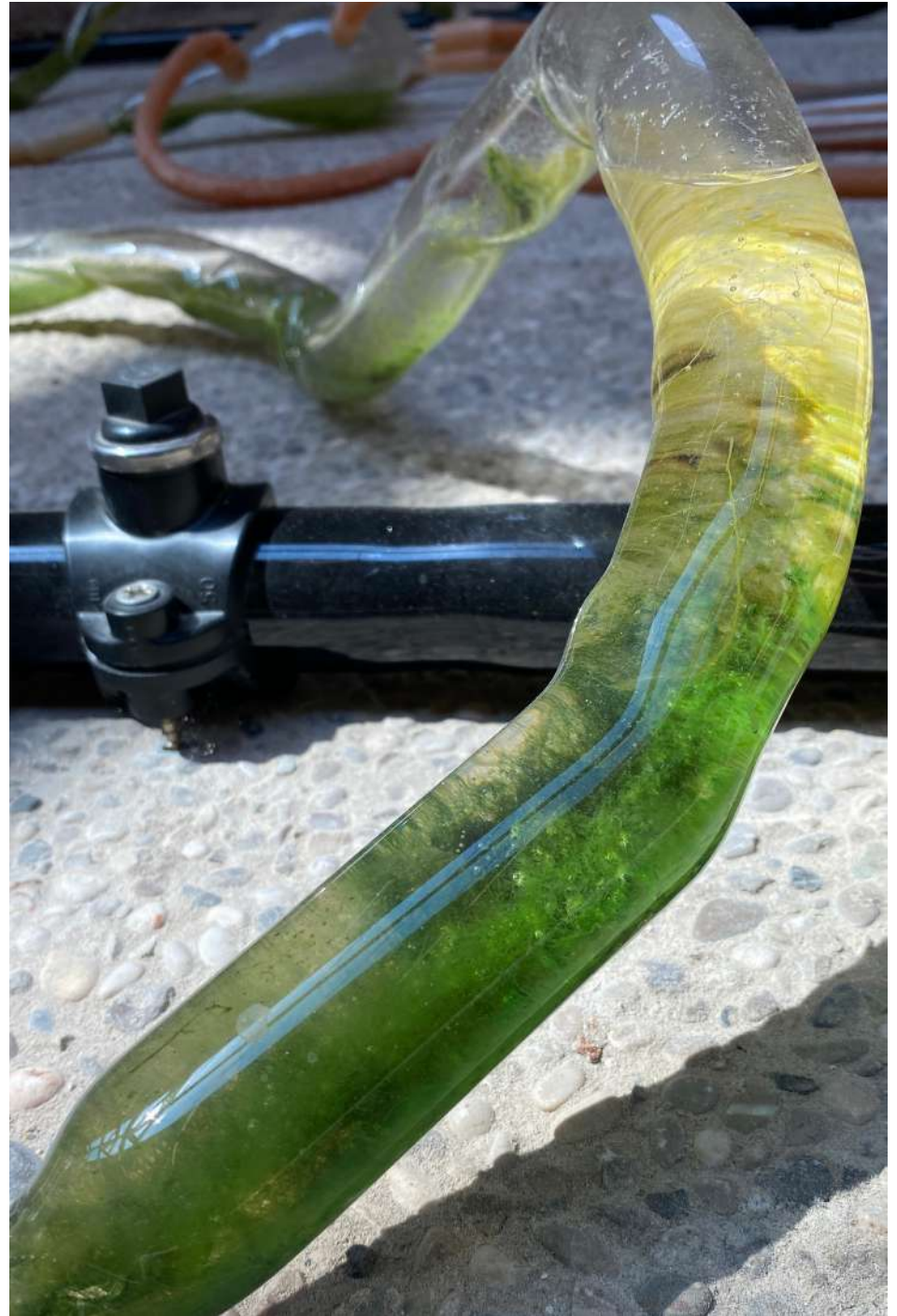
LLIM, exhibition view, 2022



LLIM, exhibition view, 2022



LLIM, exhibition view, 2022



LLIM, exhibition detail, 2022



LLIM, exhibition view, 2022



LLIM, exhibition detail, 2022



LLIM, exhibition detail, 2022



LLIM, exhibition detail, 2022



LLIM, exhibition view, 2022



LLIM, exhibition detail, 2022



LLIM, exhibition detail, 2022



Malc, exhibition view, 2022

MALC
ES BALUARD
Palma de Mallorca, 2021

“*MALC. Thinking the Feet, Moving the Surroundings* is a project where the artist creates a universe inhabited by organic glass forms that invite us to reflect on the fragility, tension and violence that human beings generate from their ways of inhabiting the contemporary world.

Malc is an environment in which different families, organisms and processes that are part of other moments inhabit and, for the first time, coexist in a new space, creating new tensions and realities..”

