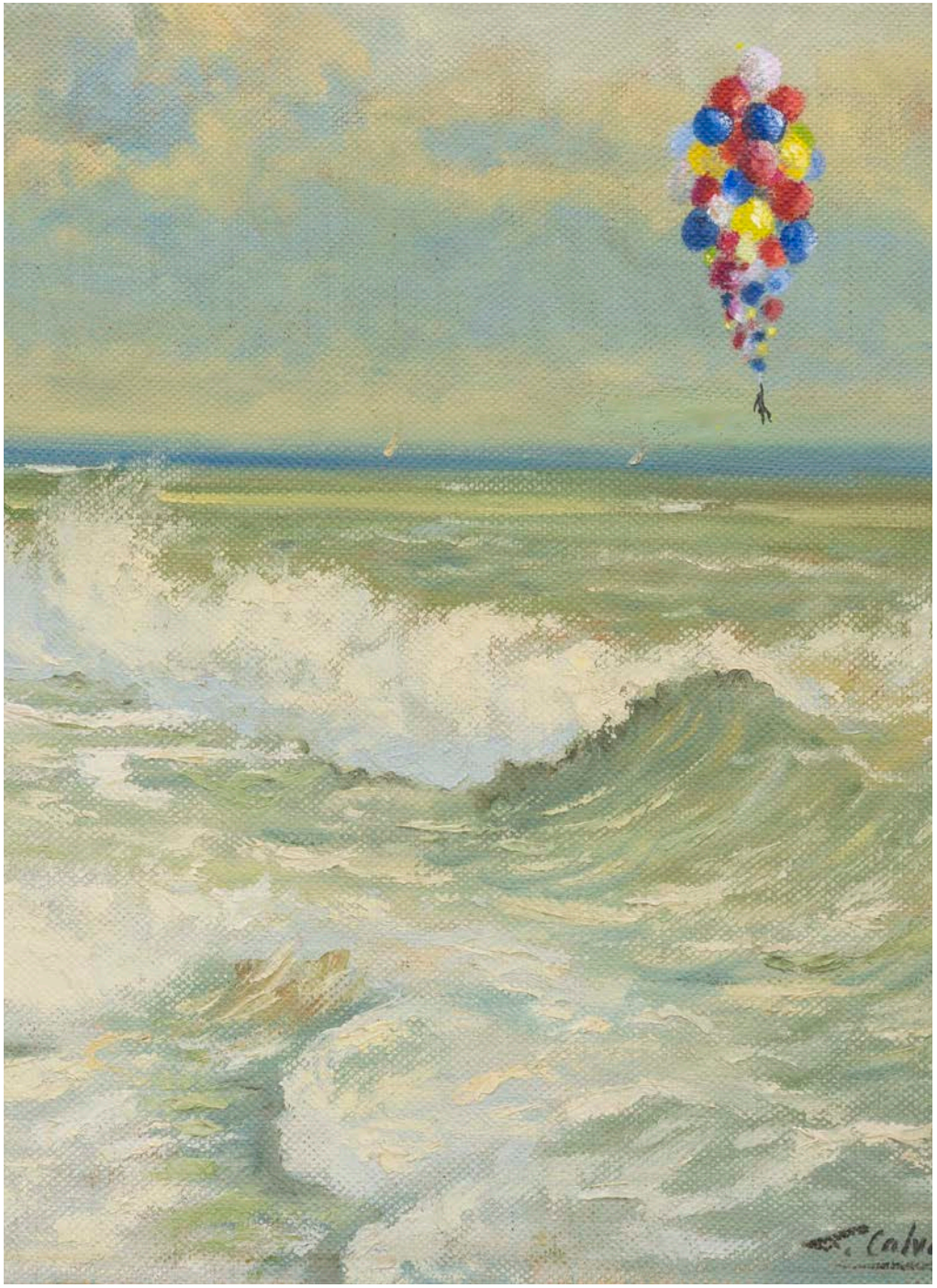
BERNAT DAVIU

bombon

BERNAT DAVIU
(b.1985, based in Barcelona)

“Bernat Daviu is an artist who considers himself a painter first and foremost. A painter aware that the death of painting has long been anticipated but has not yet arrived. As such, he expands it and allows it to mutate into objects, costume design, dance, performance, video, music, and art installations. He activates painting, sets it in motion, and turns it into a mirror of our surroundings. Daviu is interested in the borderlands between art and non-art. He is interested in pushing the boundaries of the spaces of art and their codes of behaviour and reception. His work uses humour and the absurd as strategies for subversion and to connect with reality, as part of a collaborative practice in which choreographers, dancers, filmmakers, writers, and different kinds of artists give rise to polyphonic pieces and spaces of encounter.”

Bernat Daviu (1985, Fonteta) studied Fine Arts at Central Saint Martins, London. His most recent solo exhibitions include Arco Madrid (Joey Ramone Gallery, 2025), La cosa nadalenca (Bombon projects, 2025), There are more things (Joey Ramone Gallery, Rotterdam, 2023), Just before the end of painting (MAC, Mataró Art Contemporani, Capella del Cementiri dels Caputxins, Spain 2021) and Waiting Room (Bombon Projects, Barcelona 2021). Other recent group exhibitions include Deep Frieze (Torreloft, Copenhagen, 2023), Good evening. Do not attempt to adjust your radio... (Belo Campo, Galeria Francisco Fino, Lisboa, 2023), Intenció Poètica, MACBA (Barcelona 2022-23) Ara Mateix: tot està per fer, Arts Santa Mònica (Barcelona 2020-21) and Painting: a permanent challenge (Caixa Forum, Barcelona 2019-20). His projects and works have also been shown and presented at Krupa Art Fondation (Poland, 2026), Villa Catena (Bucharest, Romania, 2025), Fundació Tàpies (Barcelona, 2021), Caixa Forum (Madrid, 2020), Cuchifiritos Gallery (New York, 2018), Arts Santa Mònica (Barcelona, 2018), Fundació Arranz- Bravo (L’Hospitalet, 2017), Fundació Joan Miró (Barcelona, 2016), Nau Estruch (Sabadell, 2015), Galeria Balaguer (Barcelona, 2015), Uma certa falta de coerencia (Porto, 2014), Guest Projects (London, 2012), Walker Art Gallery (Liverpool, 2012) or Bienal de Jafre (Jafre, 2009), among others.



ESCAPISM
ARCO 2025

Text by Joaquin García

During the month of August 2020, a Greek ferry rescues a girl clinging to the neck of a unicorn inflatable on the high seas. On the 20th of April 2008, Adelir Antonio de Carlo, a Brazilian priest, disappeared while attempting to make the largest trip ever with ballons, arriving at more than 5,800 meters above the sea level. In 1975 the Dutch artist Bas Jan Ader disappeared trying to cross the Atlantic with a 13 meter boat. Lee Lozano decided to disappear from the art world in the 70s. Camila Cañeque invited us to escape with the her work The Motionless Escape, two eyelashes on the floor and a QR code transported us to a desert island.

Who hasn’t desired to disappear at some point?

This selection of paintings by Bernat Daviu reflects on a possible escape, a withdrawal, a voluntary silence, a disappearance...they can also be works of protest, definitive works of art.

Shadows on monochrome paintings as a metaphor of what escapes, of an ephemeral presence that challenges the limits of the canvas are presented together with a group of anonymous paintings sentenced to dissapear, which the artist finds or rescues from decadent auction houses to intervene them with escapist stories.

Collateral damage IV, oil on canvas, 162x130cm, 2025

Collateral damage II, oil on canvas, 100x81cm, 2024

Collateral damage III, oil on canvas, 162x130cm, 2025

Escapism, oil on canvas, 73x60cm, 2024

Memento Mori, oil on found painting, 38x46cm, 2025

Escapism (Unicorn II), oil on found painting, 87x66cm, 2025

Escapism (Ballons), oil on found painting, 54x81cm, 2024

Cosmic explosion in the form of an X, oil on found painting, 73x60cm, 2025

Escapism (Flamingo), oil on found painting, 25x39cm, 2024

THERE ARE MORE THINGS
JOEY RAMONE GALLERY
Rotterdam, 2023

Text by Joaquin García

A landscape in which the countryside occupies a little more than the lower half of the painting. In the background, the classic blue mountains in the distance, on the lower right a white house with an orange roof with something of a farm or farm building. A mass of trees crosses the canvas from the centre to the right, offsetting the blue of the distant mountain range in the composition. The picture is painted with very limited technical resources. Neither a great hand, nor a great idea, nor a great result. It is almost a picture of a Sunday boy or a school painter without much to tell. However, something strange happens on the canvas: a diagonal line cuts it from top to bottom, crossing the mountain, trees and house and dividing it into two halves, a lighter one on the right and a darker one on the left.

The viewer cannot help but start thinking, trying to understand, to make sense of the phenomenon. There may be a technical explanation, related to the history of the painting: perhaps it was exposed to light on the far left and the pigments have oxidised more on that side, or it was stored with another painting on top of it that protected the half on the right from dirt, or it has even undergone a process of restoration and cleaning that, for now, has only carried out that half that looks lighter and brighter.

But what if the answer is inherent in the painting and intentional and in the painter's hand? The dark part would therefore be a shadow that affects half of the landscape. Similar to when a cloud passes in front of the sun and we see that some areas are still shining in the sun but others are not. Although the straight and clean cut of the dark part makes us think of something physically more radical and the diagonal leads us to read it as something moving towards the right. Then we think of those science fiction films in which the flying saucer makes itself felt on the surface of the earth by its shadow that covers the houses and landscapes little by little in a threatening way; and someone on seeing that line of darkness advancing looks up and sees with fear the spaceship in the sky...

(To read full text)

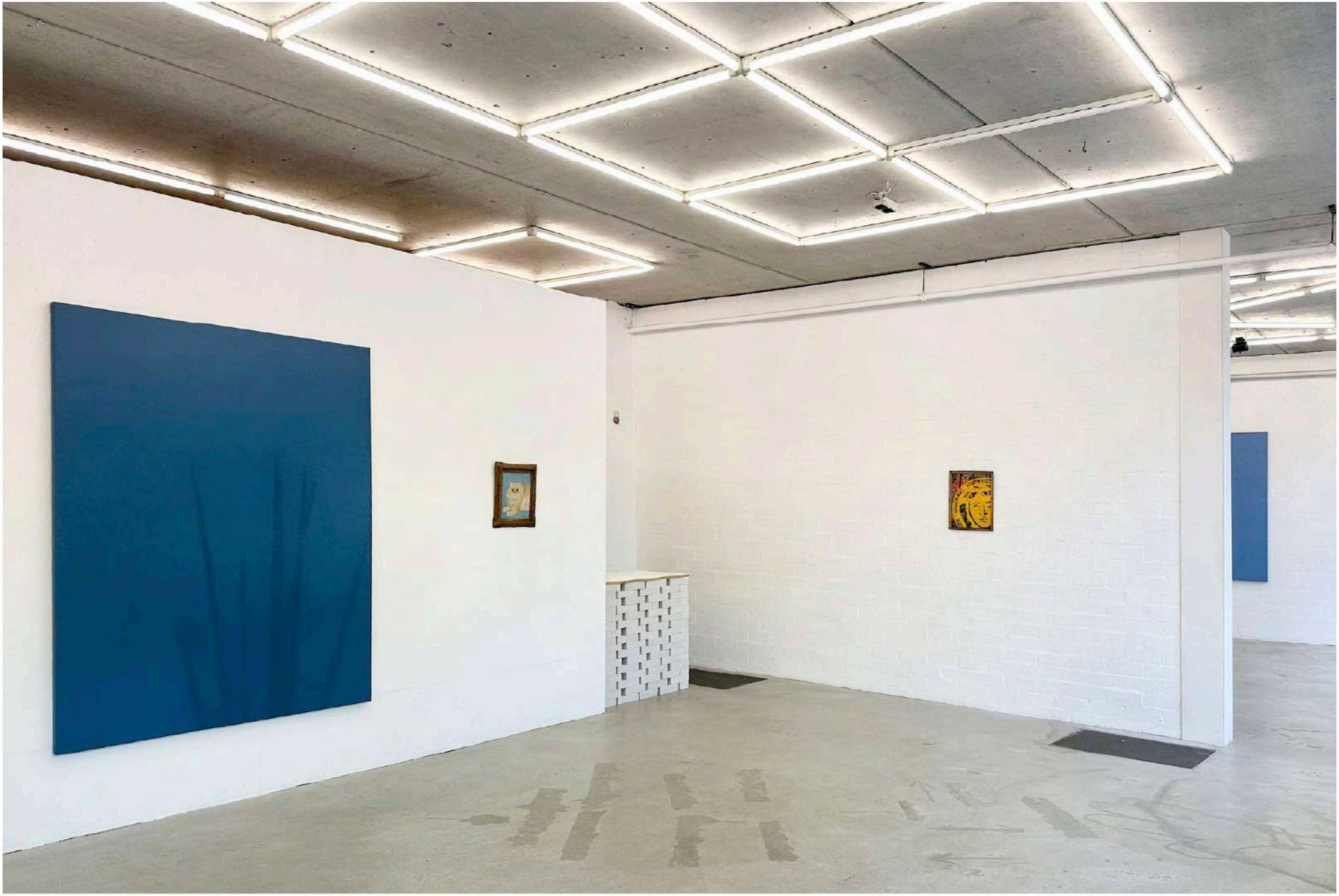
There are more things, oil on found painting, 17x22cm, 2023

There are more things, Joey Ramone Gallery, Rotterdam, 2023

War games, oil on linen, 170x200cm, 2022

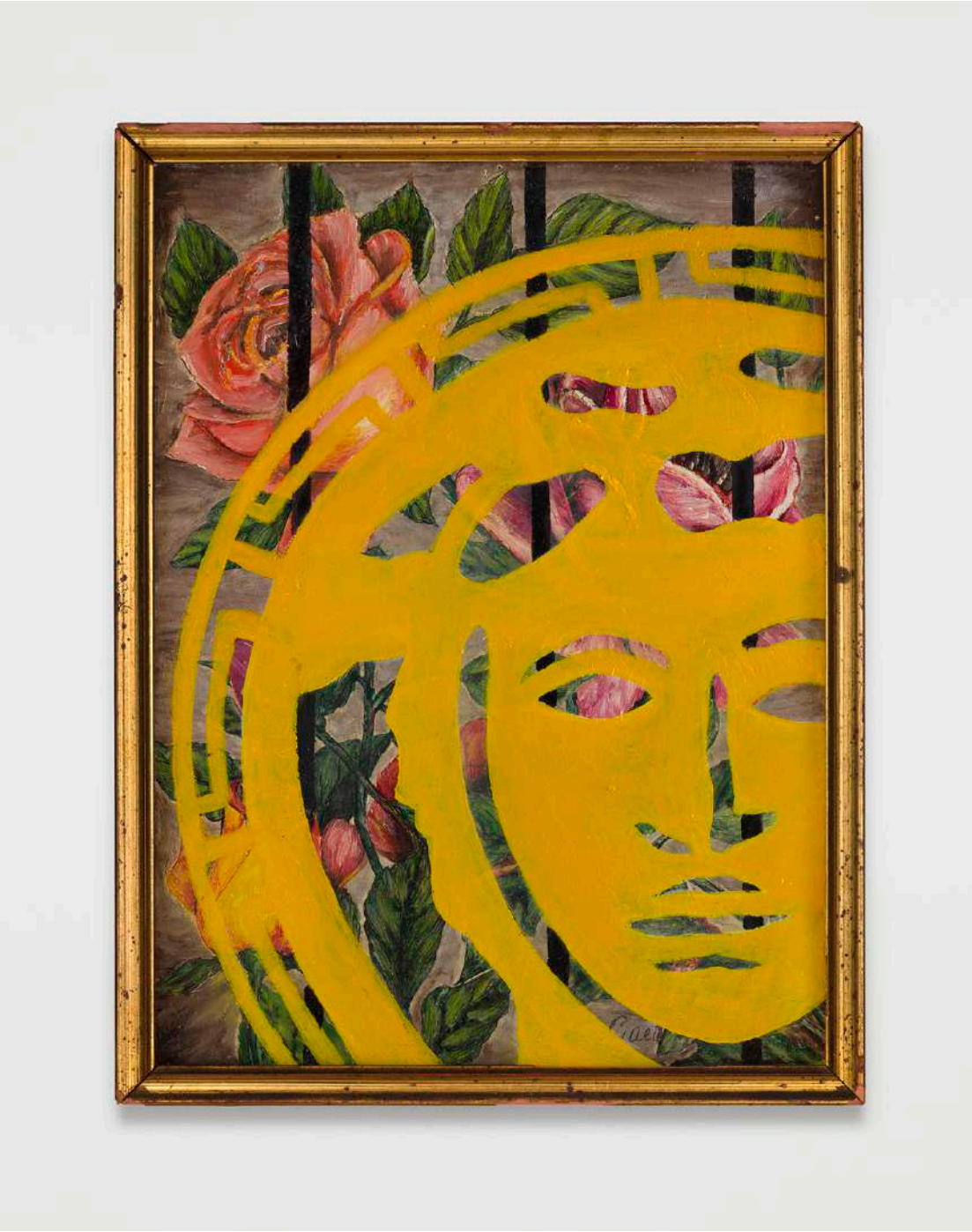
Pears, oil on found painting, 33x42cm, 2023

Prototype I, oil on found object, 80x25x22cm, 2023



There are more things, Joey Ramone Gallery, Rotterdam, 2023

Medusa, Oil on found painting, 43x33cm, 2023



French Connection, oil on found painting, 28x 36cm, 2023

All that glitters is not gold (Exhibition at Lubenita residency), Bechet, Romania, 2023

Collateral damage, oil on canvas, 198x151cm, 2023

DEEP FRIEZE
TORRELOFT, COPENHAGEN
Copenhagen, 2023

Group exhibition with Rasmus Nilausen.
Text by Sarah McNulty

In a facility in Scottsdale, Arizona, they sell the sheer possibility of revival, that it doesn't end with a switch from on to off, but that through engineered temperatures, we can continue to evolve, become a part of something greater and as yet unknown. Stand by, transport, storage, deep cool, return.