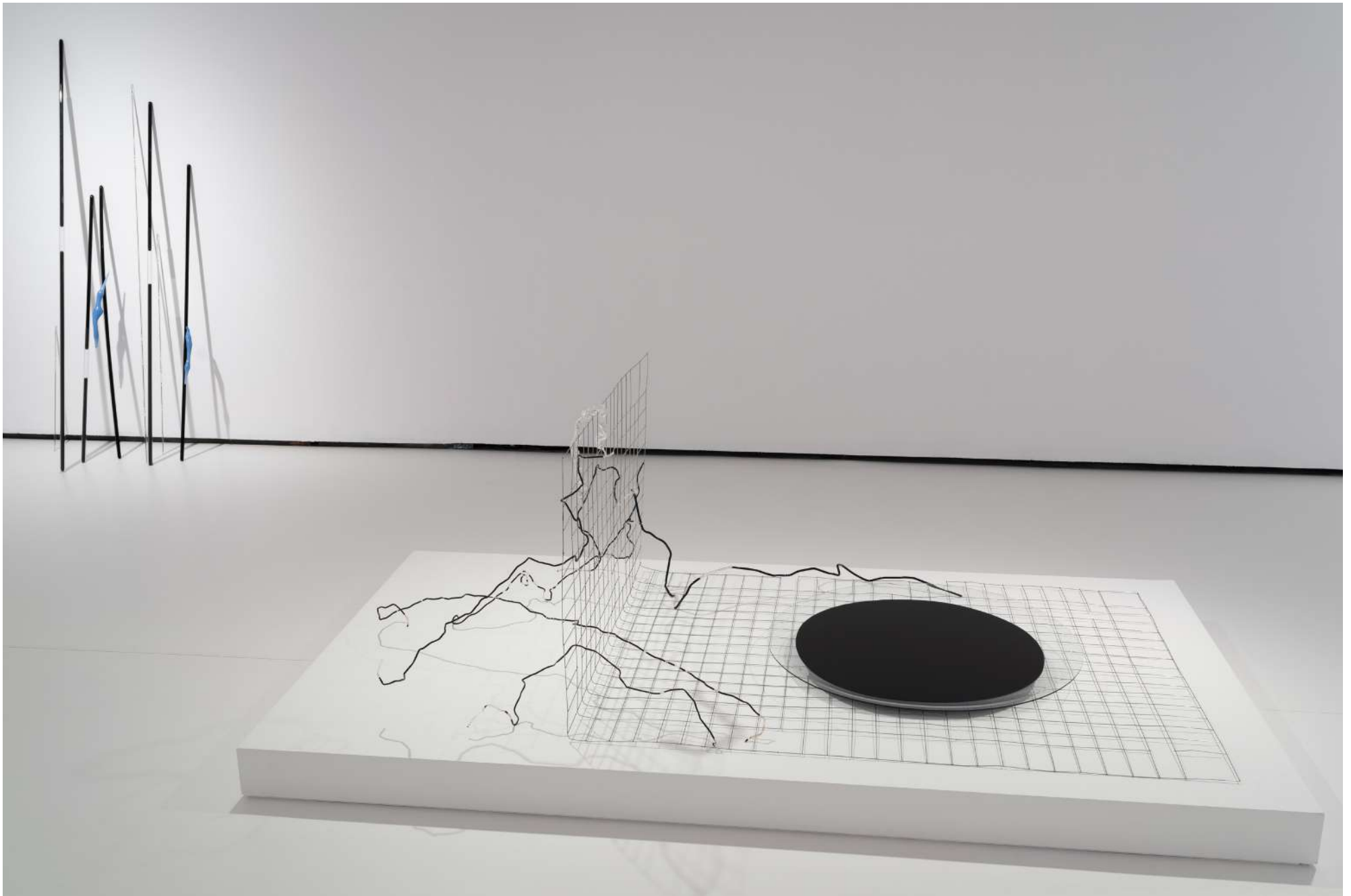
– Fragment of the exhibition text



Malc, exhibition view, 2021



Malc, exhibition view, 2021



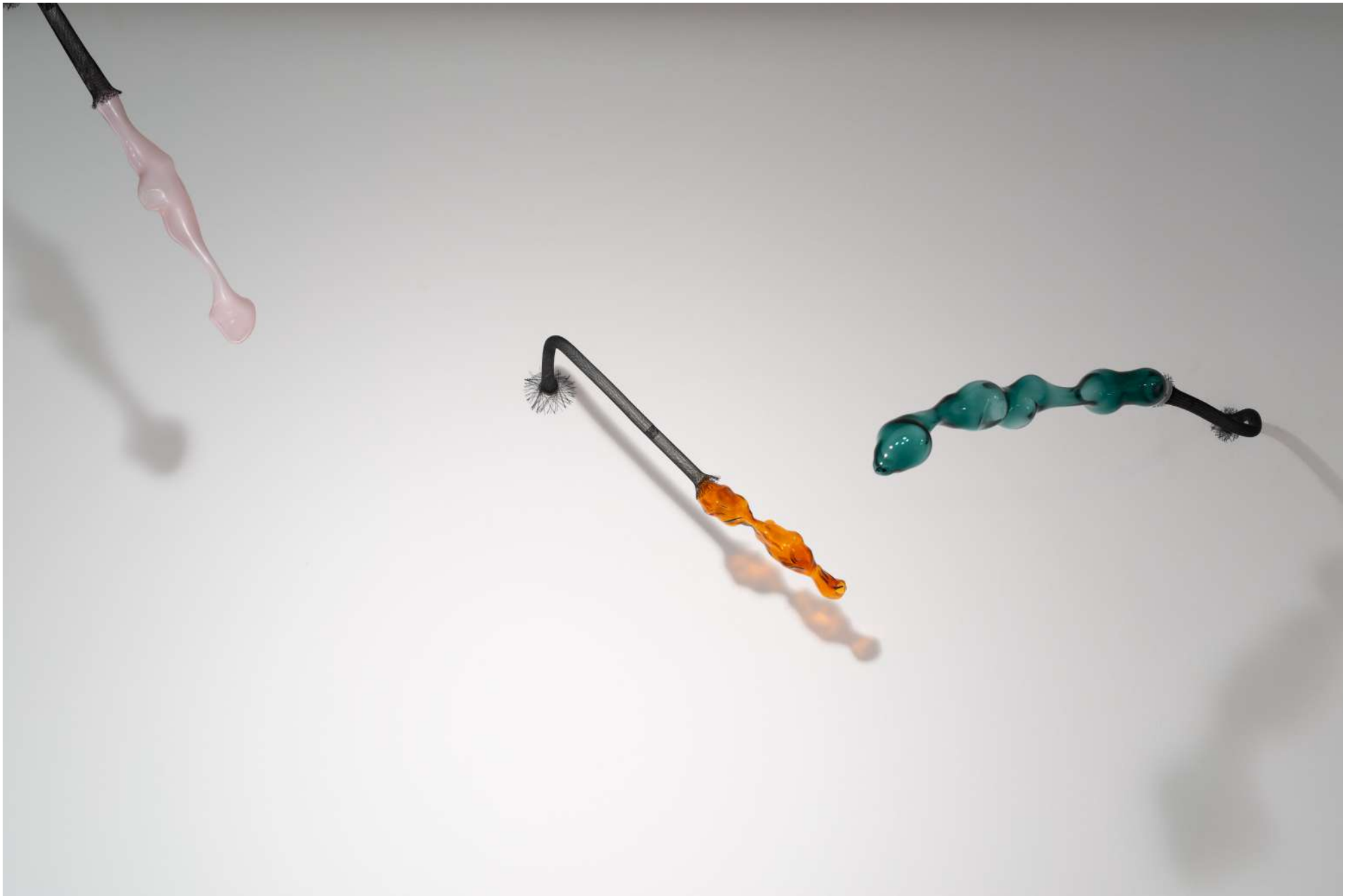
Malc, exhibition view, 2021



Malc, exhibition view, 2021



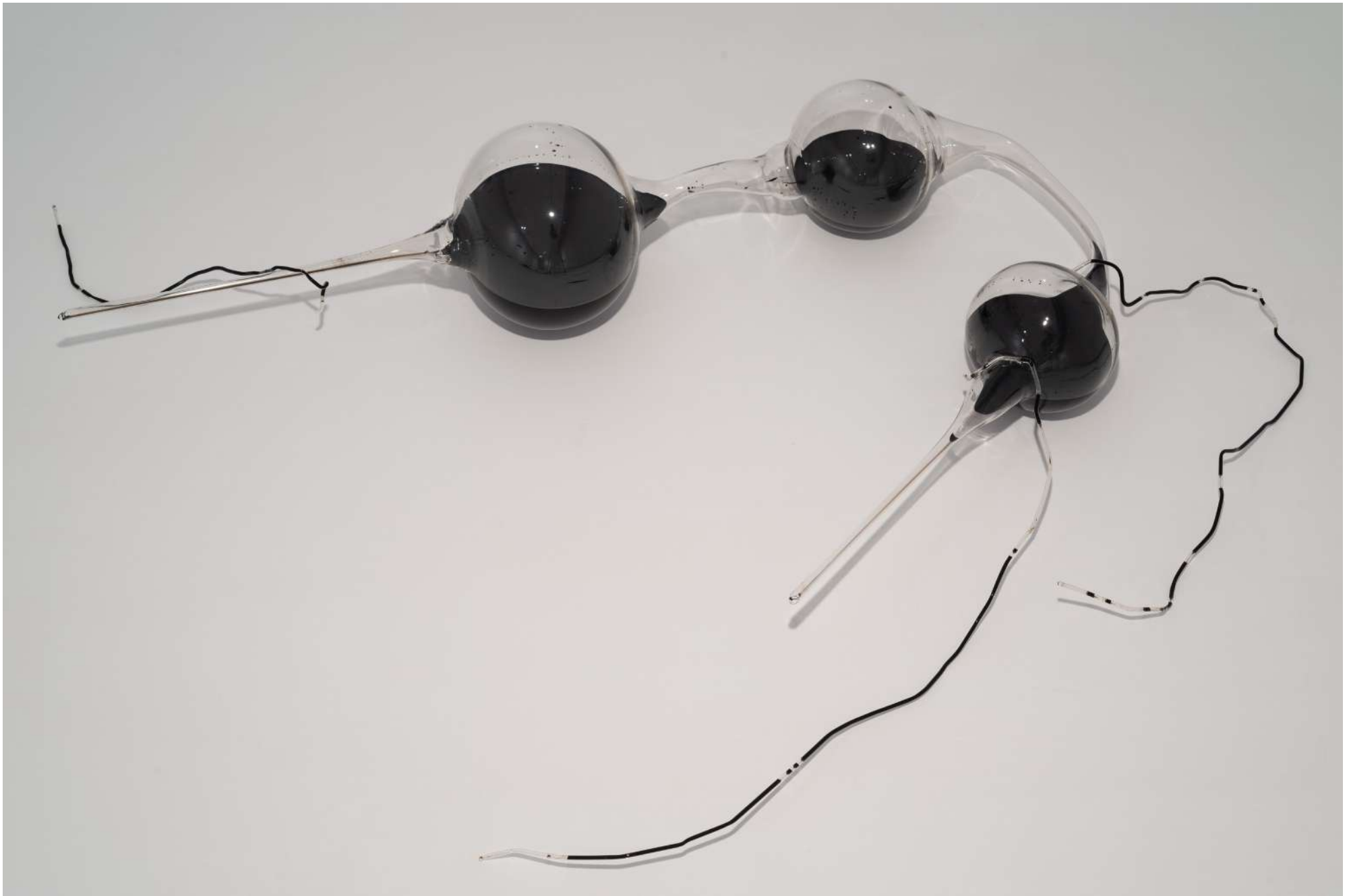
Malc, exhibition detail, 2021



Malc, exhibition detail, 2021



Mail, exhibition details, 2021



Malc, exhibition detail, 2021



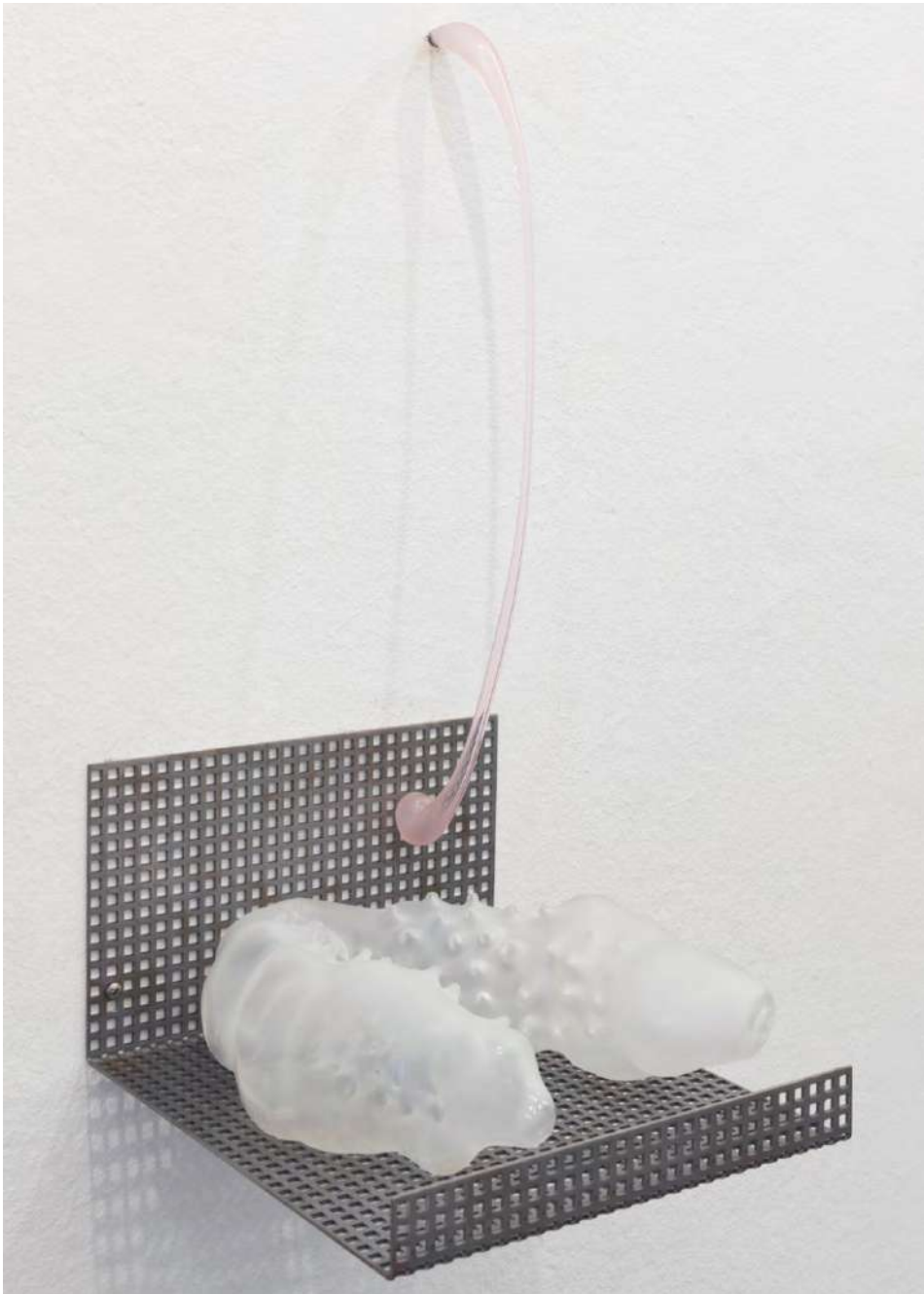
Malc, exhibition view, 2021



Malc, exhibition details, 2021



Malc, exhibition detail, 2021



Delu, exhibition detail, 2019

DELU
PROJECTESD

In the context of Art Nou
Barcelona, 2019

“I miss you most when I think of these three things:

The vegetables

The factory

The sea”

– Michael Lawton

Delu is the title of the Lara Fluxà exhibition at ProjecteSD, part of the Art Nou 2019 program. Through a set of new works, the artist plays with the gallery entrance inserting its fragile sculptures that, as if organically shaped, seem to parasitize and inhabit at the same time the corners of the gallery.

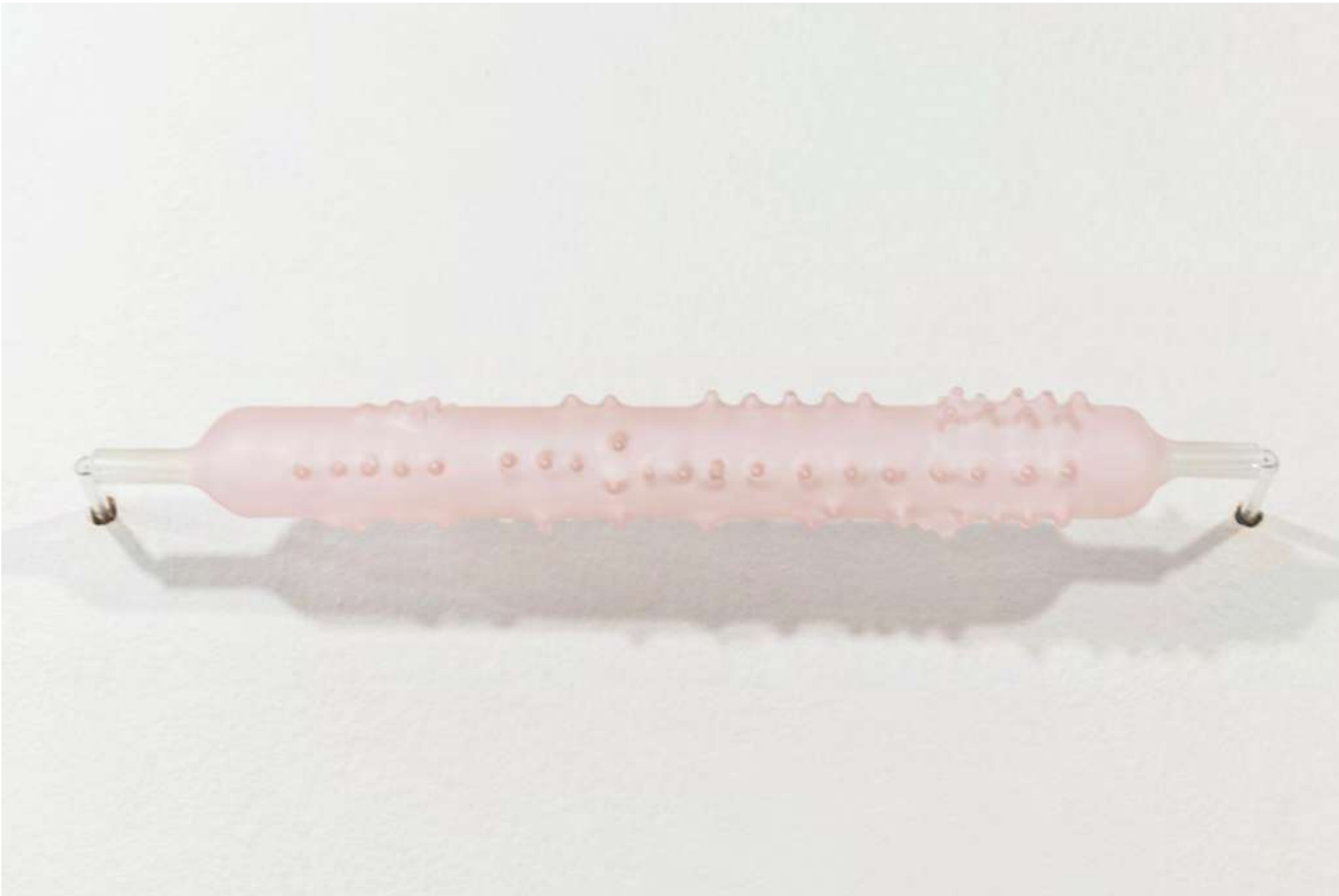
Delu refers to the practice of Fluxà, to her link with the sea, to her work and to her life. The text alludes to the sensuality and organicity of the artist’s work. Each of her sculptures seem to be living bodies on their own. Curved, contorted, transparent creatures that seem to grow in different shaped spaces distinct, sometimes filled with liquid of various natures, sometimes partly coloured, as if they were in constant metamorphosis, alive. At ground level or near the ceiling, perched on top of a metal bench, straight or distorted, contaminated with industrial oil or clean and crystal clear, they move along the narrow and irregular spaces of the room, like fluids that slide slowly to colonize every interstice. Elegant, enigmatic, fragile, sensual, evasive.



Delu, exhibition view, 2019



Delu, exhibition details, 2019



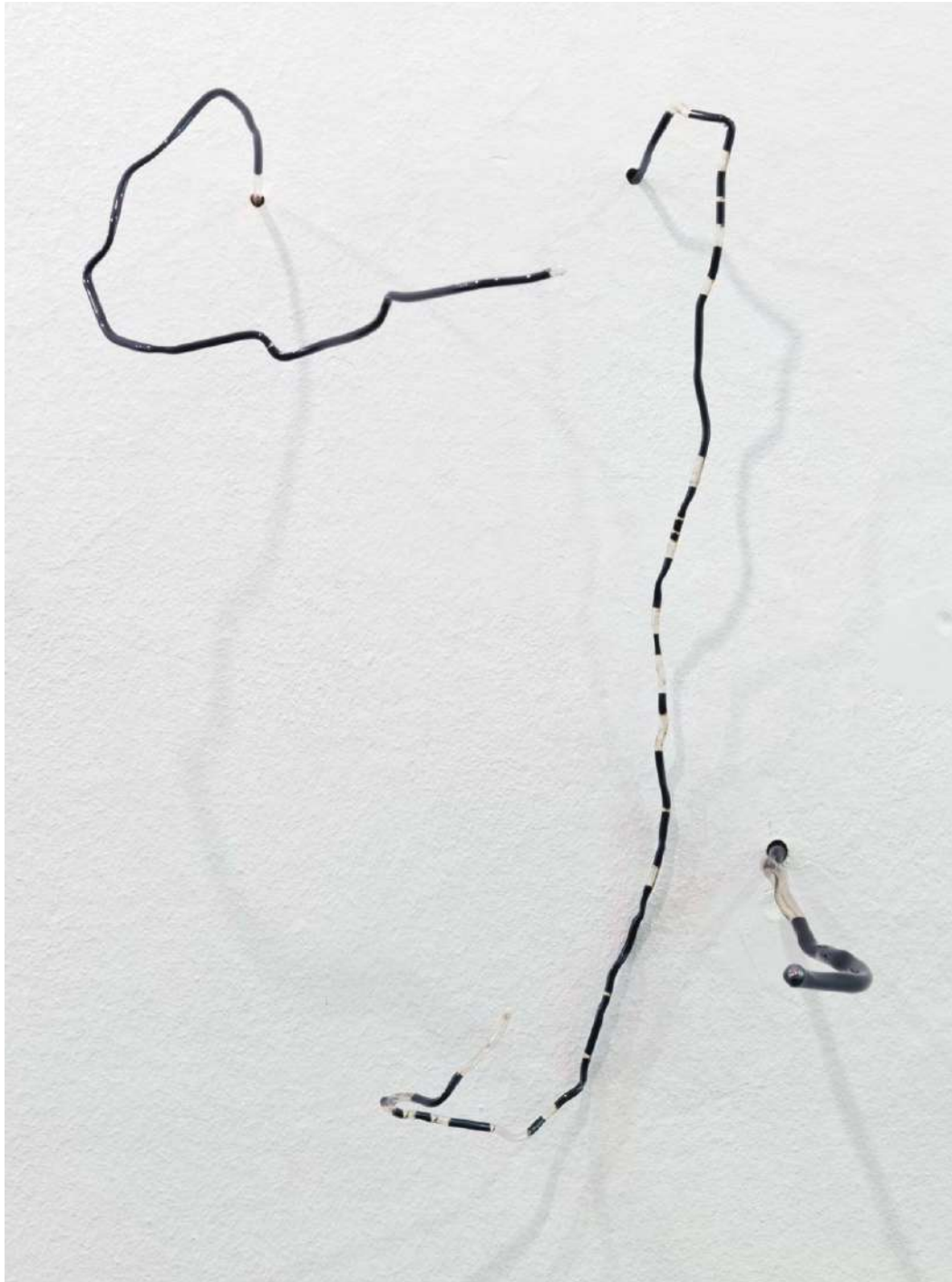
Dehu, exhibition detail, 2019



Delu, exhibition detail, 2019

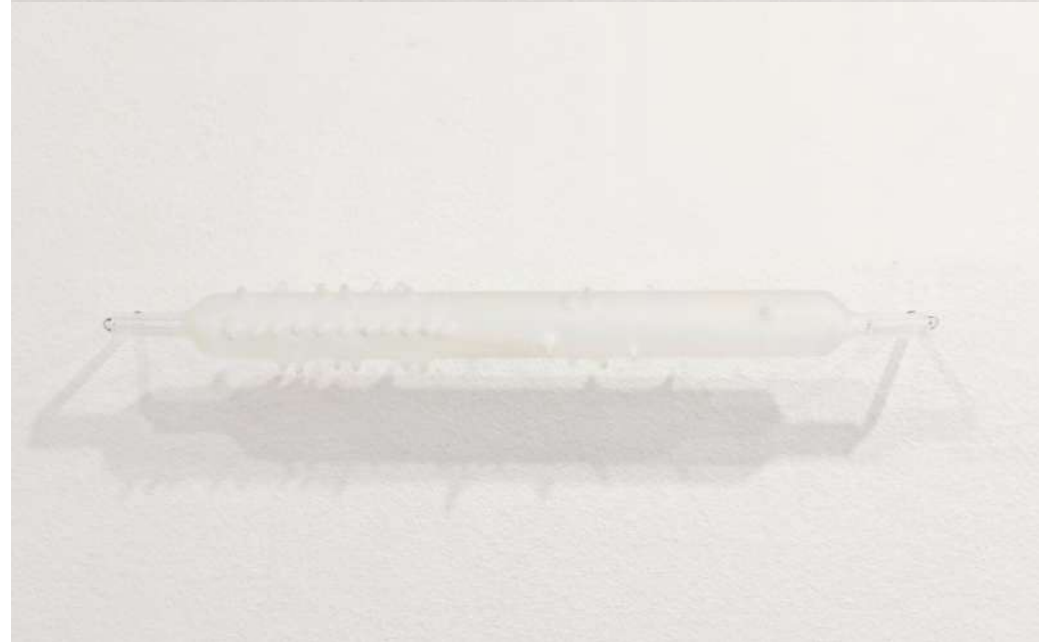
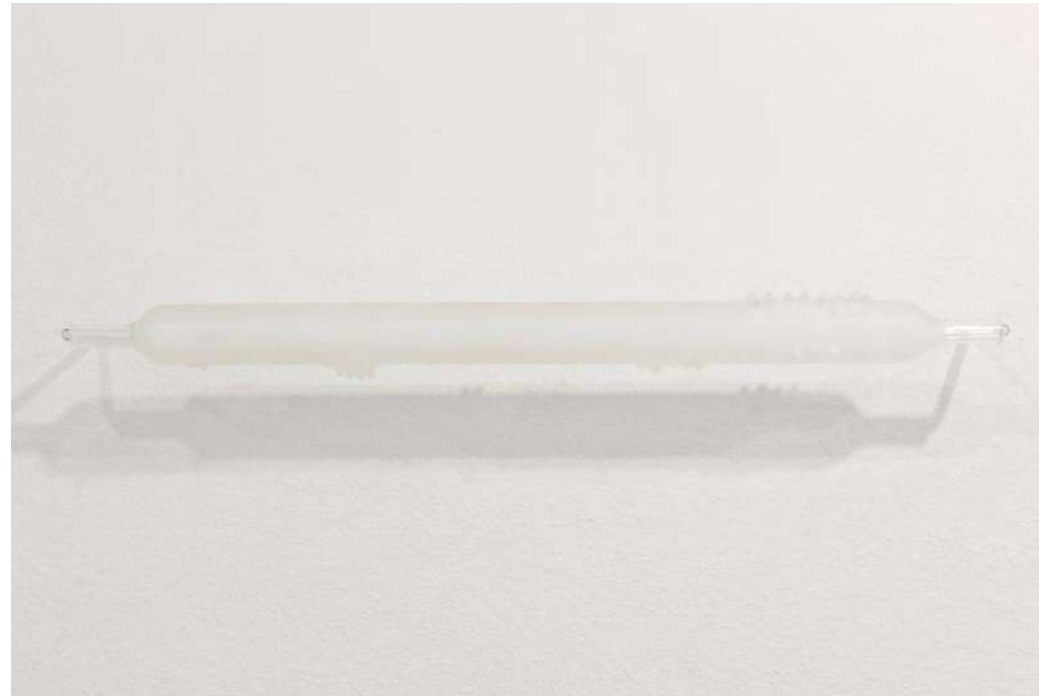