Walk down the freezer aisle, and climb down into the upright one, past the frostbit bundle of asparagus, here lies the possibility. A new space opens up, the fog-like effect of transformation blurs the boundary of where your world ends and the image begins, rejecting the future as we know it.

You emerge to find yourself in a converted garage of a former industrial gas factory. Originally a site of transport, delivery, storage and retrieval, where alternative forms of production have now replaced the past. Across the street, self-storage leases additional empty space to the city.

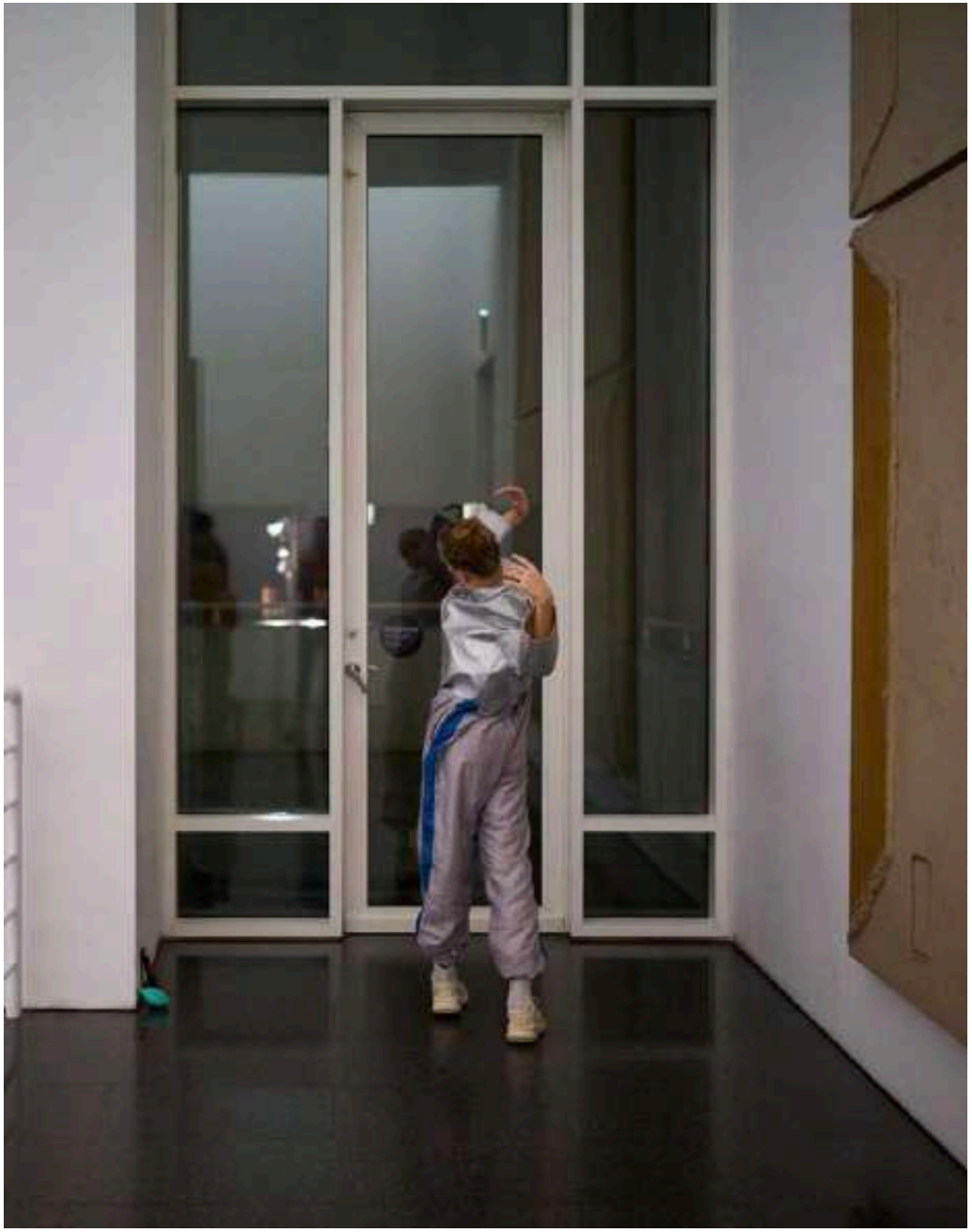
In ancient Egypt, the pelican appears in funerary tombs for non-royals, associated with death, its large pouch transporting items to the afterlife. The ancient word for coffin can also translate to an egg, essentially returning one to the place they hatched out of, or starting again at the end.

These paintings establish an intensified version of one's own physical presence, in front, outside of the image. Visible gestures, exposing the construction of an image; misinterpreted narratives recounted in another language, with displaced punctuation. Relationships emerge; personal, linguistic and historical, with opposing versions of space and time. You can enter from many points, feet without bodies walk in, up and outside the frame. There are holes, steps and traps to maneuver around; shadows that obscure, and become the image itself. Experiences temporarily stored, only to transform back from solid into thin air.

We have confidence revival may be possible.

Deep Frieze, Torreloft, Copenhagen, 2023

Good evening. Do not attempt to adjust your radio, Belo Campo, Galeria Francisco Fino, 2023



M.A.C.B.A., MACBA (Museu d'Art Contemporani de Barcelona), 2022

M.A.C.B.A
MACBA (Museu d'Art Contemporani de Barcelona)
Barcelona, 2022

In the context of the exhibition "MACBA Collection. Poetic intention", the artist Bernat Daviu, in collaboration with ELAMOR and choreographer Angela Boix, presented a performance together with a group of dancers.

Daviu produced a set of new costumes which are partly made with tracksuit clothing and painted canvases. With these outfits, the performers danced inside and outside of the museum, using the reflection of the windows of the building to practice their moves.

The windows -which also function as the walls of the museum- were activated, turning them into active surfaces where images occur. These transparent and reflective surfaces become spaces in-between to explore, blurring the line between the inside and the outside of the building.

This performance, like the previous one realized in 2019 in Caixa Forum, is inspired by the popular trend among young teenagers of dancing in public spaces using the reflective walls of modern buildings in order to fine-tune their choreographies.

M.A.C.B.A., performance detail, 2022

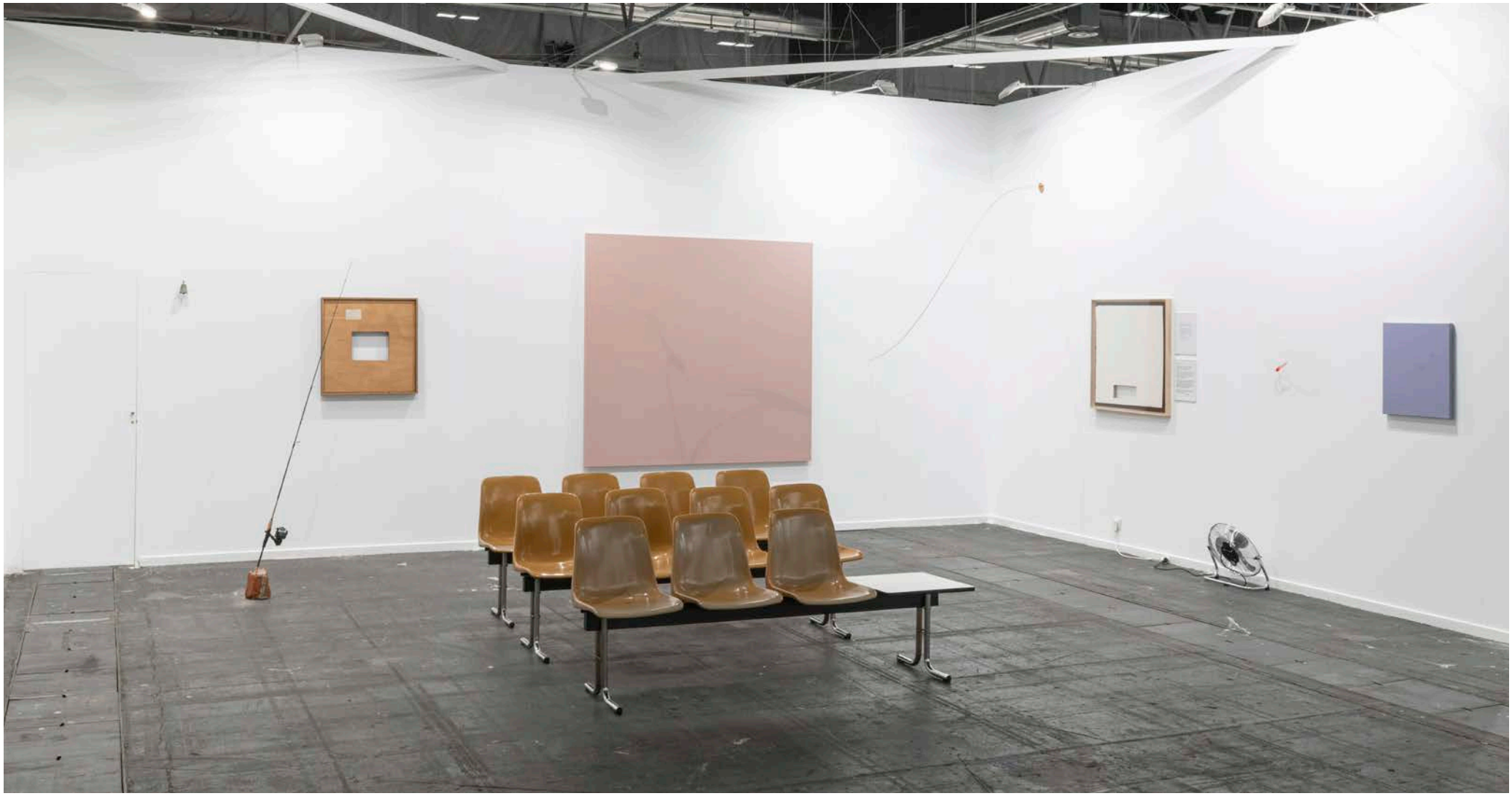
M.A.C.B.A., performance detail, 2022

M.A.C.B.A., performance detail, 2022

M.A.C.B.A., performance detail, 2022

M.A.C.B.A., performance detail, 2022

Stanza, MACBA (Museum of Contemporary Art Barcelona), 2023-2024



WAITING ROOM
ARCO MADRID (in the picture above)
2021 - ongoing

“This installation comprises the typical elements of a waiting room space: benches of chairs, a Your-Turn screen, plastic plants, water dispensers, magazines, forgotten objects such as a phones or a coin, among others. Elements that I play with each time the work is presented. Depending on the space, the installation is differently arranged. It has been exhibited at Focus Foundation (2022), ARCO Madrid (2022), Mac Mataró (2021) and Bombon Projects (2021). I‘m interested in waiting rooms as spaces of limbo, of transition, where time is suspended and ceases to be productive. This work invites people to sit, wait for a turn which aim is unknowwn and that seems to never arrive, making their wait the main part of the experience.”