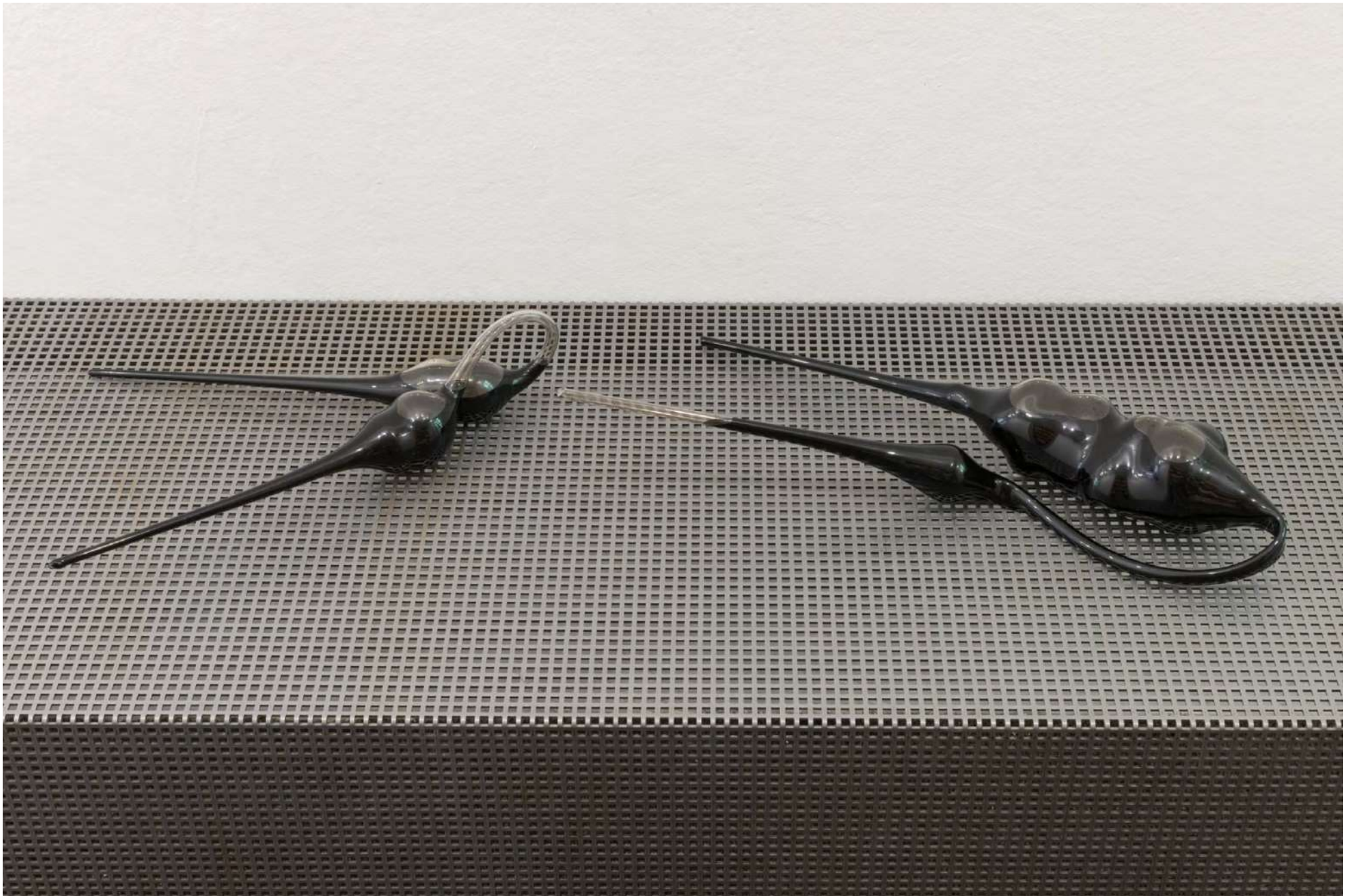
Delu, exhibition detail, 2019



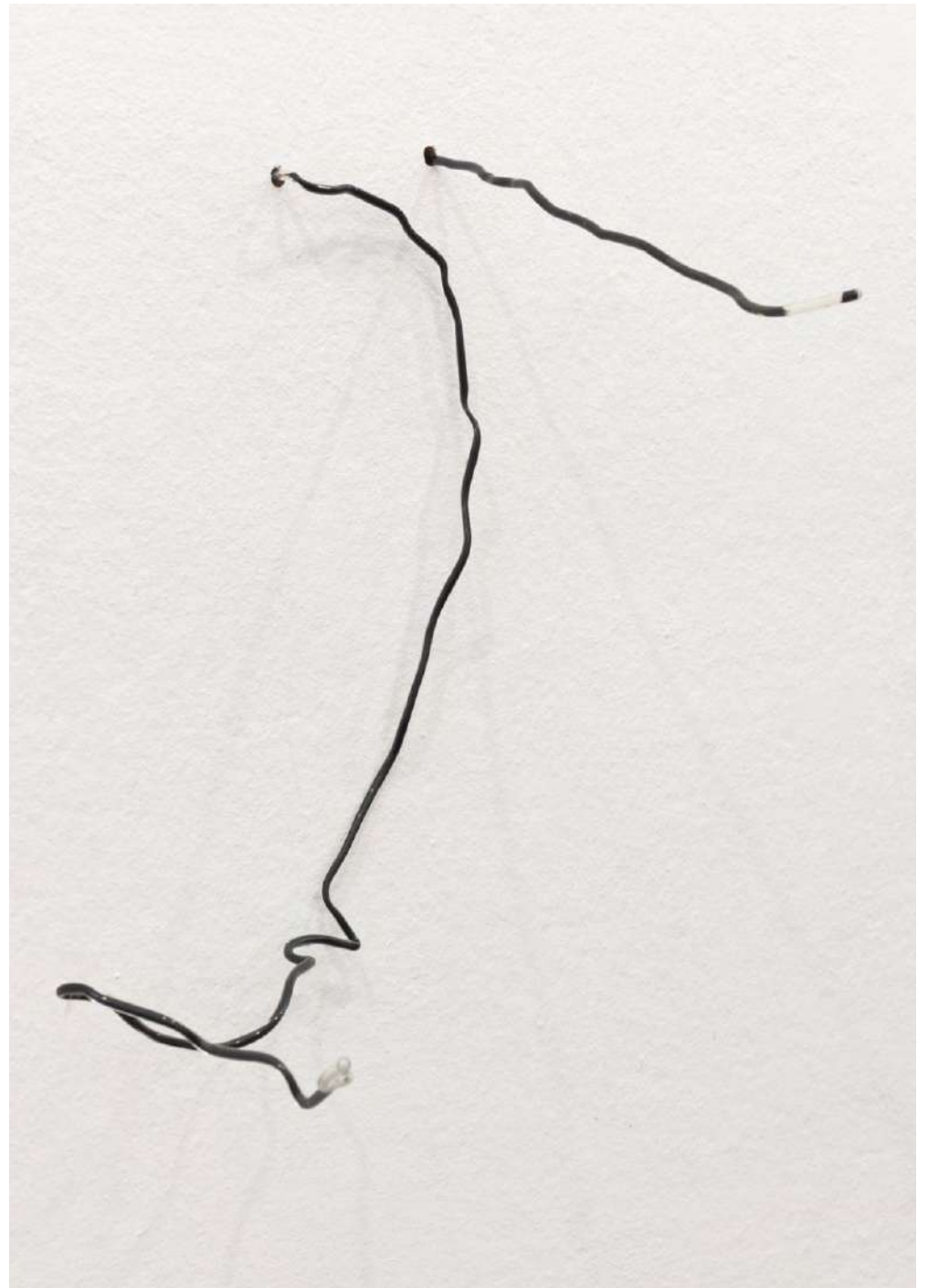
Delu, exhibition detail, 2019

Delu, exhibition details, 2019



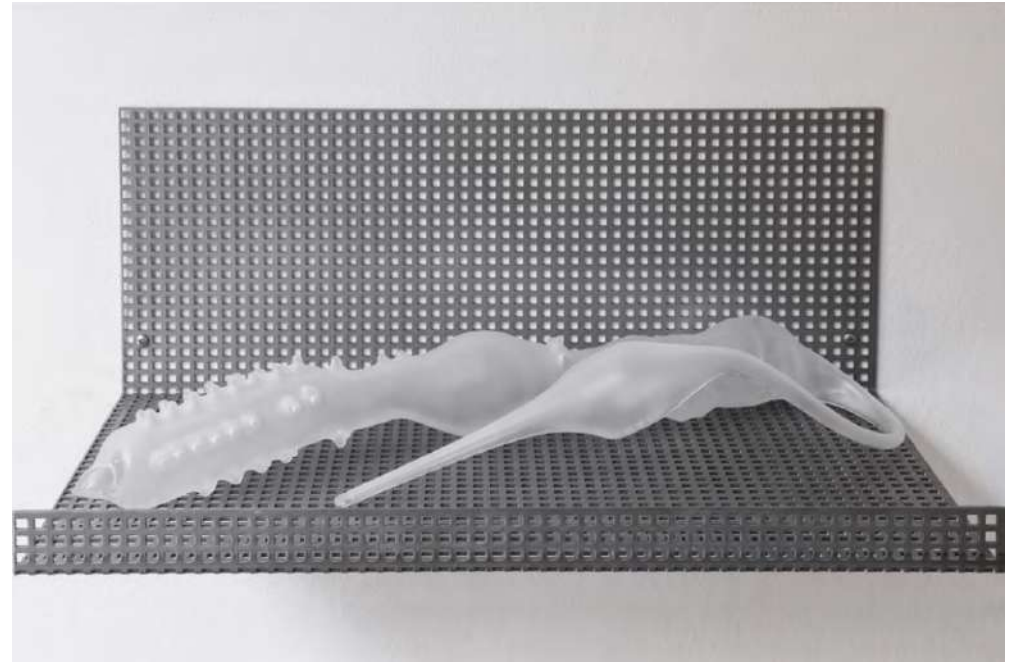


DeLu, exhibition detail, 2019





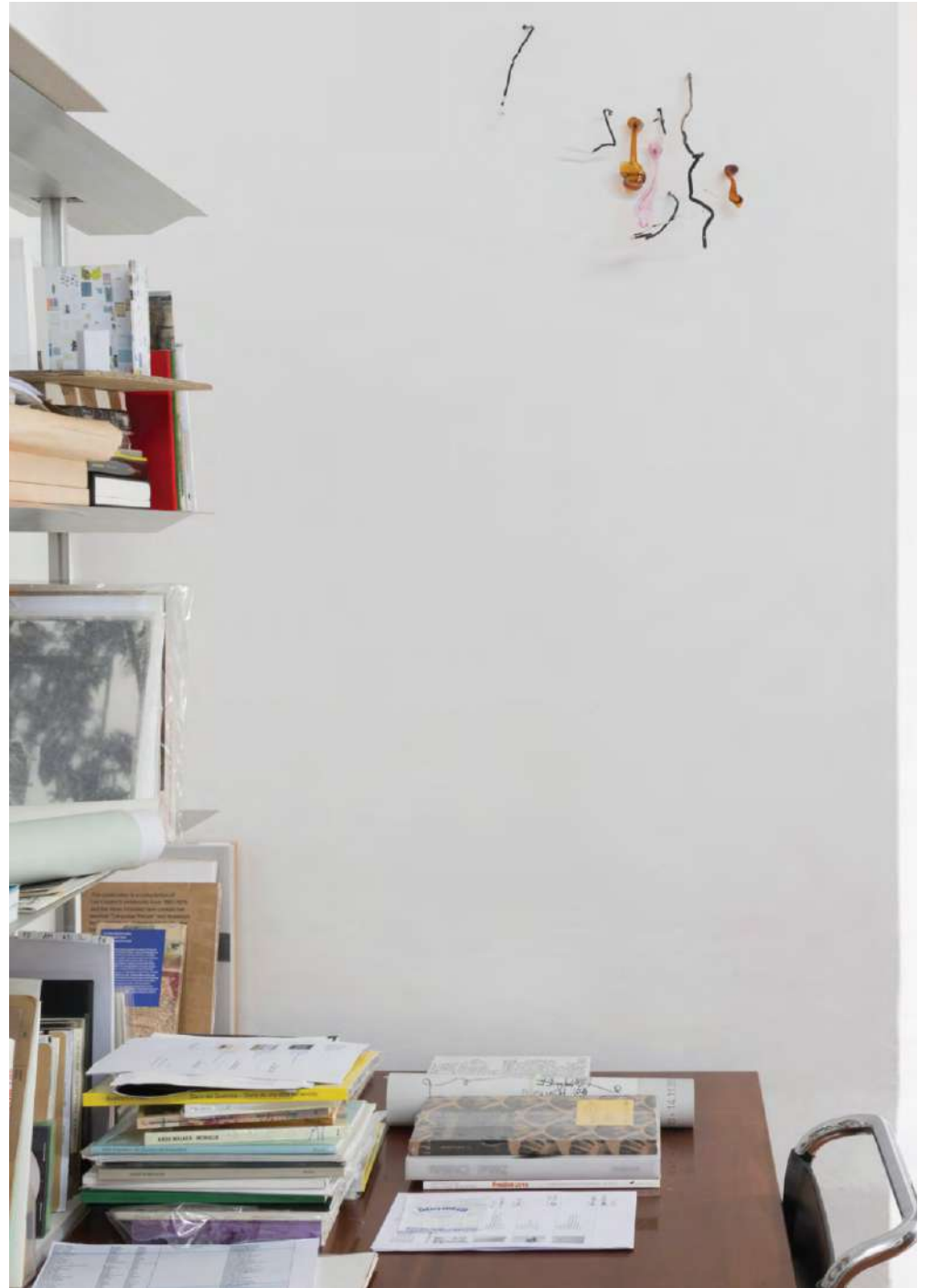
Delu, exhibition details, 2019



Delu, exhibition detail, 2019



Delu, exhibition detail, 2019





Verni, exhibition view, 2019

VERNI

ESPAI 13 – FUNDACIÓ JOAN MIRÓ

As part of the *A Monster Who Tells the Truth* exhibition cycle

Curated by Pilar Cruz

Barcelona, 2019

“The *Verni** installation presents a landscape comprising two types of materials with opposing qualities. On the one hand, the transparency and fragility of glass: solid, clear, clean and ancestral. On the other, used motor oil: a viscous, cloudy, toxic waste product. While glass is associated with artisanal manual labour, craftsmanship and knowledge passed down from generation to generation, oil is associated with the consumer society and industrial technologies in which operators have lost control over the entire process.

These two materials in *Verni* establish a relationship in which the fluid strains and tenses the solid, clearness receives and contains darkness and both force their rules on one another. The oil clouds the transparency of the glass with its viscosity, while, for its part, the glass acts doubly as a container for the oil: welcoming and shaping it, but also preventing it from expanding and isolating it from the outside.