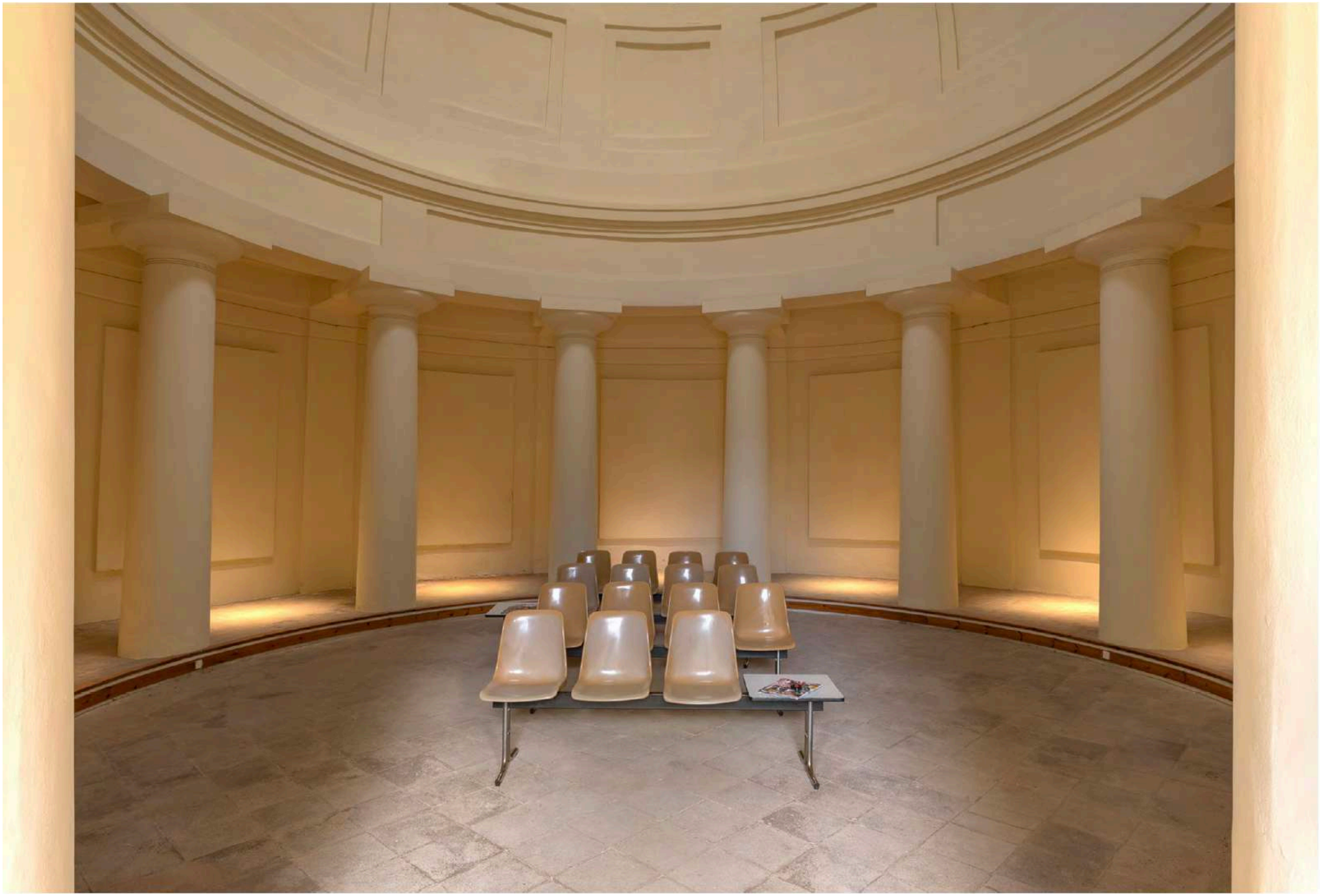
ARCO Madrid 2023

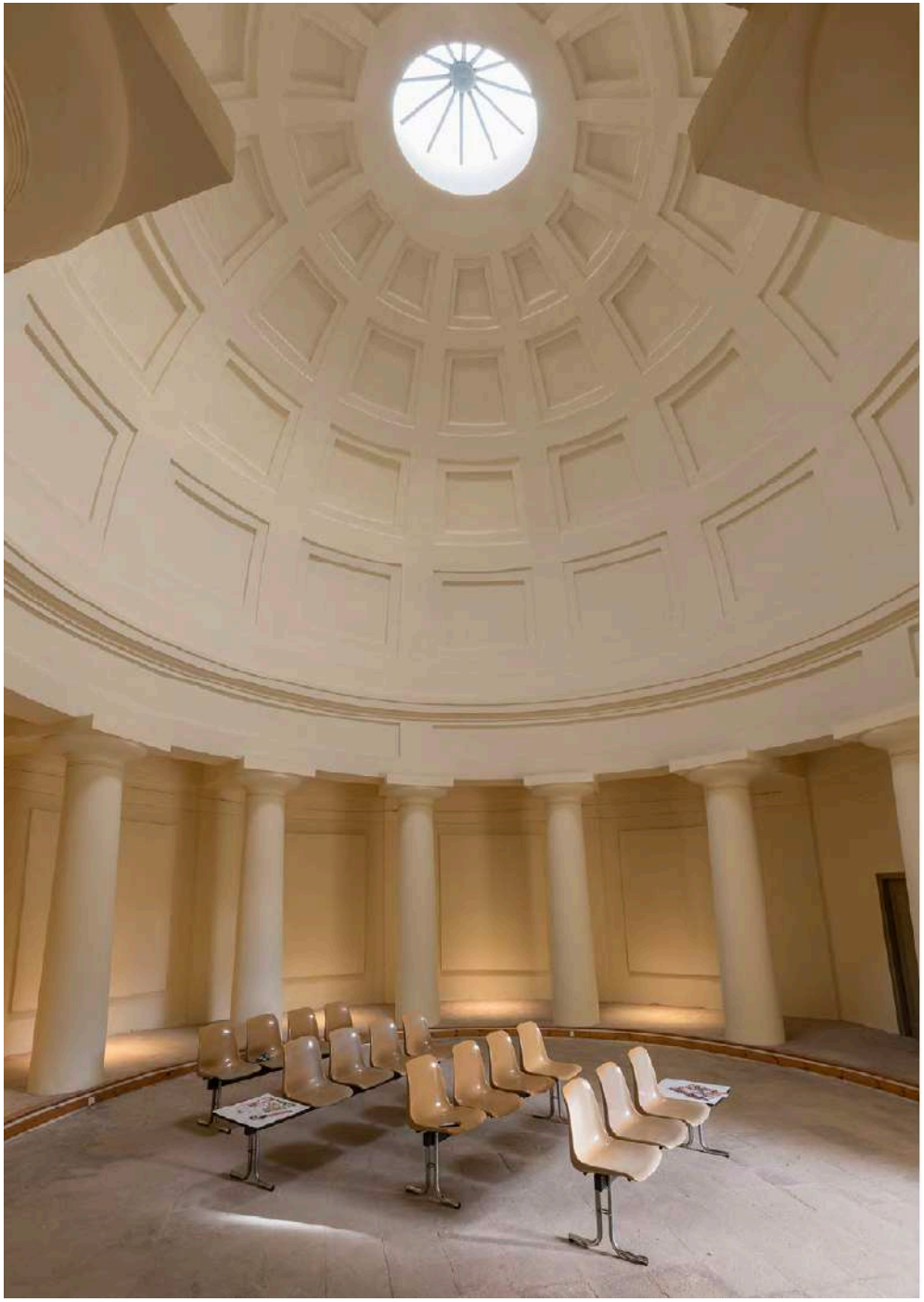
WAITING ROOM (JUST BEFORE THE END OF PAINTING)
CEMENTIRI DELS CAPTUXINS
MATARÓ ART CONTEMPORANI
Mataró, 2021

“For the chapel of the Cemetery of Caputxins in Mataró, the installation Waiting Room was specifically adapted. In the space you could hear a music tone coming from a mobile phone that rested on one of the seats. At a closer look on the screen you could see images of artworks passing by at high speed; an archive of thousands of images that I have been gathering from several people’s phones. Photographs that they took to remember certain artworks and moments but have ended up forgotten in the memory of their phones.

The video emultes a kind of collective and chaotic flashback of the history of art. I made the video thinking about the saturation of digital images that we unable to process and the phenomenon called Life Review Experience: this moment when people who are about to die see their whole life reviewed in images. “Just before the end of painting” speculated about the instant before the end of art.

This installation was commissioned by MAC (Mataró Art Contemporani).”





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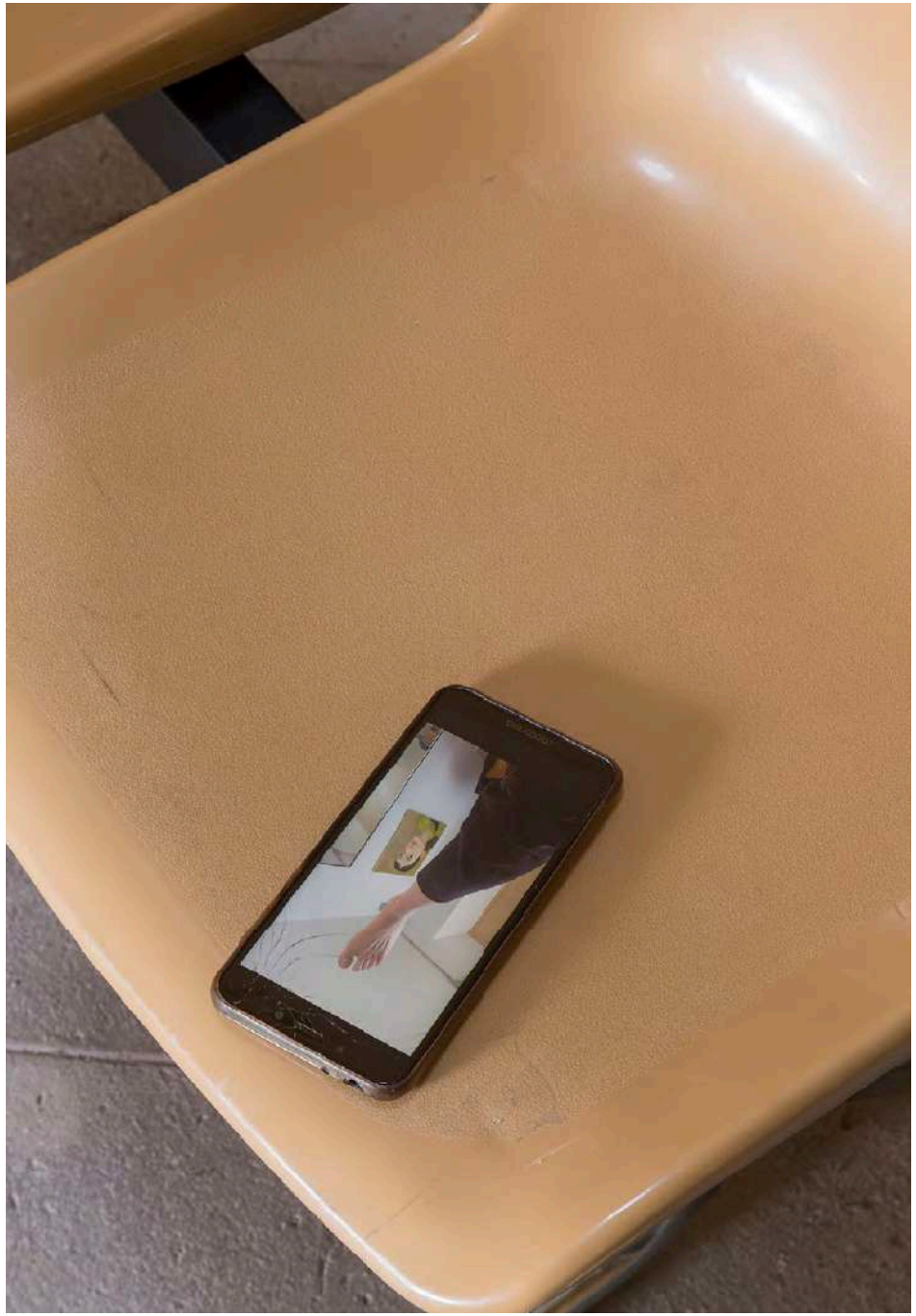

Just before the end of painting, exhibition detail, 2021

Just before the end of painting, exhibition detail, 2021

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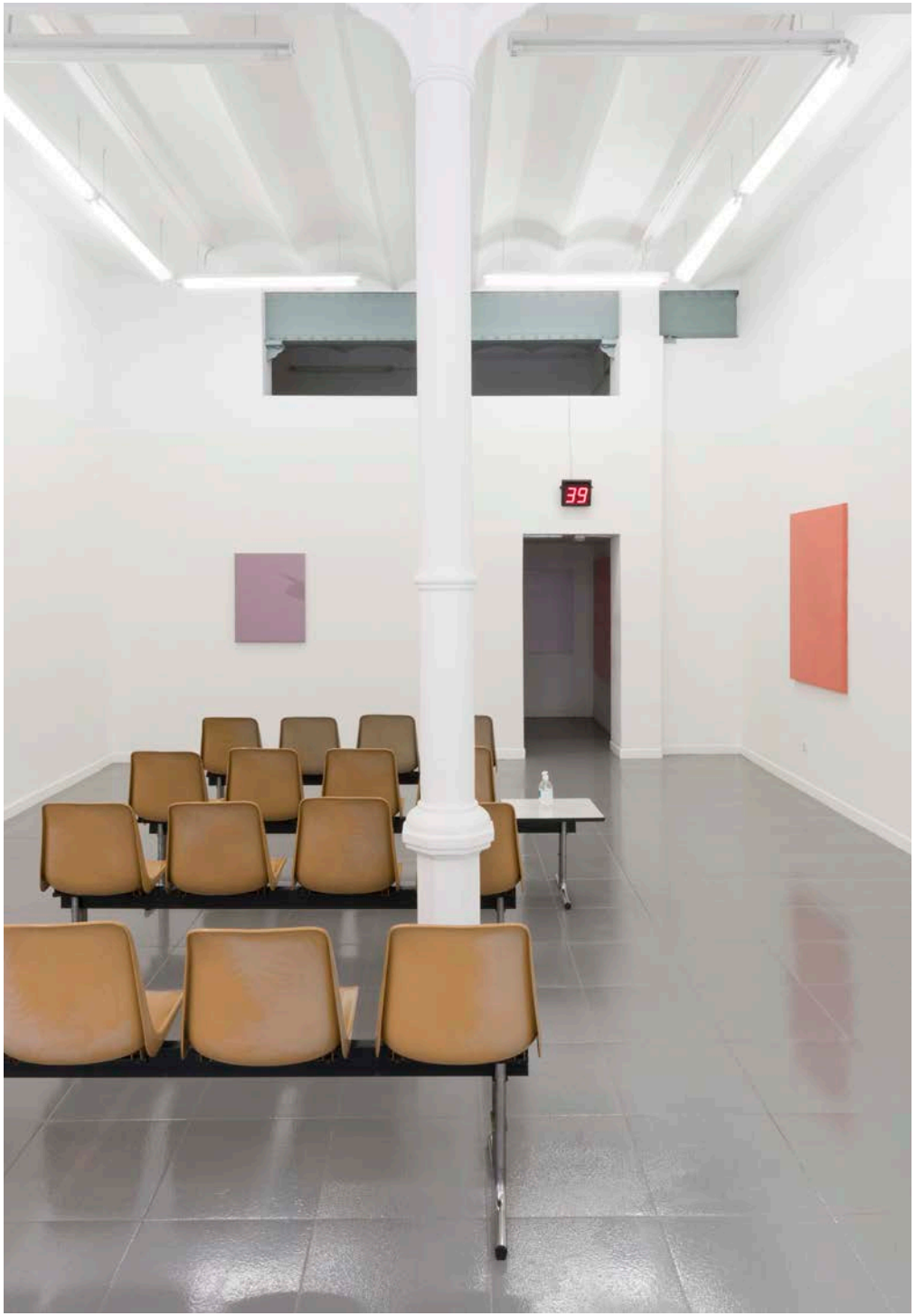


WAITING ROOM
BOMBON PROJECTS
Barcelona, 2021

“The first time I showed Waiting Room was in a solo exhibition with the same title at Bombon Projects. The gallery space was transformed into a waiting room with several paintings hanging on the walls. The paintings at first glance seemed totally monochrome, but at a closer look shadows of disruptive elements appeared painted on the surface. Click here to see a video of the exhibition.”

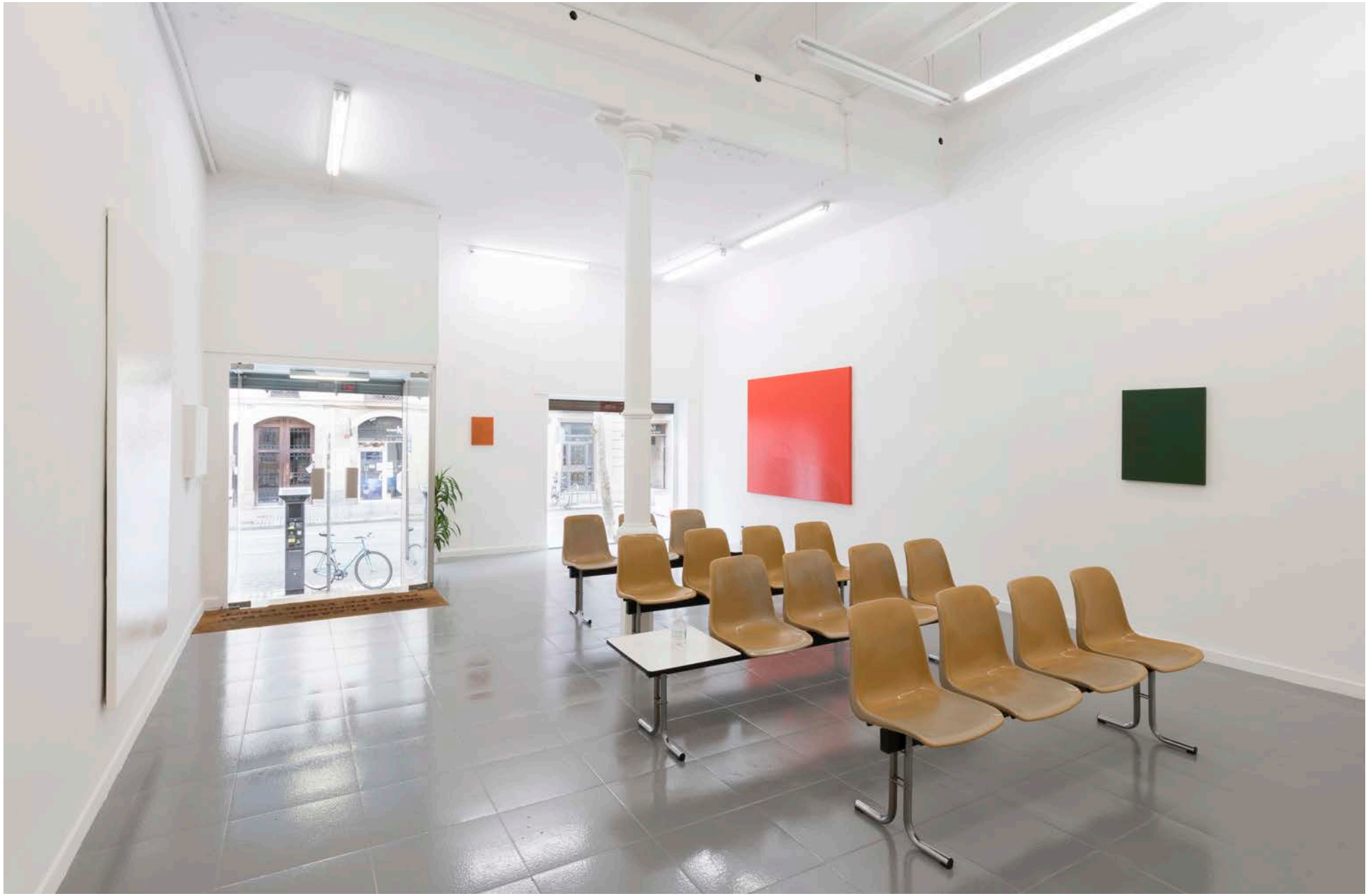
Exhibition text by Enric Farrés:

“Who’s last?

This text is for entertainment. It is written for you to interrupt its reading at any time. In fact, while you read, if you are paying attention to what is happening around, you will find very interesting interruptions -a fly, the Porsche of a gallery owner, a vine or an iconoclastic cat- and since we are in the Waiting Room of Bernat Daviu we will try to entertain ourselves while we wait for our turn. As we all know, paintings cannot be touched. In theory the paintings exist to be admired without intermediaries, without interference. You can reproduce the paintings, you can make them smaller or larger, you can make postcards or notebooks, you can use them to make a catalogue raisonné with minimal black and white reproductions, or you can look at them on the screen. You can photograph and share them, but can’t touch. Never. If you touch them is by accident, as you could damage them and in fact, paintings want to be immutable.”

(…) Maybe in this waiting room it is them that are waiting?

Paintings are eternal. And even more Monochrome paintings, like the ones in front of us, which within the family of abstract paintings are the serious, the high ones. Non-narrative, out of space-time, synthetic, pure transcendence. If we start from the beginning -the wait promises to be long, we have time- Bernat Daviu’s old acquaintance, Aleksandr Rodchenko, made the first non-figurative monochromes exactly a century ago–Pure Red, Pure Blue and Pure Yellow, 1921 -to show that making a painting was like making anything else, demystifying the very act of painting. This was based on Kazimir Malevich’s Black Square -this one yes, Suprematist at its most- of 1915, but it turns out that it was based on an 1897 racist joke by Alphonse Allais -a black rectang9le with the following subtitle: Combat des Negres dans une cave, pendant la nuit -. (...)
(To read full text)



Waiting room, exhibition view, 2021

Waiting room, exhibition view, 2021

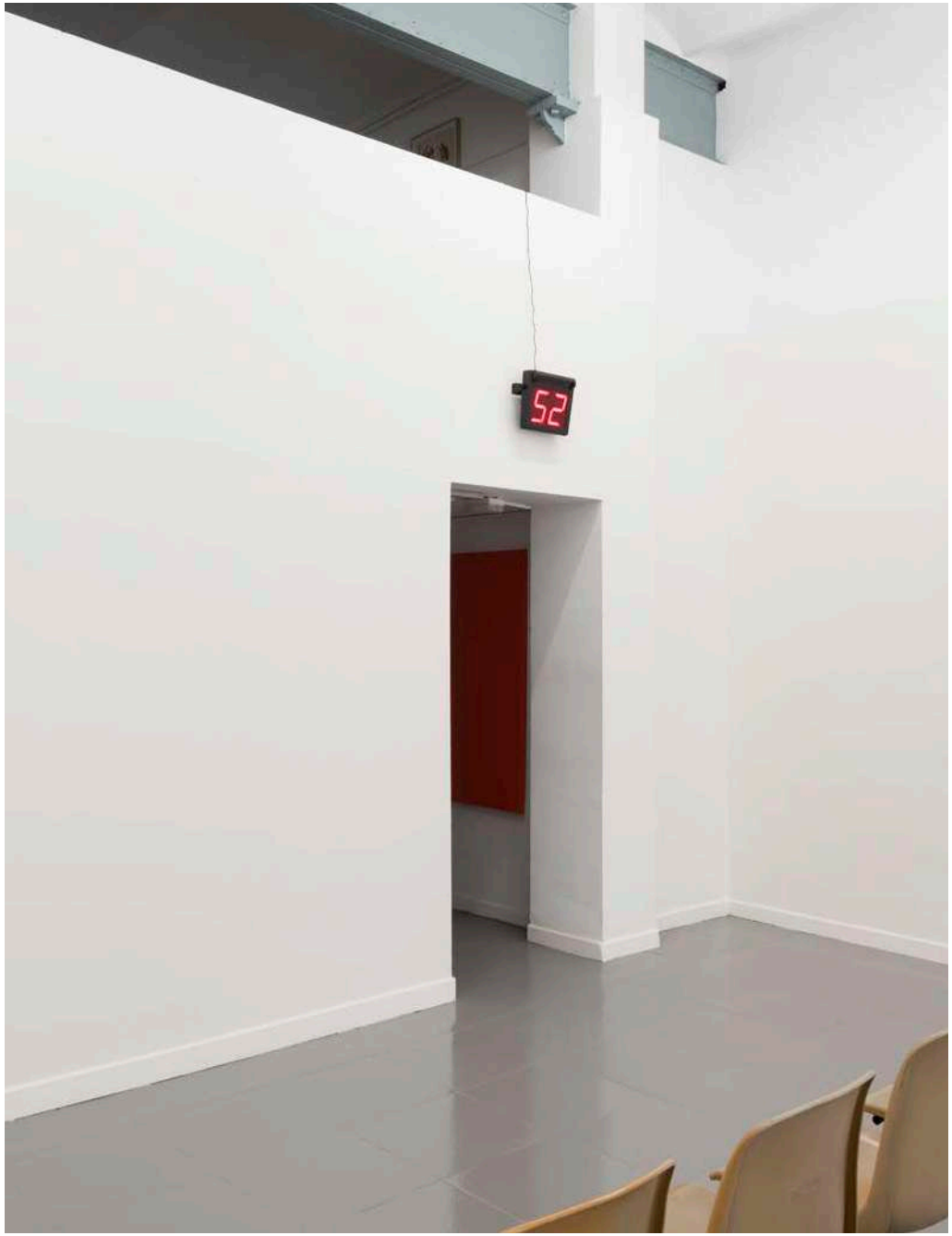
“(...) Do they wait, still, to be admired?

In fact, if we look at Bernat’s paintings from the side -I read somewhere that it is precisely at this place where all the artist’s intention is at stake, as it is the insideout of the field of painting, and moreover, it is what allows us to understand that a painting has volume, that it is an object, and that we are not dealing with a 2D hallucination that only exists in our head full of conven- tions -we see how color doesn’t finish, and contiunes behind the painting and ah! unfathomable mysteries, it disappears behind the canvas. In front of us we have a single unalterable color formed by many and visible layers of paint. But Bernat has told us that these paintings are shadows. Shadows of what, of whom? Painted shadows that refer to everything that may have happened in front of the painting. Occasional interferences that permanently modify it. There is something between the painting and us, something special, a ficus for example.

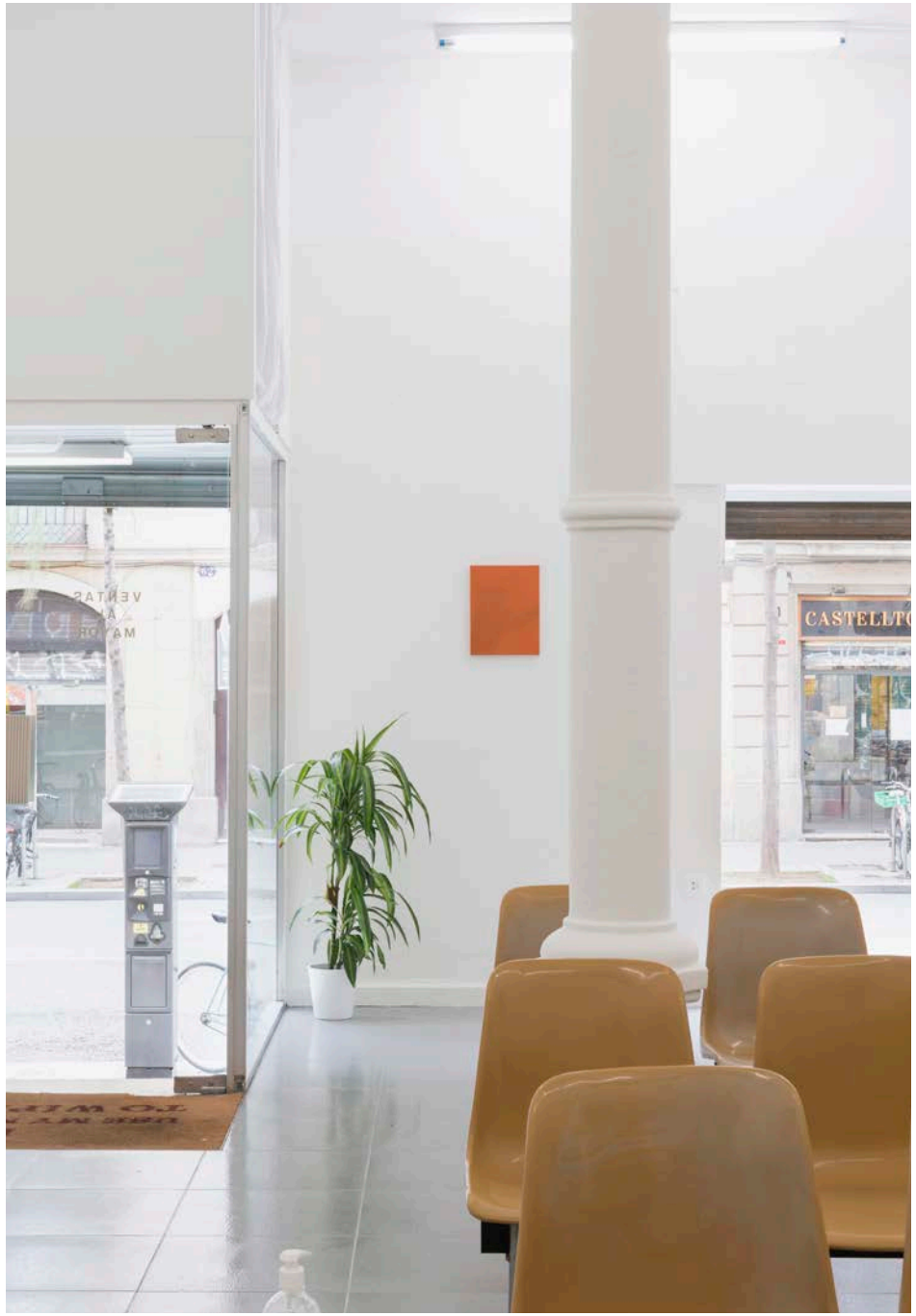
(...) The painting reacts ¿?

I thought that paintings led you inwards, not outwards. A window that offers us to go beyond, a three-dimensional space or a well in which to dig. But these paintings have shadows projected on their surface. And these shadows are caused by an object that is not inside the painting, it is outside. They are paintings that vindicate the things that happen in front of it, monochrome-mirrors that say: “Everything that happens in front of me, affects me. I’m not alone.”. The painting points at us. And it tells us about things that happen in front of it- a fly, the Porsche of a gallery owner, an indoor plant or an ico- noclastic cat-. Performative as they invite you to take into account the chan- ging environment around you at all times. Paintings that have coexisted with the fly (Bernat says the same one, every day at the same time), with the cat that wanted to destroy it or with the gallery owner’s Porsche. Referring to the elements that have moved and are currently moving in front of it, they become mutable paintings. They affect and are affected and show us that we can modify the work with our presence, adding new interruptions to those that already exist. Here the permanent memory of the interruption is the content of the picture, because as we can see the fly left, the king is no longer there, the cat fled and we are only left here waiting for our turn..”

– Fragment of the exhibition text by Enric Farrés Duran



Waiting room, exhibition view, 2021



Waiting room, exhibition view & details, 2021

Por si las moscas, detail, 2022

SHADOW PAINTINGS
2020 - ongoing

The monochromes from Daviu's Shadow Paintings suggest a play of light and shadow between what happens inside and outside of the frame. These works have the ability not only to interact with the space that surrounds them in a subtle and delicate way, but also to flirt with the viewers, so that one wonders whether the painting is playing with them or whether it is the spectator who is playing with the painting. These works capture the shadows of possible unforeseen interferences during the conception of the painting in the studio; presences that will end up playing a determining role in them, defining to a great extent the final experience of the work.

In "Por si las moscas", a monochrome white painting in which you can see, if you pay attention, the shadow of flies that at some point have flown in front of the work and in front of the viewer. In fact, flies have a long history in Western art. The presence of this insect in paintings has symbolized from decadence, melancholy or sin to the putrefaction of the soul.

In Daviu's work, flies become a metaphor for everyday life and a way of approaching the precision of artistic discourse, as well as a way to introduce a dose of irony into the apparent neatness of the art world. In the selection that we will present at the fair there are flies, decorative plants such as "Just Kids", the hands of anxious collectors and cats that want to finally end with the history of painting.

Visca la vida! (Fidel), oil on linen, 160 x 200 cm, 2021

Just Kids, 180 x 200 cm, 2022

“Sometimes art is presented as a comment on art and this is mere unnecessary rhetoric, but the paintings by Bernat Daviu that are part of the exhibition *Waiting Room* represent a reflection that makes sense. They are supposed to be monochrome, but they are not, because in each one of them an element of the environment that was not foreseen has been introduced, an intrusive figurative silhouette, in the same color range. In this way, the painter recalls the possibility that the most idealistic and purist intentions, those that supposedly fed monochrome or abstract painting from Malevich and Rodchenko to Ad Reinhardt or even up to now, may be irretrievably deviated and perhaps perverted by elements of the context. In this case, on these monochrome paintings appear in the form of shadows the silhouet- tes of an iconoclastic cat, a flag (a reference to painters who decorate offices of power), scattered flies, a finger pointing to what it buys (*How much ?!*), a domestic plant or a sports car, in this case that of the gallery owner Fidel Balaguer, to whom Bernat Daviu pays tribute in *Visca la vida! (Fidel)*.”