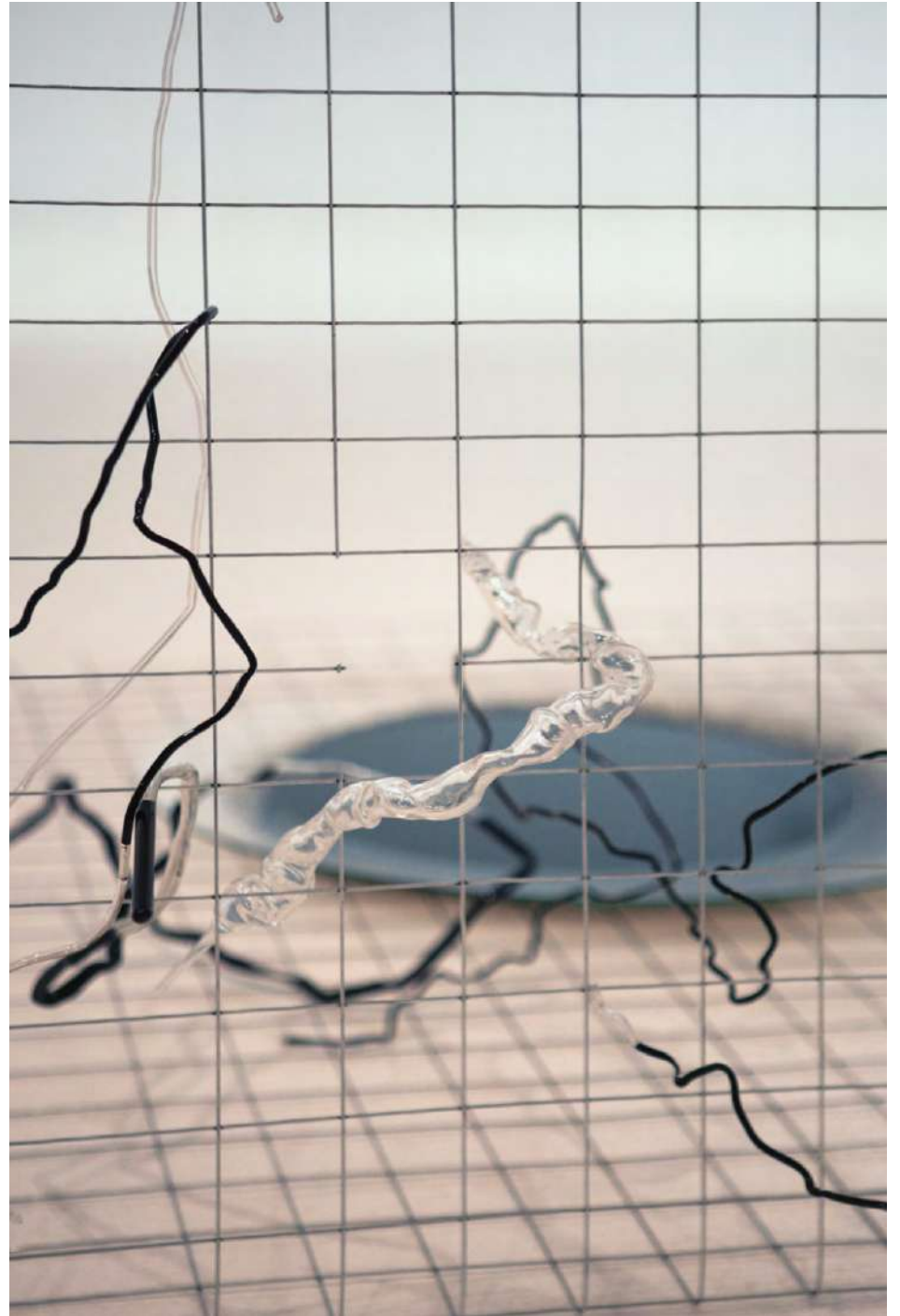
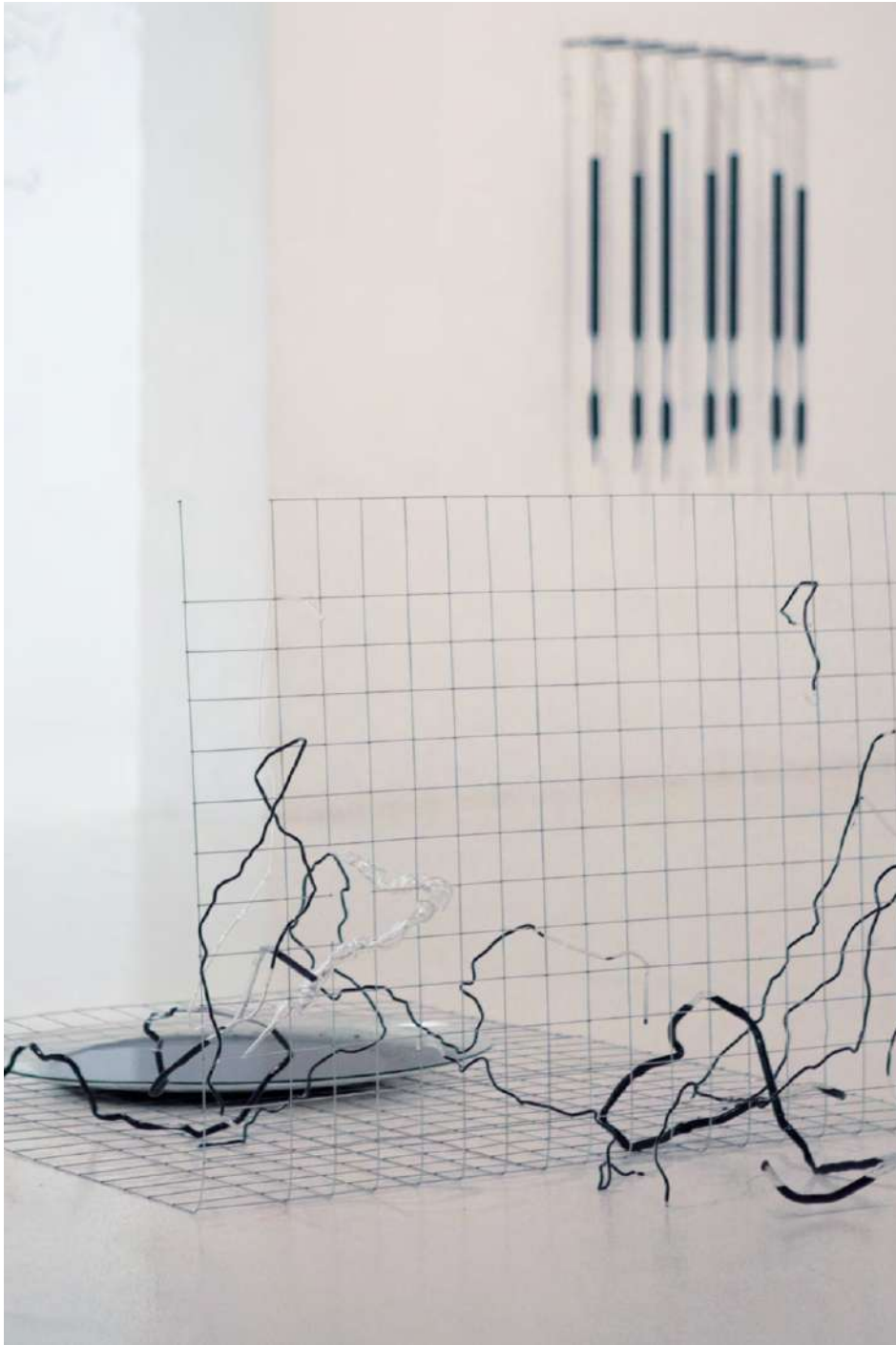
(...) The installation highlights the irreversible environmental situation of the planet. Pieces of glass contain and isolate us from toxicity, but glass is fragile, as much so as the biological balance. The remains of absorbent materials and containment systems also offer a sense of security and this in turn leads us to believe that we are safe from risk and pollution, as if the elements of containment could prevent a disaster of major consequences. In this way, free reign is given to continue exploiting resources, feeding progress and proceeding to consume all manner of materials in the belief that there will be a creative solution for recycling the toxic and that disasters will be controlled. But this sense of security is an illusion. The glass will break at some point, nature will reach its limits of absorption and there will no longer be a containment system to control the final catastrophe.

**Verni* is a Mallorcan word that means the solidified oil waste that reaches the coast as a result of the cleaning of oil tankers at sea.”