– Juan Bufill (La Vanguardia, March 2020)

Monstera, oil on linen, 55 x 46 cm, 2021

Monstera, oil on linen, 130 x 180 cm, 2020

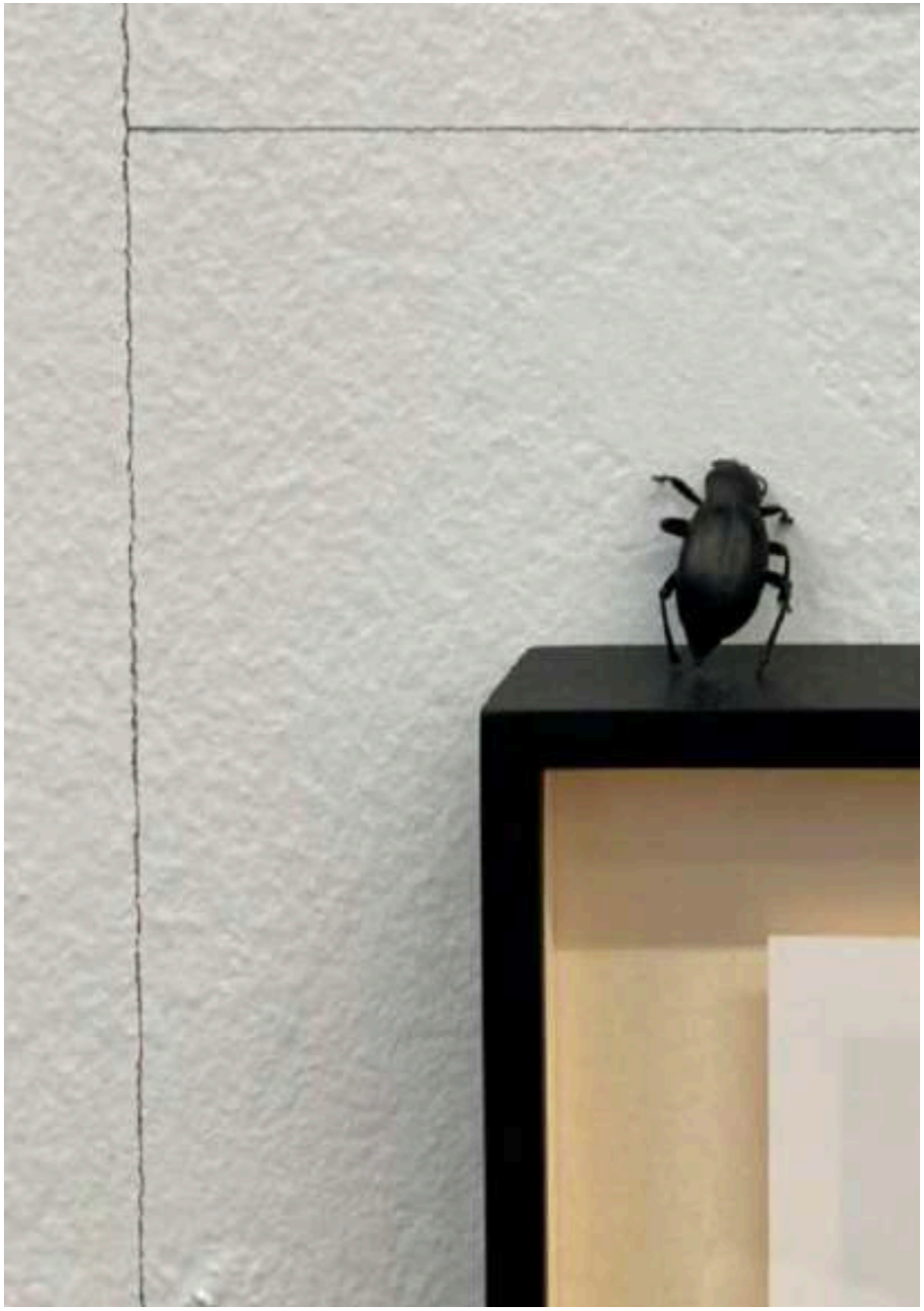
Por si las moscas, 160 x 180 cm, 2022

Por si las moscas, detail, 160 x 180 cm, 2022

Just before the end of painting, oil on linen,
35 x 27 cm, 2021

Spider, oil on found painting, 27 x 35 cm, 2022

Studio spider, oil on linen, 35 x 27 cm, 2022



Intruders, exhibition detail, 2021

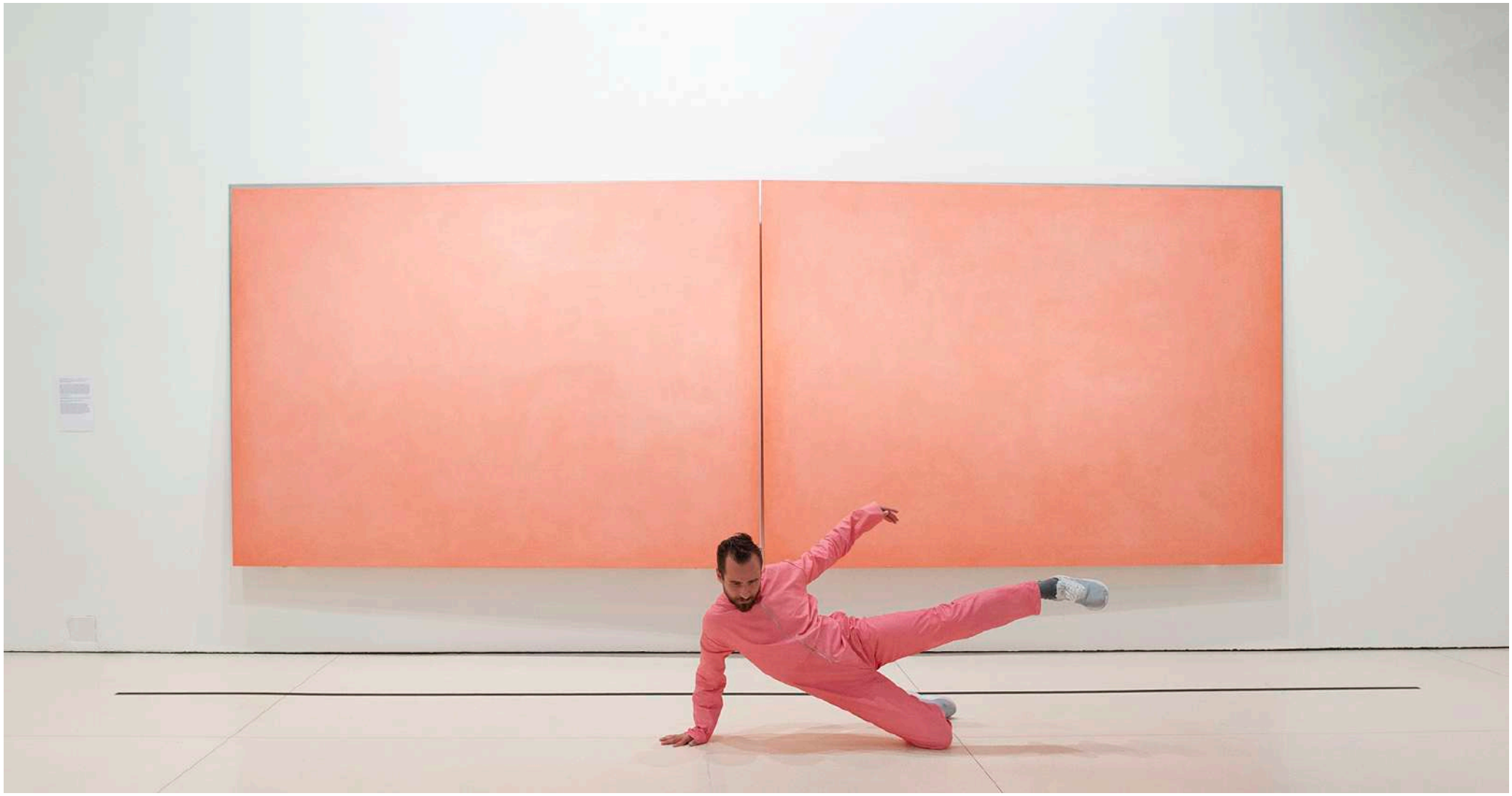
INTRUDERS
FUNDACIÓ TÀPIES
Barcelona, 2021

"I was invited by Fundació Tàpies to make an intervention during the exhibitions by Antoni Tàpies and Saadane Afif. Behind the walls where the works hanged, I placed recordings of several noises to disrupt the experience of looking an artwork. Babies crying, building work or the sound of insects were some of the sounds that could be spontaneously heard. I also placed insects, a Mexican hat and other interferences in order to establish new narratives within the exhibition.

For a day, coinciding with the festival Barcelona Dibuixa, people were invited to spot and draw external elements of the exhibition that could play a role in their experience of the artworks.
A book with all the drawings was made after the event."

– Bernat Daviu

Intruders, exhibition view, 2021



STANZA
CAIXAFORUM, 2019 / ARTS SANTA MÒNICA, 2020

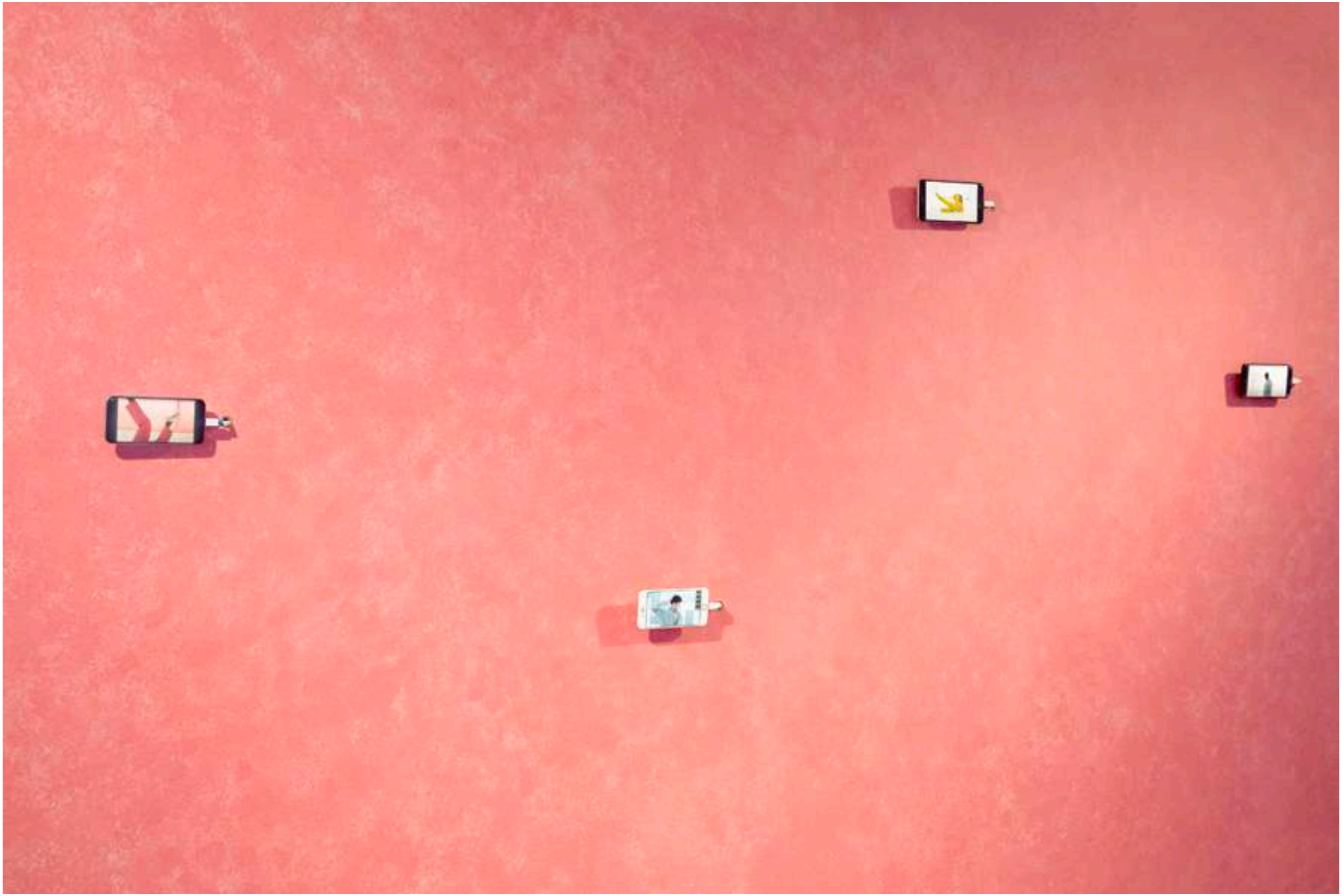
“Inspired by the current trend among teenagers of dancing outdoors in front of modern buildings with reflective surfaces, Daviu proposed using works by artists Ettore Spalletti, Robert Ryman, Gerhard Richter and Sean Scully, as mirrors to fine-tune the choreographies.”
The work has been presented as a live perfomance (in collaboration with Mar Aguiló) at CaixaForum Madrid and as an installation screened on four mobile phones at Arts Santa Mònica, Barcelona and MACBA, Barcelona. It was also screened at CLUB Festival at the music venue Freedonia, Barcelona. The original performance was commissioned by Fundació La Caixa when my work Overall Paintings was part of the exhibiton Painting: a permanent challenge at CaixaForum. Watch the videoclip here.

E gira tutto intorno alla stanza, live performance, Caixaforum Madrid, 2019

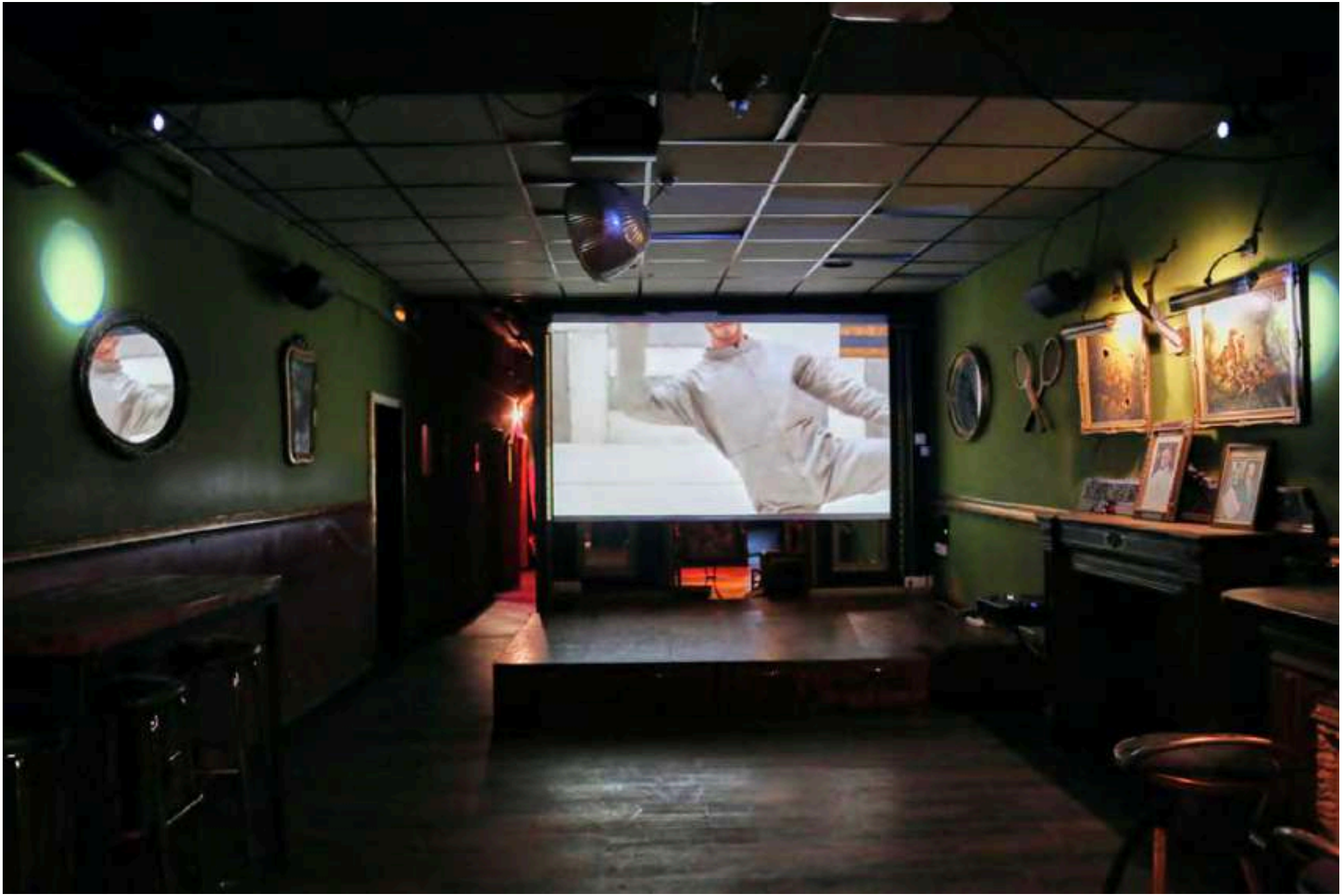
E gira tutto intorno alla stanza, live performance, Caixaforum Madrid, 2019

E gira tutto intorno alla stanza, live performance, Caixaforum Madrid, 2019

Stanza, exhibition view, Arts Santa Mònica (Barcelona), 2020



Stanza, installation detail, Arts Santa Mònica, 2020

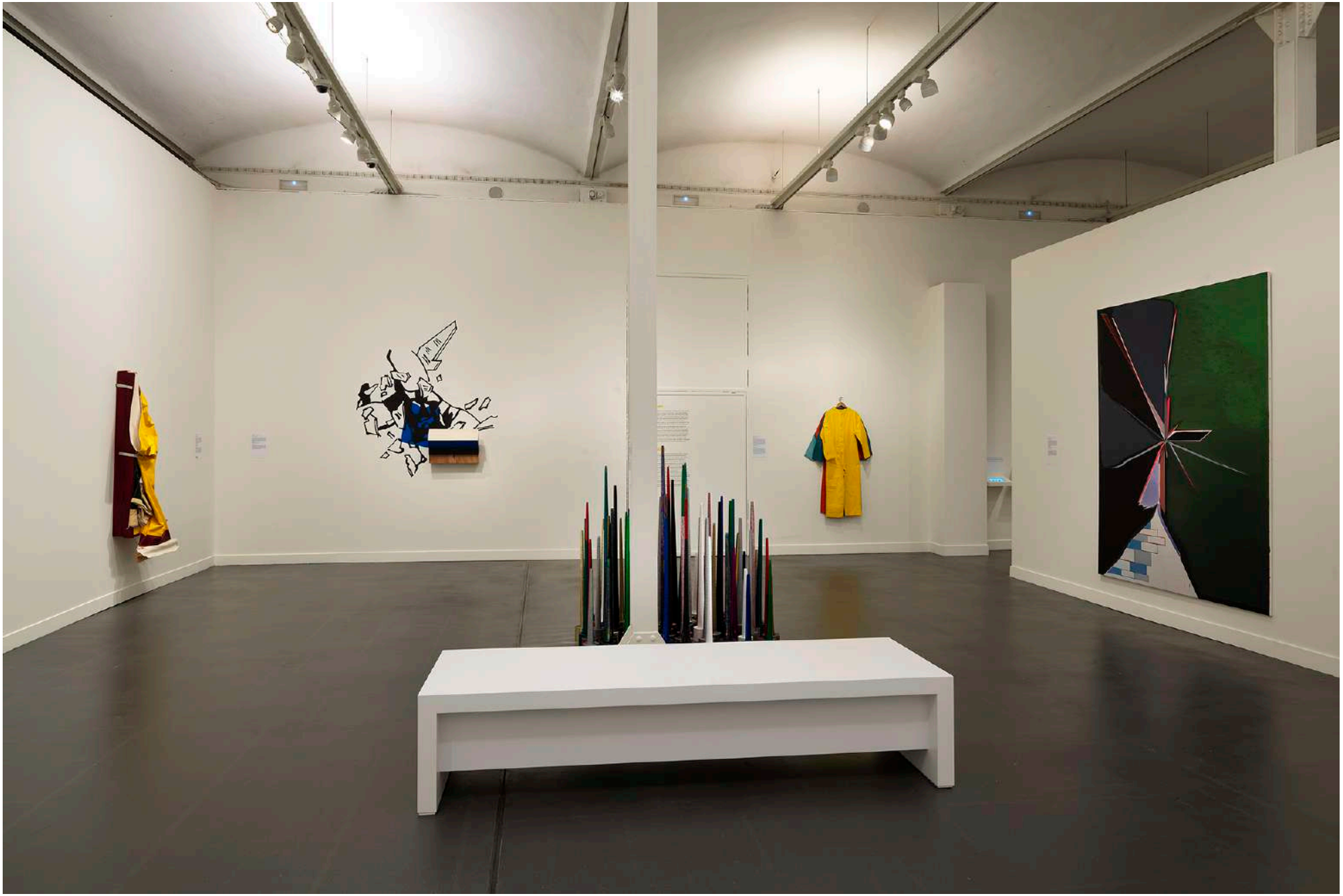


Stanza, FREEDONIA (Festival Clubs), 2021

Rothko´s jacket, acrylic on canvas, 2010

COSTUME PAINTINGS
2010 - ongoing

"An important part of my practice is the making of costumes, either as painting-objects and as wearable garments to be used in my films and performances. I began making costumes with my own paintings in 2010, in an attempt to activate the painted object and experience a certain loss of control in the inability to fully anticipate what would happen. This allowed me to collaborate with dancers, actors and other individuals and place the works into real space and time situations, within social dynamic relations. Opening the work to new and unpredictable situations simultaneously allowed me to engage the audience in an encompassing experience."

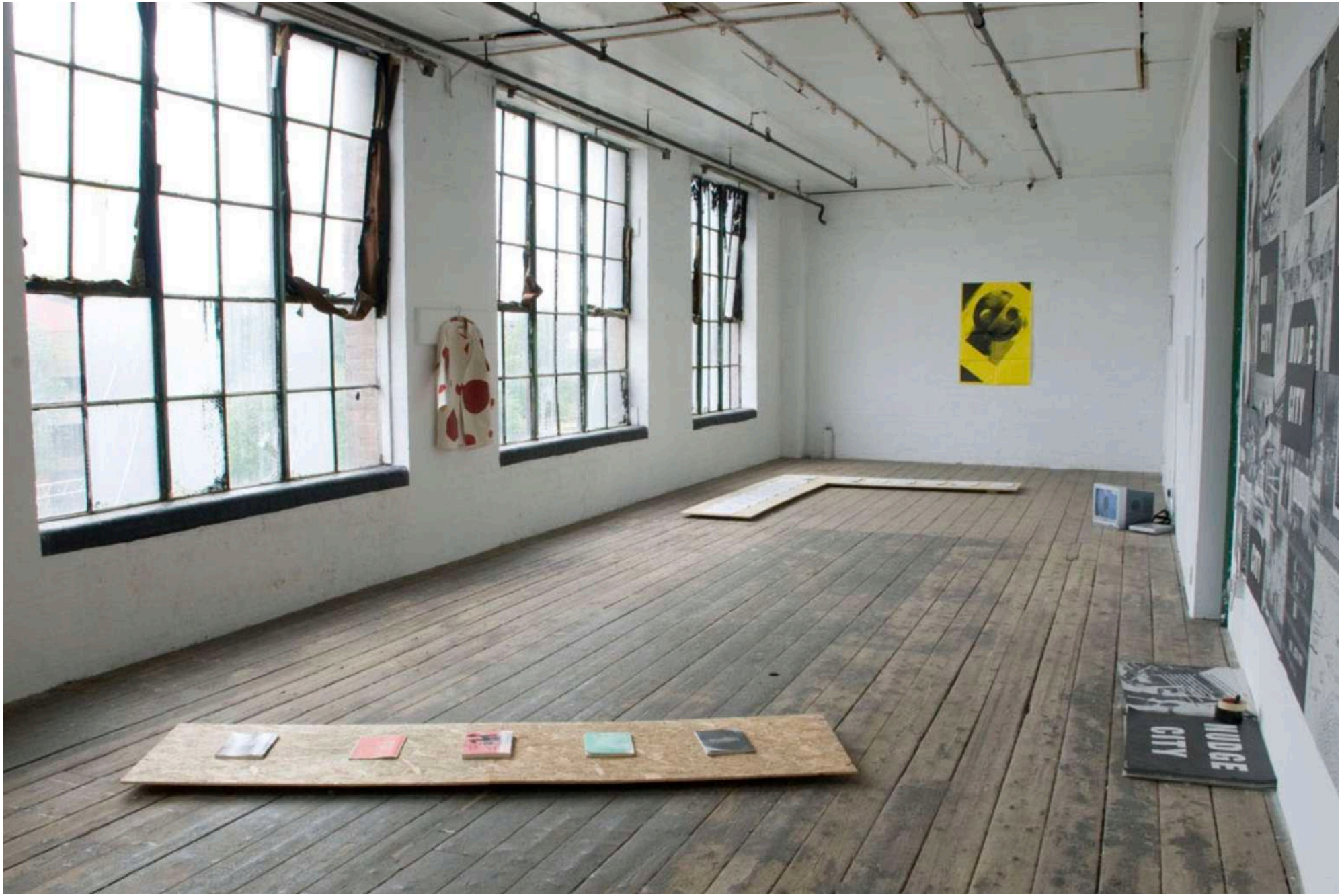


La pintura: un reto permanente, CaixaForum, Barcelona, 2019

Overall paintings, acrylic on canvas, 2011 Walking out

Walking out, perfomance with Jamila Johnson Small, Guest Projects, London, 2012

Walking out, perfomance still, 2012



The decade 2010-2020:The Museum as hostage to fortune, Pigeon Wing Gallery, London, 2010

The Real Van Gogh Part 2, acrylic on linen, 2010

The Real Van Gogh Part 2, Studio 1 Gallery, London, 2010

Krabb cake, Bombon Projects, 2018

KRABB
2018 - 2022

“The artist uses the iconic shape of a discontinued Ikea mirror, obsolete and unfashionable, to imagine a new world where these recycled colourful waves have taken the centre stage of our daily lives, flooding the space around us.” Krabb is the name of an Ikea mirror that became very popular worldwide before it felt out of favour. Taking this shape as a reference, I made a series of works -from paintings to cakes, costumes and performances- that reconsiders this once-popular object as a dominant symbol of our era. – Bernat Daviu

Krabb party, Bombon Projects, 2018

Krabb party, Bombon Projects, 2018

Krabb Painting, enamel paint on Ikea mirrors, 2018

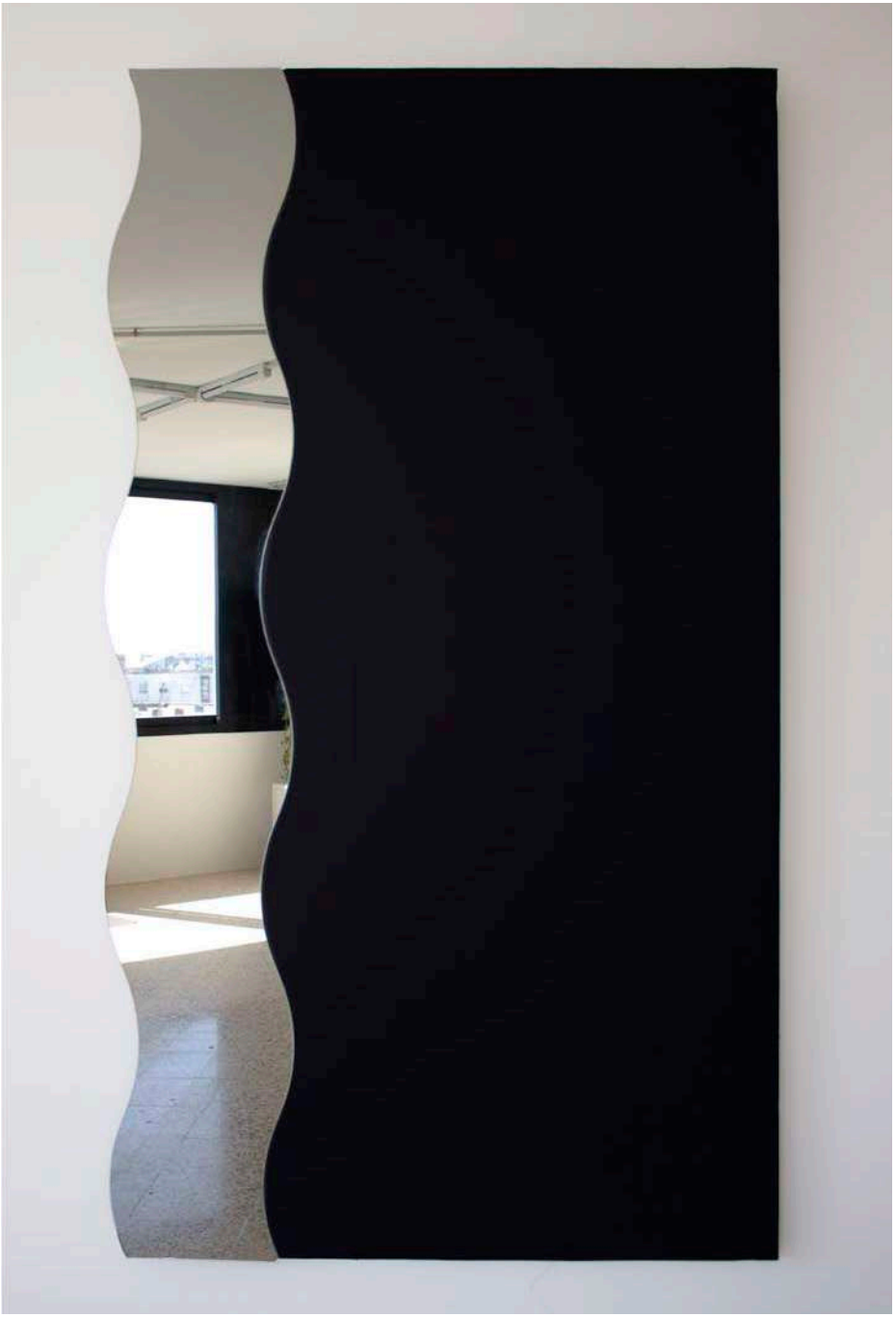
Krabb jacket, acrylic on canvas, 2019

Krabb costume, acrylic on canvas, 2019

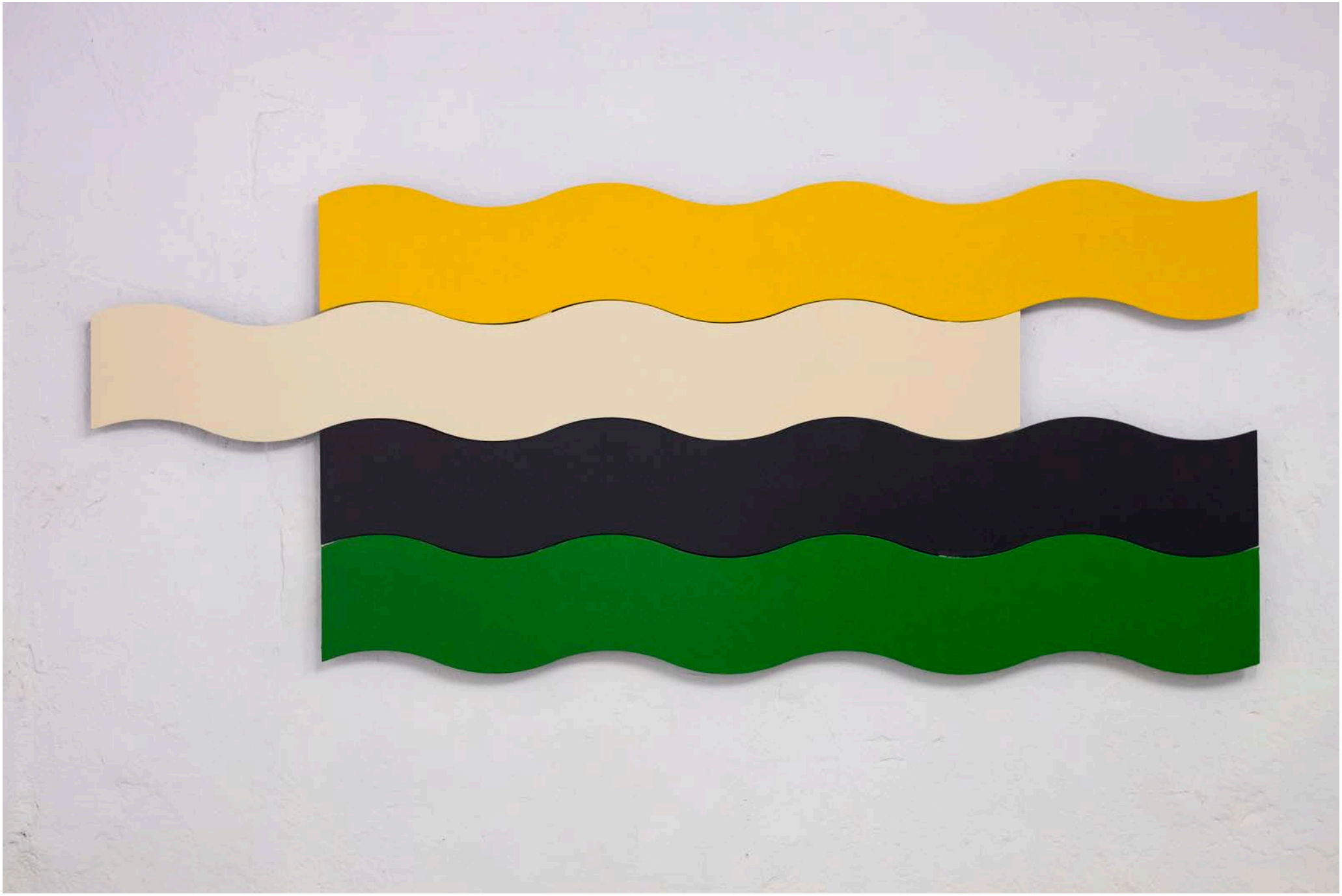
Sunday Art Fair, duo show with Anna Dot, exhibition view, 2019

Krabb painting (horizontal), oil on canvas and Ikea mirrors, 2019

Krabb paintings, oil on canvas and Ikea mirrors, 2019 Krabb



Krabb painting (vertical), oil on canvas and Ikea mirrors, 2019



Krabb painting, enamel paint on Ikea mirrors, 2018

Resurrection in the evening, Le Lucky, HVWB Berlin, 2019

CONSTRUCTIVIST PORRÓ
2014 - 2022

"The porró is a traditional Catalan object made of blown glass which is used for drinking wine. Its particular shape makes it a very strange and fascinating object, especially for those who are not familiar with it.