– Fragment of the exhibition text by Pilar Cruz



Verni, exhibition view, 2019



Verni, exhibition details, 2019



Verni, exhibition view, 2019



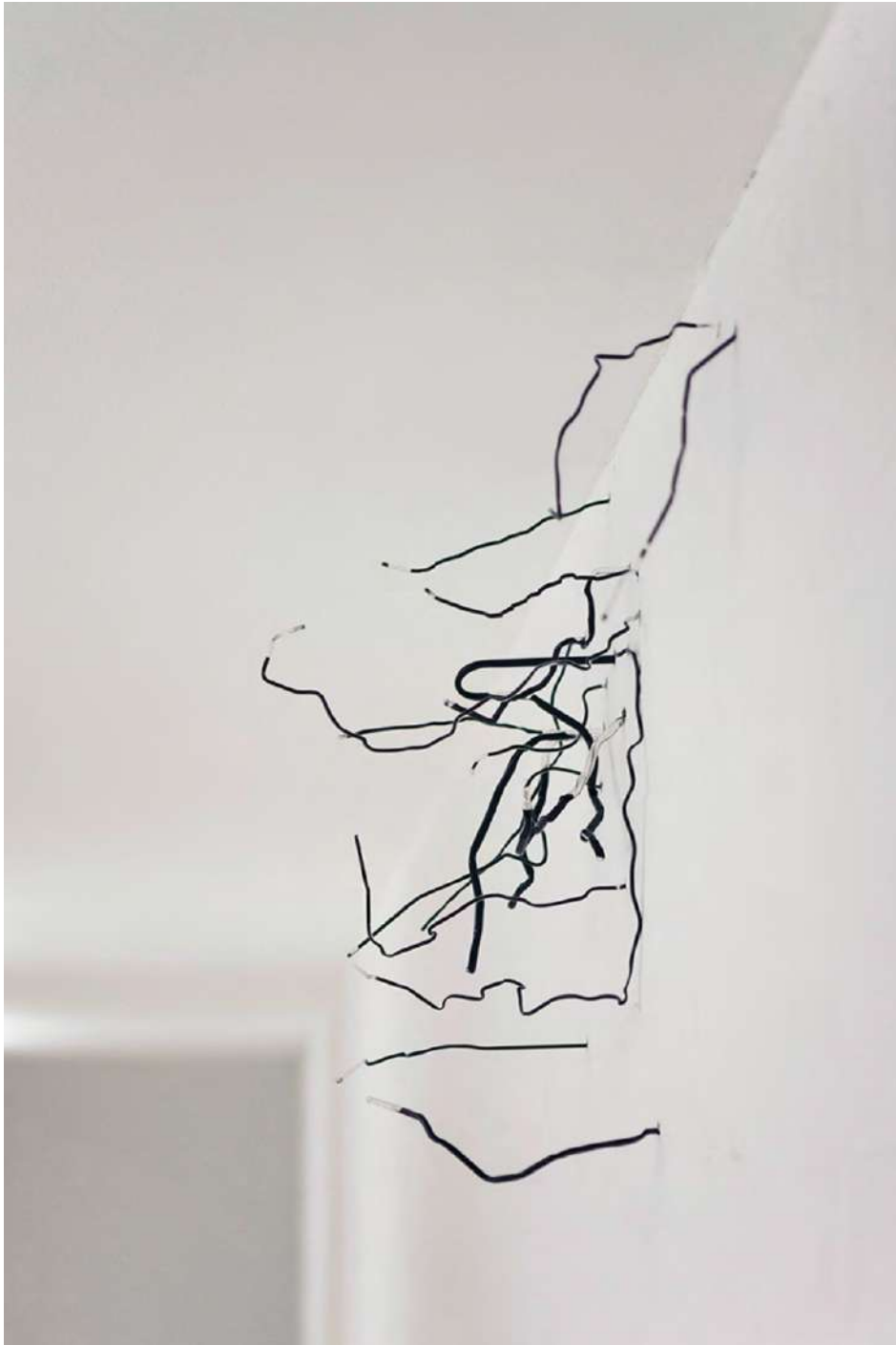
Verni, exhibition details, 2019



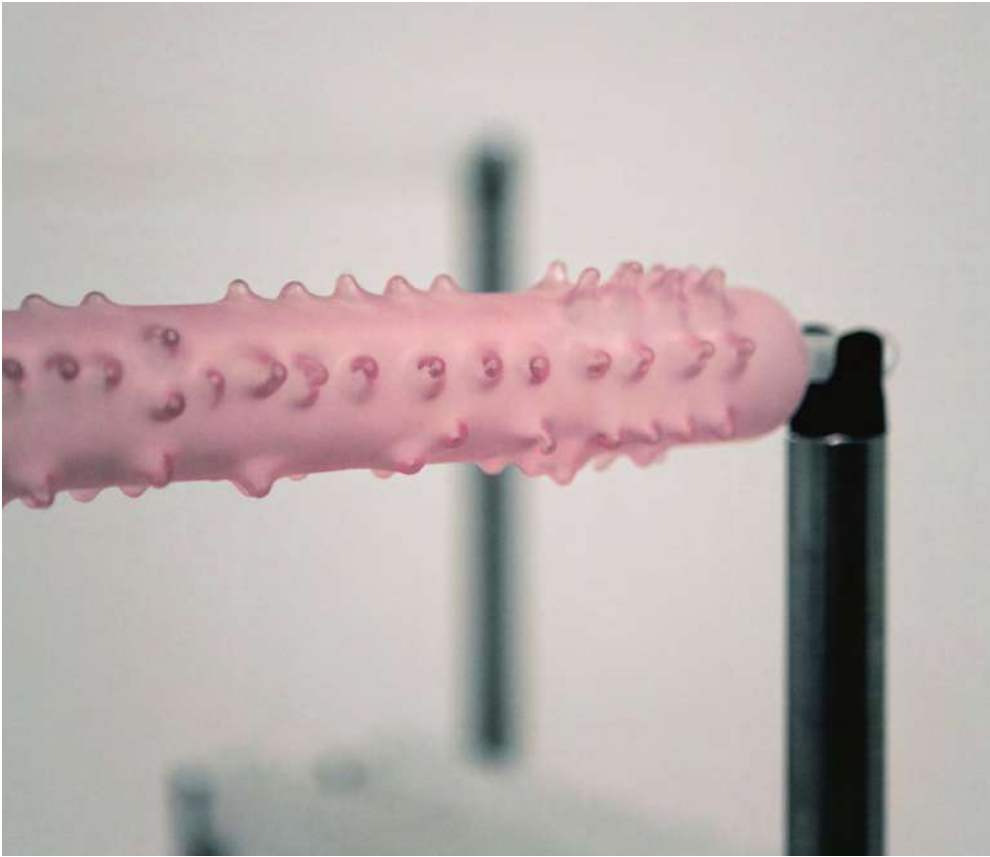
Verni, exhibition details, 2019



Verni, exhibition details, 2019



Verni, exhibition details, 2019



Verni, exhibition detail, 2019





Fata Morgana, exhibition detail, 2019

FATA MORGANA
ADN PLATFORM

As part of the group exhibition *Real Beauty* curated by Oriol Fontdevila
Barcelona, 2019

“Lara Fluxà makes, with her *Fata Morgana* (2019), an intervention on the large window of ADN Platform. With the addition of a series of glass protrusions filled with water, Fluxà is able to bend the direction of light as it traverses the window, producing a set of refraction and diffraction phenomena that contrasts with what we usually perceived as external reality. Refraction is the cause of superior order mirages, the so-called Fata Morgana, that have historically aroused the attention of humans.

The mirages that Fluxà produces result in the invented projection of what exists outside the exhibition space. In this occasion, however, the eye encounters also multiple organic distortions that gain prominence. Windows enjoy a privilege status in relation to domesticity and the naturalization of the gaze in Western culture; it has also gathered around ensuing metaphors on the supposed immediacy of media. The attachment of these protrusions also seeks to bring to our attention the nature of the window as a kind of interface. Those mirages, therefore, make us consider the window as an opaque surface and natural sight as a mirage that we accept as real.”