My first experiment with the porro was a film titled "A cylinder, a cone and part of a sphere" in which I recontextualize it in Russia during the revolutionary period. This fiction especulated about the possibility of an avantgarde origin for this object.

I was interested in transforming a popular and local object from the area where I grew up into a work of art through the abstract and geometric language of the utopian movements developed in the first quarter of the 20th century. By immersing the porró in a crucial historical moment I was able to draw parallelism and establish new fictional narratives for the object.

In the film, historical characters such as Vladimir Mayakovsky or Lilia Brik discuss a new social and political system aligned with the properties of a porró. Everything falls apart when the seductive shape of the object overpowers the ideas and becomes an irresistible valuable item.

Since then I've been playing with the shape of the object, exploring different arrangements. The result is a series of drinking sculptures, some more practical than others, that invite the viewers to interact with them and engage in a collective ceremony. The drinks inside are also customized for the occasion."

Still from *A cylinder, a cone and part of a sphere,* 2014

Bacchanale, performance, ARBAR, 2023 CLICK FOR VIDEO

Baccanae, blown glass, 2020

NADA, Miami, 2018

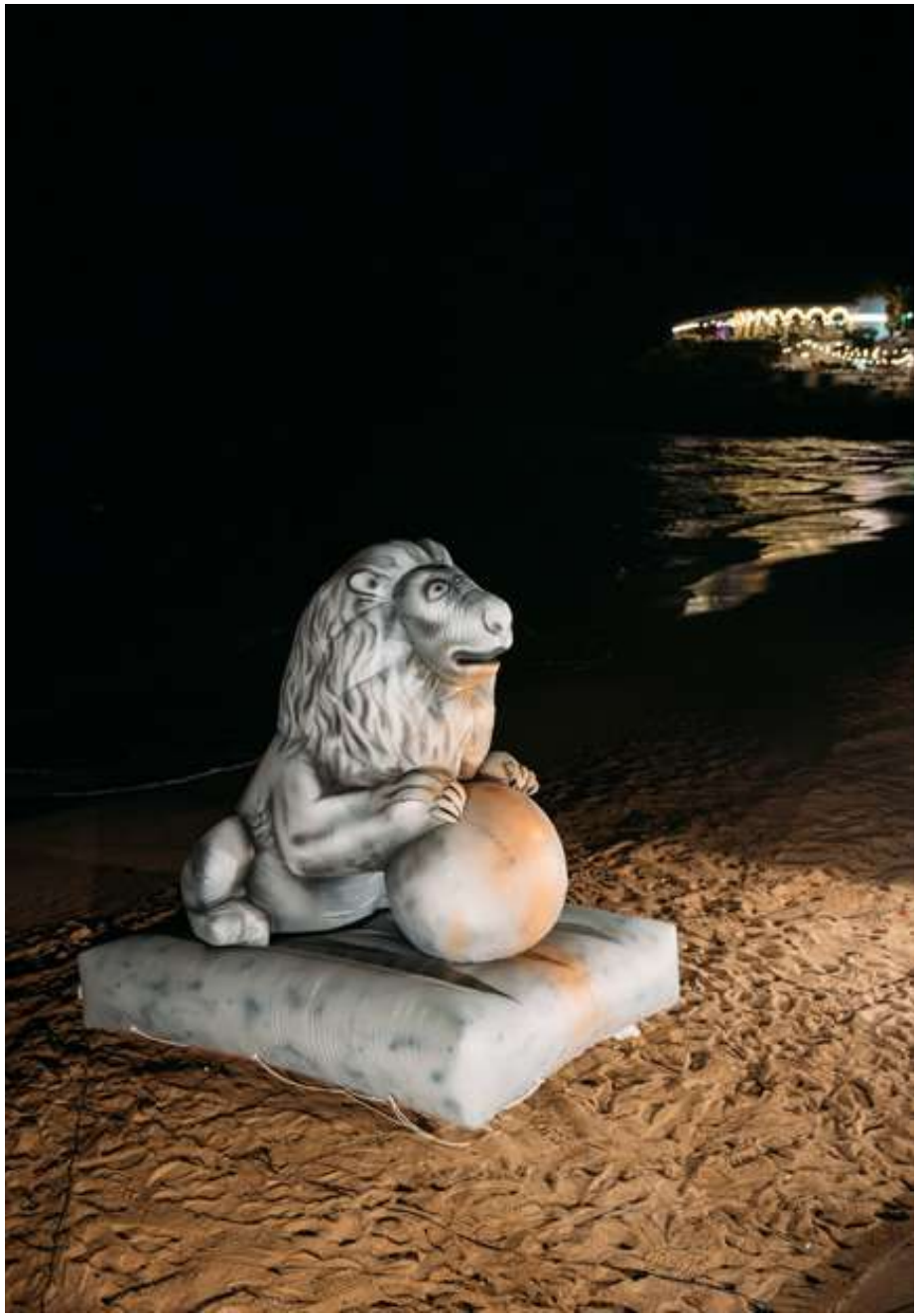
En algun punt de la línia, Uma certa falta de coerencia, Porto, 2014

La Capella (as part of Pere Llobera's exhibition), Barcelona, 2020

En algun punt de la línia, Uma certa falta de coerencia, Porto, 2014

Untitled, blown glass, 2021

Constructivist porrons, Villa Rosita, 2021



The Great Comeback, inflatable, 2018

THE GREAT COMEBACK
El Garraf, 2018

The Great Comeback staged the return of the oldest standing public sculpture in Barcelona to the quarry where its material came from. Daviu reproduced the lion that is guarding the figure of Hercules into an inflatable. This inflatable showed up in El Garraf, the place of the quarry, and pronounced a speech denouncing the destruction of El Garraf 's landscape to serve the needs of Barcelona. Click here to hear the speech.

The Great Comeback, inflatable, 2018

La Capella (as part of Pere Llobera's exhibition), Barcelona, 2020

Statue of Herucles, Barcelona

Inmarchitables, Trump tower, exhibition detail, 2018

INMARCHITABLES
RESIDENCE AT ARTIST ALLIANCE, EXHIBITION AT ESSEX MARKET
New York, 2018

Amaranth was an important food for the Mayan and Aztec cultures before the Spanish colonists banned it.The Inmarchitables (fadeless) project takes this food item as a symbol of what persists, resisting the efforts of "progress" to make everything that is apparently not useful or productive disappear. During their residency at Cuchifritos, Daviu and Calvet have been collecting materials that Market vendors discard—cardboard boxes and pieces of wood—which have served to transport food from other places in the U.S. and other countries to the Essex Street Market; foods that have crossed borders to get here.

These ingredients, like amaranth, are from different cultures and came here to stay. Their containers have been modified (by covering parts, sometimes keeping shapes or adding colors), so that they work as schematic banners that claim the concept of Inmarchitable, thus perverting the standards/symbols that the settlers carried during the conquest.

For Saturday, August 18, Daviu and Calvet have prepared a sculpture in the shape of a skyscraper, made of amaranth, which will be placed on top of a banner that will be used as a tablecloth to invite all those who want to eat a piece of the tower. The Mayan and Aztec cultures used amaranth (among many other uses) to make edible sculptures of gods that were then eaten to redeem their sins. With this action, we invite viewers to do the same."

– Fragment of the exhibition text

Trump tower, Cuchifritos, exhibition detail, 2018

Inmarchitables, Cuchifritos, exhibition view, 2018

Inmarchitables, Cuchifritos, exhibition view, 2018

GARROFISME
FUNDACIÓ MIRÓ / LA RICARDA / MONTROIG DEL CAMP, 2016 - ongoing

"*Garrofisme* is a fictional contemporary avantgarde movement that I created in 2016 and which was originally exhibited in the form of a film and performance at the Miró Foundation. The emblem of the movement is the carob, a Mediterranean legume that is traditionally used to feed animals and that in times of famine, it was used as food for people. Built around the idea of precariousness, this movement brings together precarious artists, writers, filmmakers or actors, among others. The actions of its members take shape through movies, performances and meals. To watch a summary of the three chapters of the film *Guanyar-se les garrofes* click here. You can also watch the complete three chapters by clicking on each of these links: CHAPTER 1 (Fundació Miró), CHAPTER 2 (La Ricarda), CHAPTER 3 (Montroig del Camp)."

– Bernat Daviu

Guanyar-se les garrofes, three channel film, Fundació Miró, Barcelona, 2016

“Guanyar-les les garrofes is a video production of three chapters. Its leitmotif is a carob, which becomes the symbol of an imaginary avantgarde movement called Garrofisme (Carobism). The three chapters narrate the gestation of this new tendency and take place in three emblematic places of Catalan modernity: the Joan Miró Foundation, La Ricarda and Mont-roig del Camp.

At the Miró Foundation there is a banquet that recalls the symposia in antiquity, a mixture of food, concert and conversation. In La Ricarda takes place the moment of inspiration and first disquisitions of the leader of the movement, performed by Marcel Rubio. Finally, in Mont-roig a procession takes place to honour the carob, which has already become a venerated element, an object of worship.

The project revolves around the image we have inherited of the avant-garde movements in the Catalan context. As in performative caterings, this legacy is directed and adapted to the local context, with all the irony arising from the strange clash between the extreme idealism and dogmatism with which the different “isms” and bias have often been characterized as vernacular, between imported ideas and those of the territory itself.

This particular assimilation is not exempt of globalizing aspirations, another defining element of the first avant-gardes. From the Mediterranean inflection, it aspires to influence and transform the whole universe. But, as with the incipient avant- garde formations in our context, the members of Garrofisme end up representing the illusion and illusions that come from a limited and precarious reality, which is the reality in which most of the artists usually live.

Guanyar-se les garrofes has been produced as a complimentary work for the new presentation of the permanent collection of Joan Miró at the Fundació Joan Miró. The work is presented in the first room of museum, dedicated to the land, a room that ilustrates the strong connection that Joan Miró had with the Catalan rural world.”

– Martina Millà (head curator of Joan Miró Foundation)

Still from *Guanyar-se les garrofes,* chapter 2, 2016

Still from *Guanyar-se les garrofes,* chapter 3, 2016

Jornada Garrofista, Arts Santa Mònica, Barcelona, 2018

Jornada Garrofista, Arts Santa Mònica, Barcelona, 2018

Garrofistes (An Hommage to the members), Fundació Arranz-Bravo, Hospitalet, 2017

Guanyar-se les garrofes, Fundació Joan Miró, Barcelona, 2016

Vermut Garrofista, intervention inside Antoni Miralda's exhibition, MACBA, Barcelona, 2017

FOREVER BLOWING BUBBLES
2016 - ongoing

Forever Blowing Bubbles makes caterings for art events. After realising that the caterings of the exhibitions were often more popular and important than the actual artworks, *Forever Blowing Bubbles* decided to offer a series of themed caterings to artists and art institutions. *Forever Blowing Bubbles* has performed at MACBA (Barcelona), Fundació Miró (Barcelona), Arts Santa Mònica (Barcelona), Fundació Arranz-Bravo (L'Hospitalet), Kingsgate project space (London), Centre d'Art Maristany (Sant Cugat), Festus (Torelló), L'Estruch (Sabadell), Fireplace (Barcelona), among many other places.

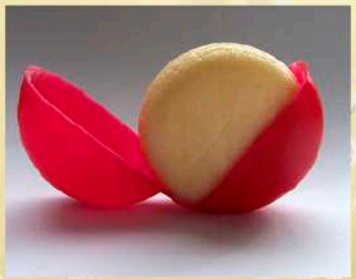
Vernissage sur l'herbe, FESTUS, Torelló, 2019

Vernissage sur l'herbe, FESTUS, Torelló, 2019

Stronghold, catering for Carlos Valverde's exhibition, Fundació Arranz Bravo, Hospitalet 2018

Forever Blowing Bubbles s.l

Llevamos la exquisitez a sus ocasiones de arte especiales: inauguraciones, eventos, finissages, brunches, conferencias, ...

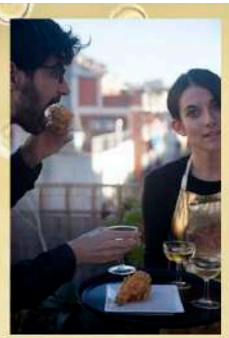


AMF (Adiós MohterFucker) Rothko Style

"Una aventura desconocida en un espacio desconocido" M. Rothko

El peleón coctel AMF (Adiós MotherFucker) es versionado para conseguir el color de las pinturas de la Rothko Chapel de Houston. Dicho coctel, igual que la obra del gran maestro americano, busca trasportar el espectador a otra dimensión.

[Incluye un coctel por persona a base de Espíritu de Rothko, vodka y cava.]



Cátering Magritte

"La conciencia de clase es tan necesaria como el pan. Aún así esto no significa que los trabajadores estén condenados a pan y agua y que querer pollo y champán sea una traición. Querer excluir sistemáticamente el lujo del mundo socialista significa perdonar a una clase dirigente culpable y mediocre."

R. Magritte

[Incluye una copa de champán y un muslo de pollo frito por persona.]

Vernissage Sur L'Herbe

Para disfrutar con este surtido se recomienda huir del espacio expositivo e ir a buscar un rincón natural dónde instalarse. Ideal para exposiciones malas.

[Incluye una caja de cartón reciclado por persona con un sandwich mixto, un queso babybel, un zumo de naranja y una bouteille de vodka.]

John Ruskin Cocktail Bar

En el célebre ataque a la obra de Whistler, el conocido crítico Victoriano John Ruskin acusaba al artista de "obligar al público a tragarse un bote de pintura y encima hacerles pagar por ello".

[Incluye un coctel por persona de Rojo de cadmio a base de zumo de tomate, caldo inglesa, colorante rojo, vodka, pimienta y sal.]

Cátering no recomendado para Art advisors

Paul Jonshon vió como su carrera se derrumbaba tras la visita de una importante art advisor a su estudio. La intimidación que esta figura provoca en los artistas contemporáneos hizo que Paul, traicionado por los nervios, sirviera por equivocación almíbar en vez de la limonada que ella pidió.

[Incluye dos vasos por persona de líquido denso y viscoso con sabor a limón y aspecto de almíbar.]

Cátering Forever Blowing Bubbles

Ofrecemos este servicio para lass ventas de arte revolucionario Constructivista. Los vestidos deVarvara Stephanova diseñados para un nuevo mundo utópico toman aquí forma de burbuja de champán. Los camareros burbuja solo sirven copas de champán a la gente elegante.

[Incluye barra libre de champán para la gente bien vestida, si sobra se dan los restos a los demás.]

Copa para las obras más caras del mundo

Con la llegada de nuevos coleccionistas al mercado del arte contemporáneo procedentes de variados rincones y culturas, este catering de champán sin alcohol es ideal para continuar brindando con el glamour de las burbujas doradas.

[Incluye barra libre libre de champán (champán sin alcohol).]

y además nos adaptamos a cualquier particularidad artística.