– Fragment of the exhibition text by Oriol Fontdevila

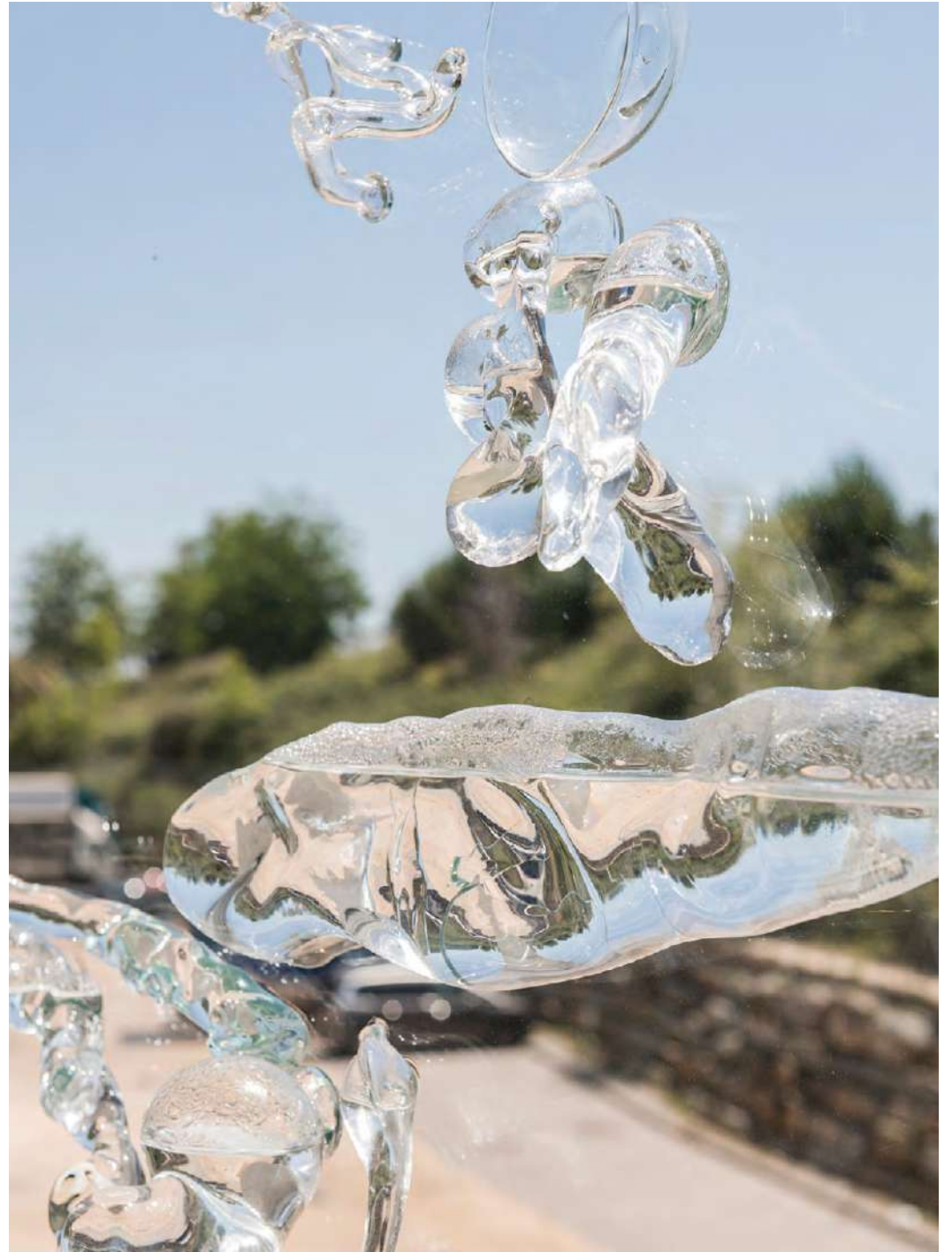


Fata Morgana, exhibition view, 2019



Fata Morgana, exhibition details, 2019

Fata Morgana, exhibition detail, 2019





Fata Morgana, exhibition detail, 2019

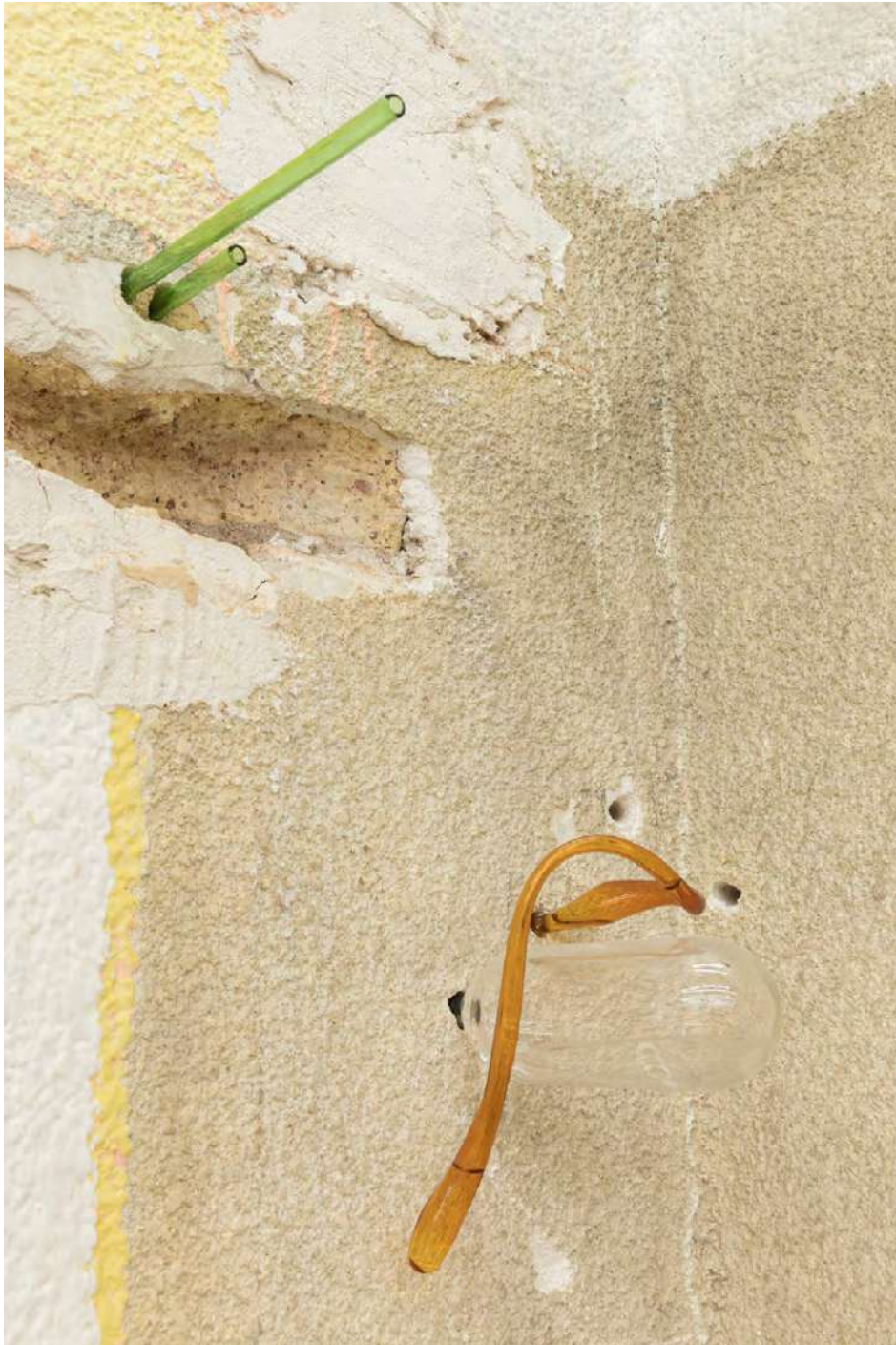


CIRCULATORIA
DILALICA
Barcelona, 2019

“It is through the traces on the surface that the history of relationships and places can be perceived. There are wounds on the skin that are the exact points where less present and less obvious realities emerge. Overlays of paint, plaster or cement that protect the circulatory activities of deeper layers: the pipes and their waters.”

– Fragment of the exhibition text

Circulatoria, exhibition detail, 2019



Circulatoria, exhibition details, 2019



Circulatoria, exhibition details, 2019

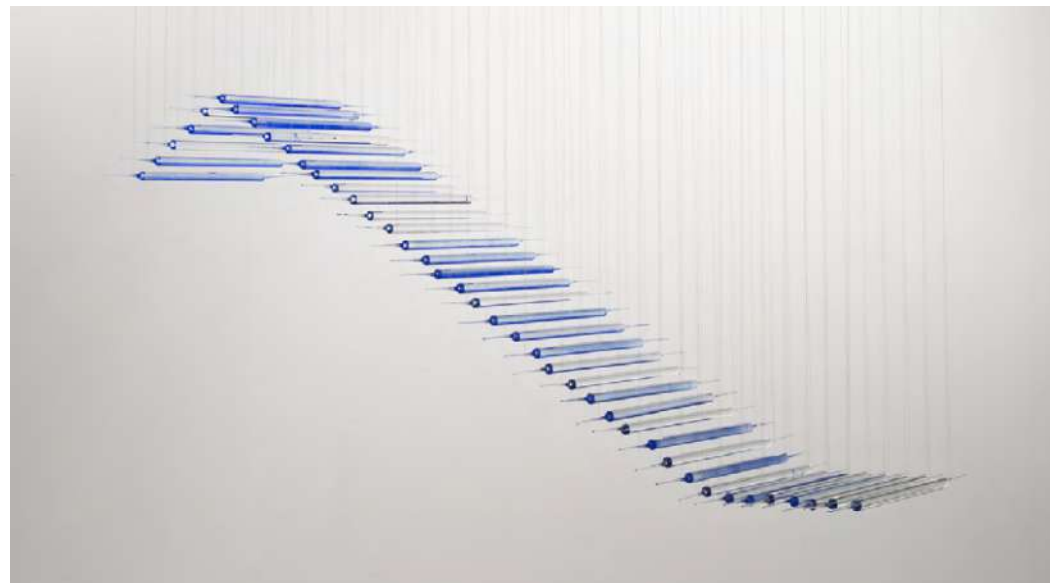


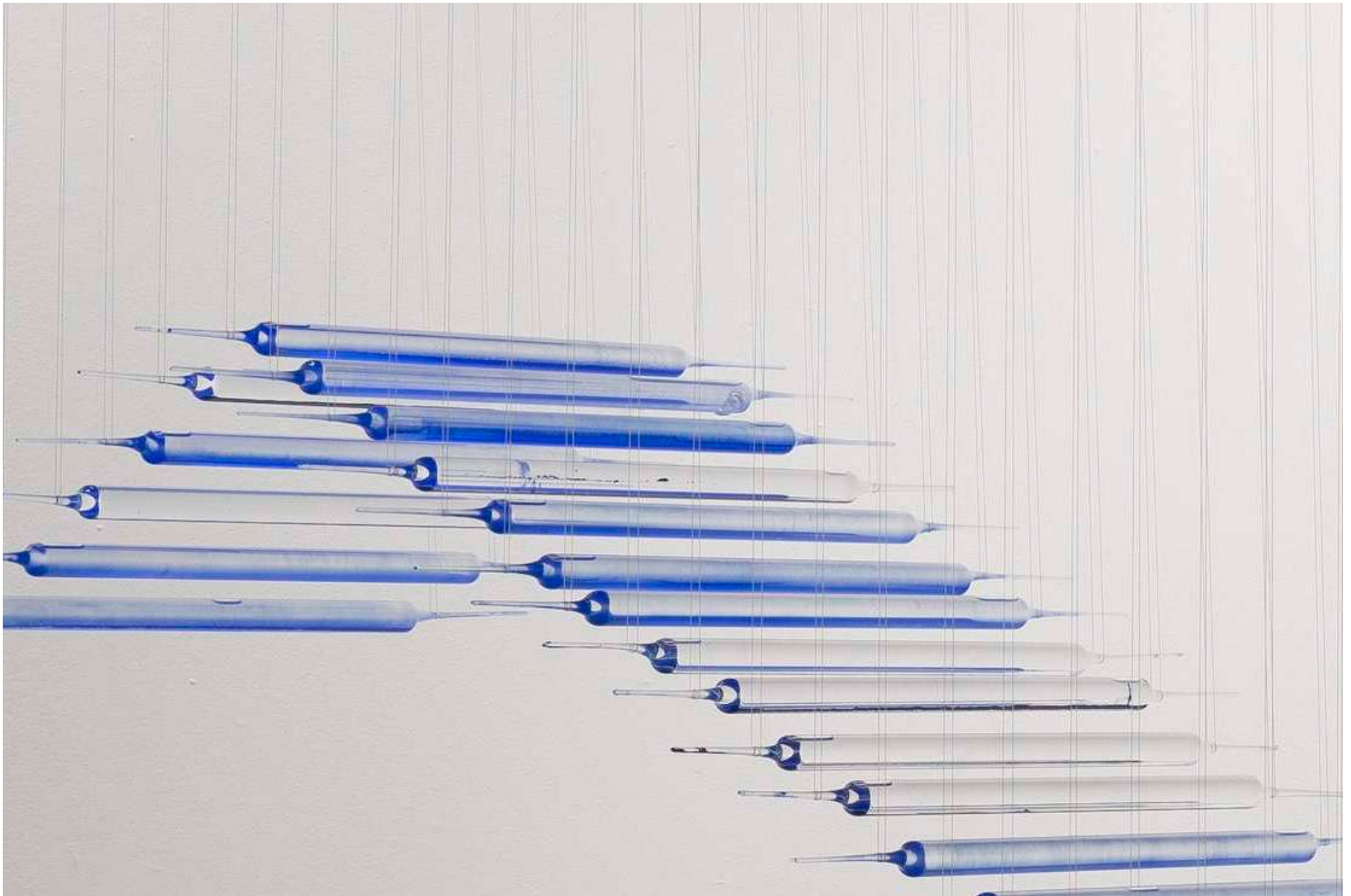
Circulatoria, exhibition view, 2019

OTHER WORKS

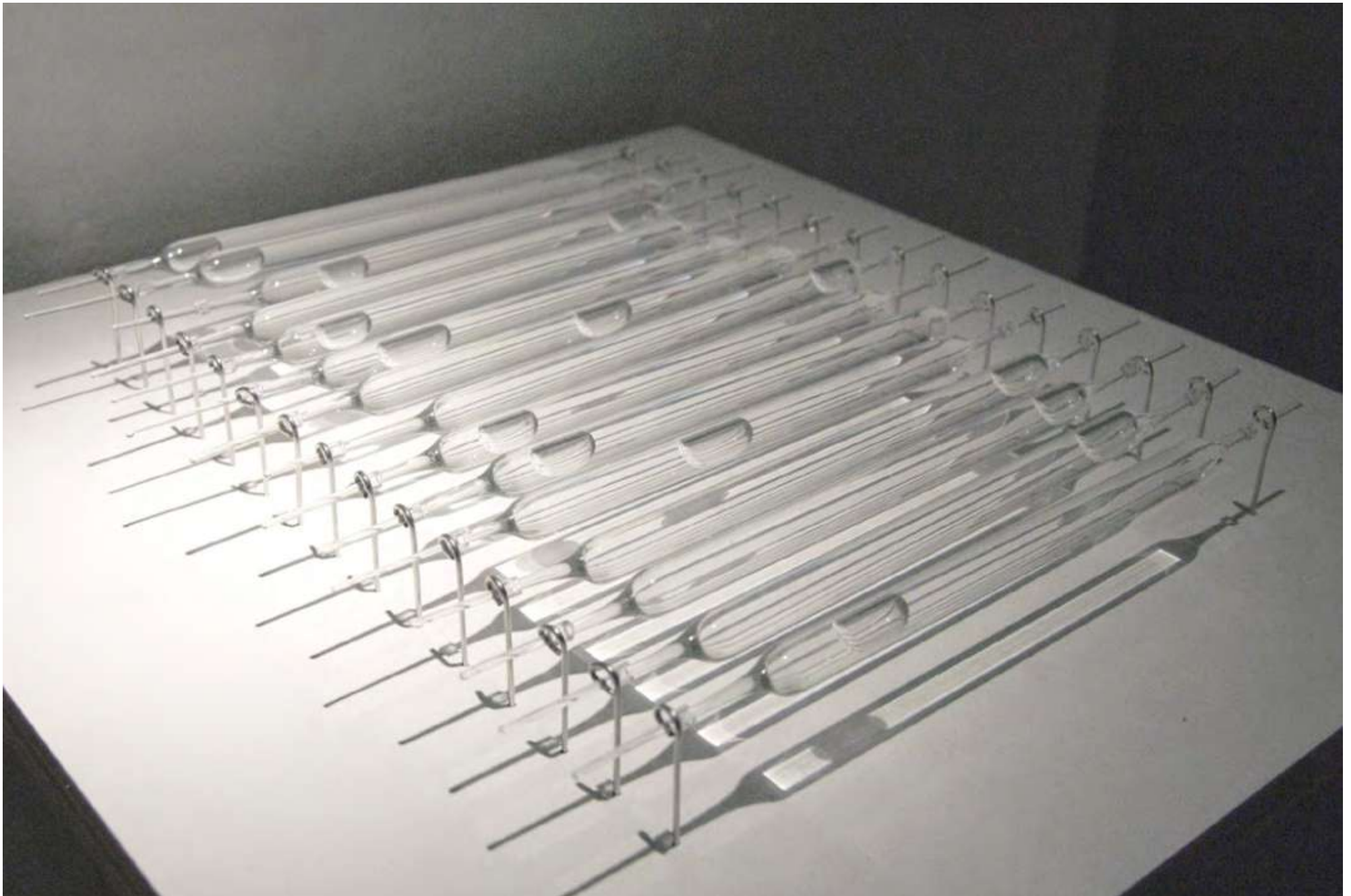
2011 - ongoing

A_Nivellaments, glass, water, air, blue pigment and silk,
variable dimensions, 2011

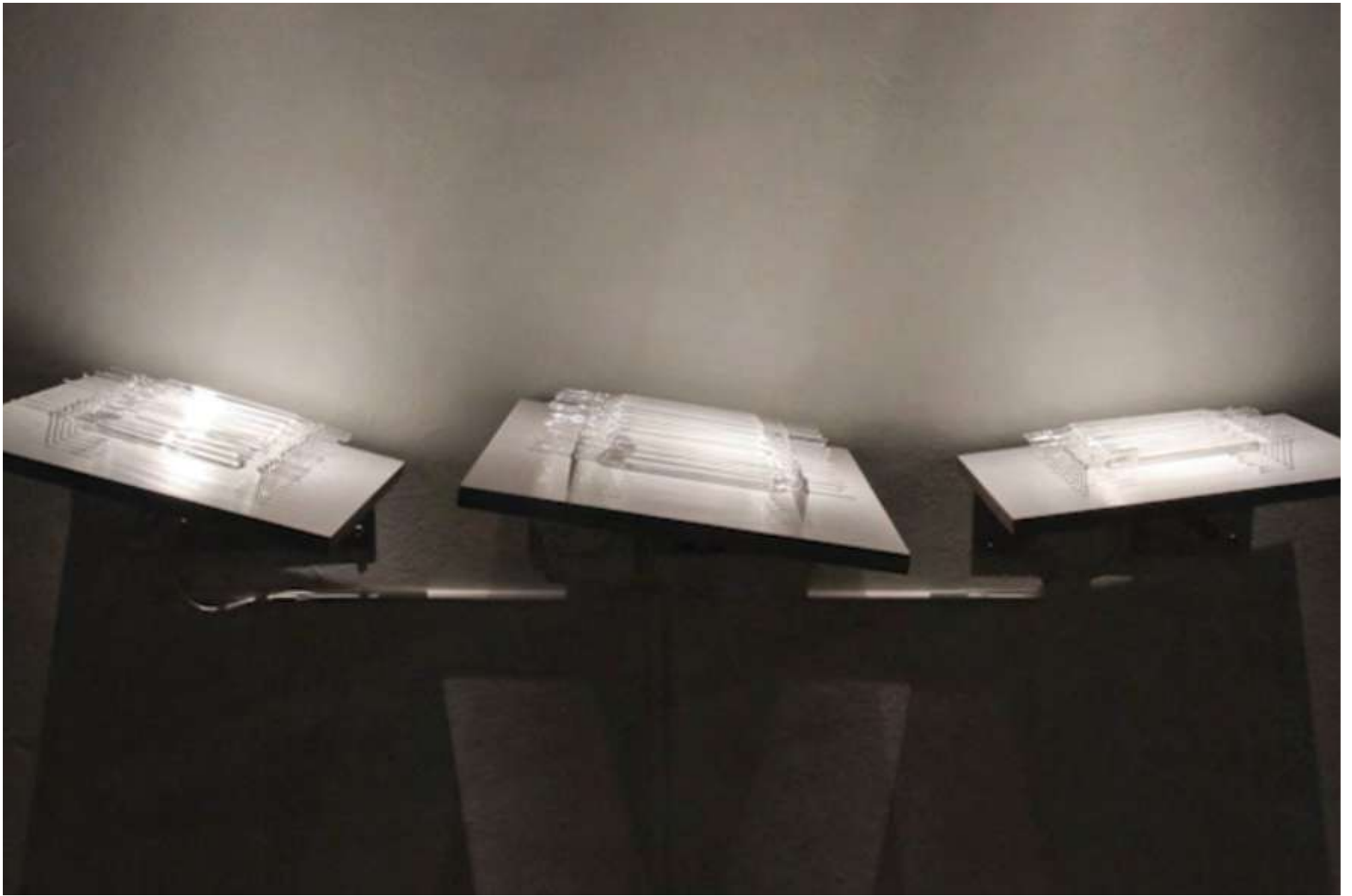




A_Nivellaments, exhibition detail, 2011



Nivells dinàmics de compensacions contínues, triptych, glass, water, air, wood and motor, variable dimensions, 2010



Nivells dinàmics de compensacions contínues, exhibition view, 2010

BIO

Palma de Mallorca, 1985 / Lives and works in Barcelona, Spain

EDUCATION

2006 - 2007

Course at the École Nationale Supérieure des Beaux-Arts, Paris, FR

2009

Degree in Fine Arts, University of Barcelona, ES

2010

Master in Artistic Production & Research, University of Barcelona, ES

2010

Blown glass workshop, Centro Nacional del Vidrio, Segovia, ES

2011

Blower glass workshop, Centre del Vidre de Barcelona, ES

2014

Glass paste workshops, Bisbal School of Ceramics, Girona, ES

SOLO EXHIBITIONS

2022

Llim, Catalan Pavilion at the 59th Venice Art Biennale, Venice, IT

2021

MALC, Museum of Contemporary Art Es Baluard, Palma, Mallorca, ES

2019

Delu, ProjecteSD, Barcelona, ES

2018

Verni, Espai 13, Joan Miró Foundation, Barcelona, ES

2016

Dissolution is the best solution for pollution, Art Center Lo Pati, Amposta, ES

2015

Getting around!, Felicia Fuster Foundation, Barcelona, ES

2014

Un-Balanced, Capella de la Misericòrdia, Palma, Mallorca, ES
360°, Ses Cases Noves Cultural Center, Santanyí, Mallorca, ES

2012

European Public Art Concept, Maritime Museum, Barcelona, ES

2011

188°, Maneu Gallery, Palma, Mallorca, ES

GROUP EXHIBITIONS

2022

Fam, Espai Zape, Valencia, ES

Catch the light, Sitges Museum, Sitges ES

Jaleos y Manduca, CREA L'H, Hospitalet del Llobregat, ES

2021

The object of the link, Casal Solleric, Palma, Mallorca, ES

Our garden needs its flowers., Art Center Tecla Sala, L'Hospitalet de Llobregat, ES

2020

Becoming immortal and then dying, La Capella, Barcelona, ES

The swamp thing, La Casa Encendida, Madrid, ES

Theory of Joy, Contemporary Art Museum of Ibiza, Ibiza, ES

ARCO20, ProjecteSD Gallery, Madrid, ES

The moment before something happens., ARCO20, IEBalears, Madrid, ES

2019

Espacio, Dilalica Gallery, Barcelona, ES

Real Beauty, ADN Platform, Barcelona, ES

Secondary Affections, Sala d'Art Jove, Barcelona, ES

ARCOLisboa, Bombon Projects Gallery, Lisbon, PT

2018

Softbodies, not ahead but inside, Ephemeral Program at the SWAB Art Fair, Barcelona, ES

Fair JustMAD, IEBalears, Madrid, ES

- 2017
Immediate Present, Sa Nostra Cultural Center, Palma, Mallorca, ES
- 2015
La Mer au Milieu des Terres, Museum of Contemporary Art Es Baluard, Palma, Mallorca, ES
- 2014
Tabula Rasa, Hilyaria Studio's Gallery, Tilburg, NL
Tabula Rasa, MUU Kaapeli, Helsinki, FI
Tabula Rasa, Museum of Contemporary Art Es Baluard, Palma, Mallorca, ES
- 2013
Memory, Galería Lluç Fluxà Espai H.C, Palma, Mallorca, ES
- 2011
Amazon III, Xavier Fiol Gallery, Palma, Mallorca, ES
New Appearances, La Capella de la Misericòrdia, Palma, Mallorca, ES
Alart, Alaró Art Night, Addaya Gallery, Alaró, Mallorca, ES
City of Palma Awards Antoni Gelabert, Casal Sollerich, Palma, Mallorca, ES
Crossfire. Art and science in the spotlight, Center d'Arts Santa Mònica, Barcelona, ES
- 2010
City of Palma Awards Antoni Gelabert, Casal Sollerich, Palma, Mallorca, ES
Waiting time, Espai Mallorca, Barcelona, ES

COLLECTIONS

- National Art Collection, Generalitat de Catalunya, ES
MACBA, Barcelona, ES
Es Baluard, Mallorca, ES
FRAC Corse, FR
City Council of Palma, Mallorca, ES
Council of Mallorca, ES
Santanyí City Council, Mallorca, ES
Inca Town Hall, Mallorca, ES

RESIDENCIES

- 2019 - Ongoing
FASE, resident artist, L'Hospitalet de Llobregat, ES
- 2021-2022
La Panera, resident artist within the *Radiació* +++ program, Lleida, ES
- 2017-2019
HANGAR.ORG, resident artist, Barcelona, ES
- 2016
Experimentem amb l'Art, resident artists, Barcelona, ES

SCHOLARSHIPS AND AWARDS

- 2022
Artistic representative of the Catalan Pavilion at the 59th Venice Art Biennale, Venice, IT
- 2020
OSIC grant for research and innovation in the fields of visual arts, Generalitat de Catalunya, ES
- 2019
Award for the Best Exhibition 2018 for *VERNI* at the Joan Miró Foundation, Catalan Association of Art Critics, ES
- 2015
Sala d'Art Jove Award in the category of intervention in the landscape, Generalitat de Catalunya, ES
- 2013
First Prize Village of Santanyí for Visual Arts, Santanyí, Mallorca, ES
- 2012
Felícia Fuster Foundation Scholarship, Barcelona, ES
- 2011
First Prize Plastic Arts Contest Ciutat d'Inca, Mallorca, ES
- 2010
Special Mention in the Ciutat de Palma Awards Antoni Gelabert'10, Palma, Mallorca, ES

bombon

Trafalgar 53.B
08010 Barcelona

info@bombonprojects.com