Contáctanos a

foreverblowingbubbles@gmail.com

Forever Blowing Bubbles, detail

John Ruskin Cocktail bar, La Bisbal d'Empordà, 2015

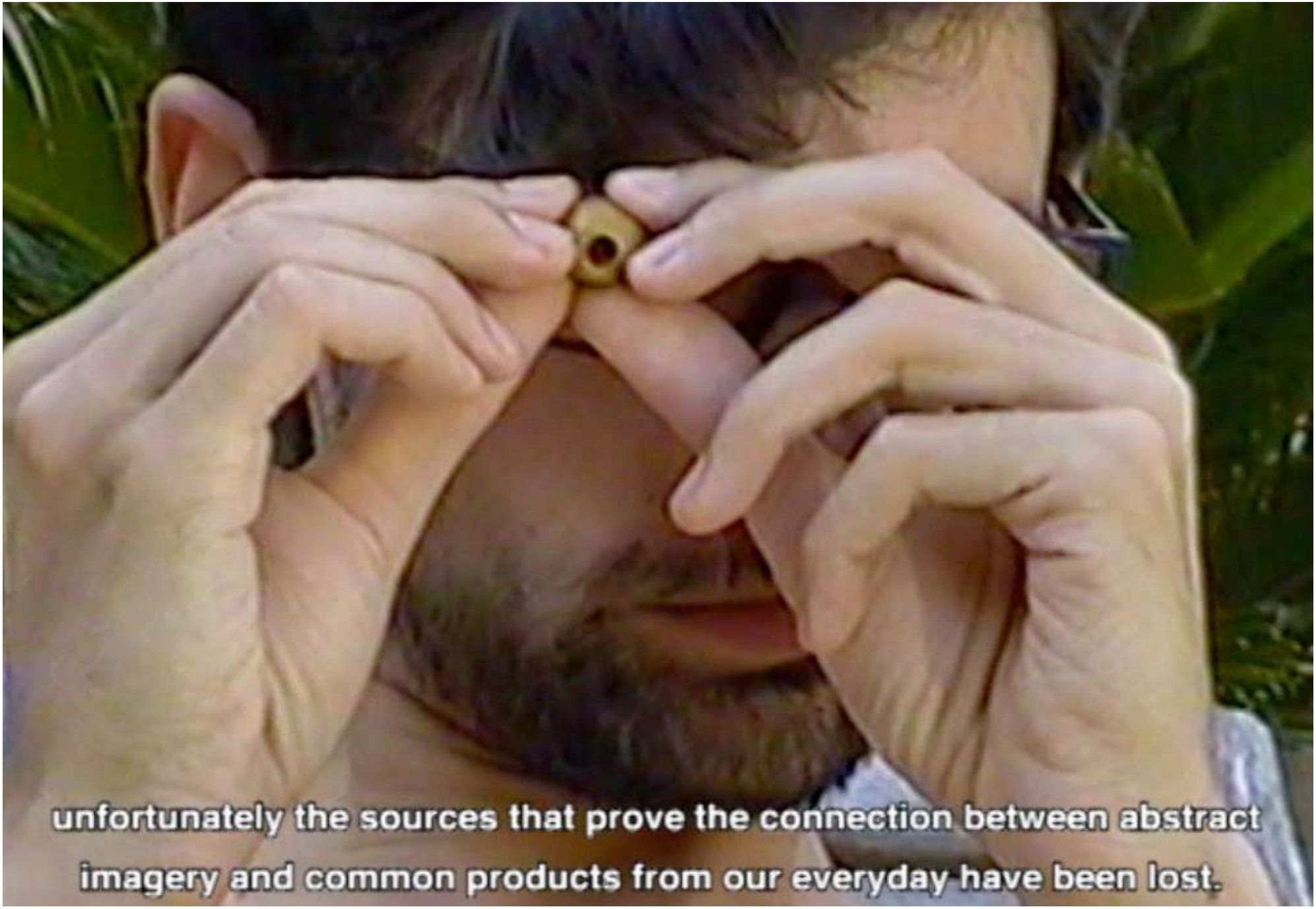
ALEKSANDR RODCHENKO'S STUFFED OLIVE
2014

Two historical characters –the artist Aleksandr Rodchenko and Candido Miro Rabasa, the founder of a well-known olive company- discuss about the de- sign of a new revolutionary product. The debate is about whether a stuffed olive should be filled with red pepper or with an anchovie. This short film imagi- nes the development of avant-garde Russian art by turning the planetary shapes of Rodchenko's paintings into stuffed olives.

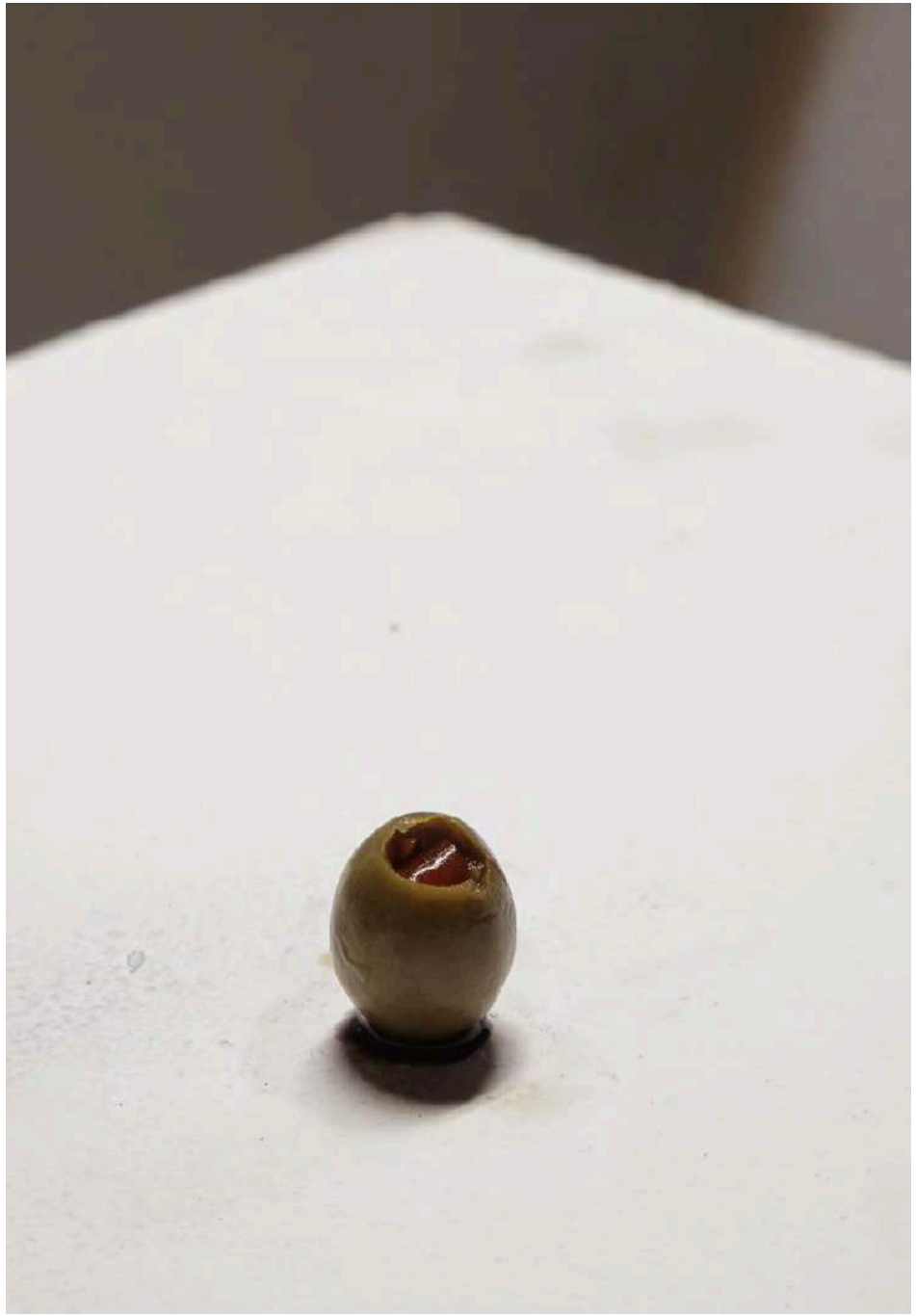
Available here.

Still from Aleksandr Rodchenko's Stuffed Olive, film, 10 min 42 sec, 2014

Still from Aleksandr Rodchenko's Stuffed Olive, film, 10 min 42 sec, 2014



Still from Aleksandr Rodchenko's Stuffed Olive, film, 10 min 42 sec, 2014

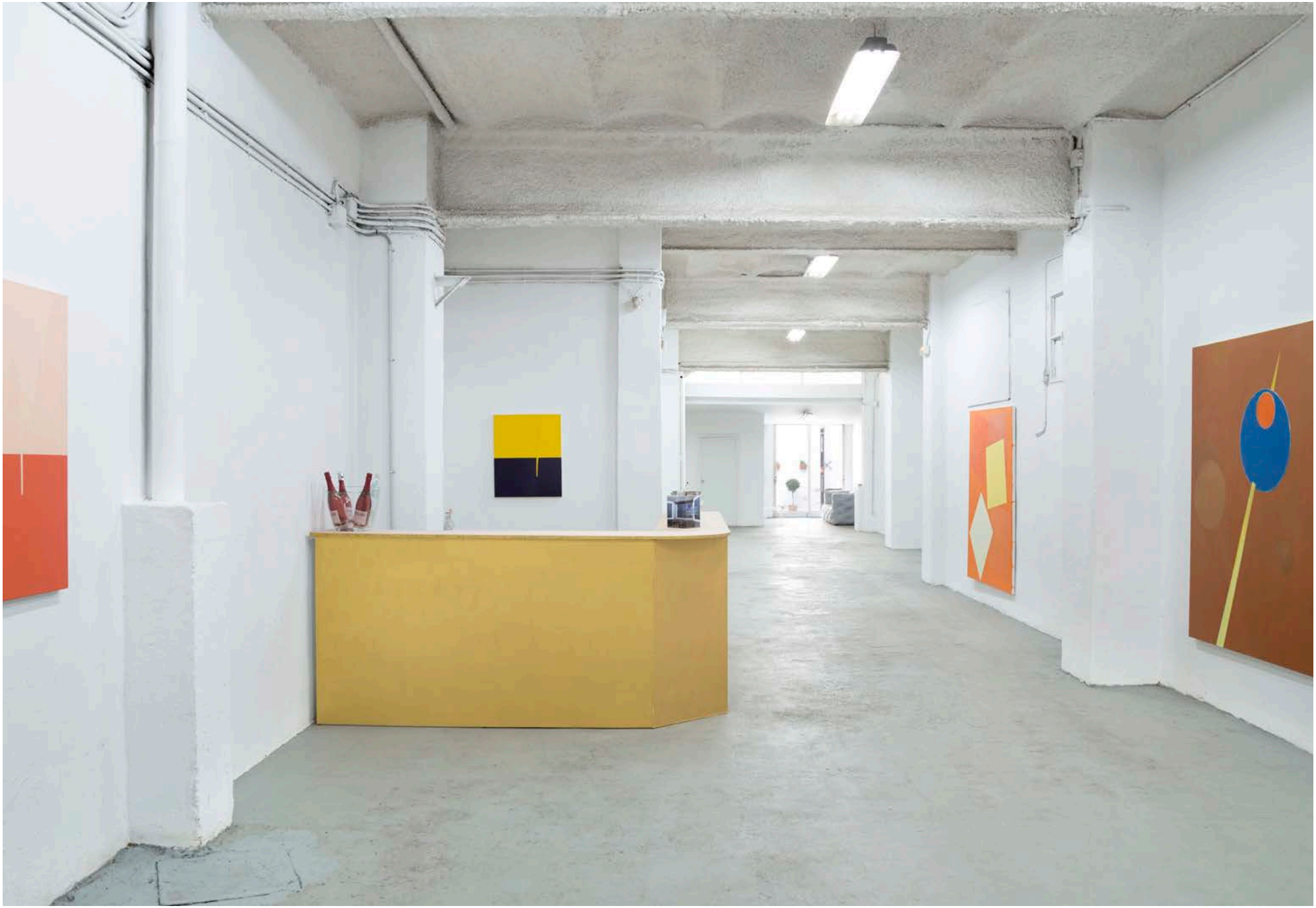


En algun punt de la línia, exhibition view, 2014

COCTEL SHOW
GALERIA BALAGUER,
Barcelona 2015

Coctel Show presents a series of cocktail paintings and a functional bar. The proliferation of cocktails in distinguished art events takes here a further step by transforming the works of the exhibition. Visual references to avant-garde movements are present in the paintings, creating an imaginary in which art is subjected to cocktails.
During the years that Bernat Daviu was working at Christie's, he noted down the drinks which were served at the parties thrown for Modern and Post-war art auctions. Daviu was drawn to the elegance and pomposity of the environment, however he wondered about the discrepant relationship with the revolu- tionary nature of many of the artworks.

Ironically, Daviu thought that the cocktails which water these events and function as complements, had to become the protagonists of this conflict. Furthermore, Daviu has realised that the process to make a cocktail and a painting bear resemblance; in the sense that both are about adding and removing elements (ingredients) until achieving the perfect composition. Coctel Show provocatively merges avant-garde history and glamour to sort out the historical deviations occurred to early 20th century art movements.



Coctel show, exhibition view, 2015

The Red Wedge (Triploid), oil on canvas, 2015

Cubitismo, oil on canvas, 2015

White lady, oil on canvas, 2015

Caipirinha, oil on canvas, 2015

Coctel show, exhibition view, 2015

Xarrupa que vessa, oil on canvas, 2015

Coctel show, bar view, 2015

What do you do?, exhibition detail, 2012

WHAT DO YOU DO?
PALAU DE CASAVELLS
Casavells, 2012

"What do you do? was a project involving paintings, costumes and performance. It began with a series of paintings that combined the experi- mental language of Supremtism and Constructivism with the graffitis that showed the anger of Spanish people during the economic crisis that was happening at the time. I was looking to combine two languages that despite being of different times, they shared the will to change the status quo. The costumes, which took the shape of working overalls, ironically forced the people who was wearing them to move in difficult and strange positions, as if they were trying to explore new forms of living within the new economical and social conjuncture."

What do you do?, exhibition view, 2012

Suprematist Retreat (15M), oil on canvas, 2012

Red Square, oil on canvas, 2012

What do you do?, performance details, 2012

BIO

Fonteta, 1985 / Lives and works in Barcelona, Spain

EDUCATION

2005 - 2008

BA (Hons) Fine Art (1st Class Honours), Central Saint Martin's, London, UK

SELECTED EXHIBITIONS

2026

All the diamonds, Krupa Art Fondation, Poland

2025

Cats are taking over, Villa Catena, Bucharest, Romania Vila Catena
Arco Madrid, Joey Ramone Gallery
La cosa nadalenca, Bombon projects

2024

Art Rotterdam, Joey Ramone Gallery, Rotterdam
Poca feina cap de suro, performance, Fundació Vilacasas, Palafrugell
Dutch Summer, group show Joey Ramone Gallery, Rotterdam
Enlaire, group show, Prats Nogueras Blanchard & Bombon, Corçà

2023

There are more things, solo show, Joey Ramone Gallery, Rotterdam
Deep Frieze (with Rasmus Nilausen), Torreloft, Copenhagen
Good evening. Don't attempt to adjust your radio, group show, Belo Campo, Galeria Francisco Fino, Lisboa
All that glitters is not gold, solo show, Lubenita residency (Sandwich Gallery), Bechet, Romania
Art Rotterdam, Joey Ramone Gallery, Rotterdam
Bacchanale, performance, ARBAR, Port de la Selva, Spain

2022

Intenció poètica, group show, MACBA, Barcelona
M.A.C.B.A., performance, MACBA, Barcelona
Focus Foundation, group show, Bell-lloch, Spain
ARCO Madrid, Bombon Projects, Madrid

2021

Just before the end of painting, solo show, MAC, Mataró
I've got a suitcase of memories that I almost left behind, group show, Gallery Joey Ramone, Rotterdam
Intruders, performance, Fundació Tàpies, Barcelona
Sala d'espera, solo show, Bombon Projects, Barcelona
Firma, group show, Villa Rosita, Ametlla del Vallés
Parar la fresca, group show, Nogueras Blanchard + Joan Prats + Bombon Projects, Fonteta

2020

Vearitat i mentida en l'art contemporani, group show, Centre d'Art Maristany, Sant Cugat del Vallés
Dos espacios, group show, Galeria Angels, Barcelona
Ara mateix, group show, Arts Santa Mònica, Barcelona
Greatest hits, group show, Bombon Projects summer space
The Drawing lesson, group show, Museu de Capellades

2019

E gira tutto intorno alla Stanza, performance, Caixa Forum, Madrid
Sunday Art Fair, London
Vernissage sur l'herbe, FESTUS, Torelló
La pintura. Un reto permanente, Caixa Forum, Barcelona
Coctel de gambes, Calella de Palafrugell
Premi de pintura Francesc Gimeno, Museu de Tortosa, Tortosa
Le Lucky, curated by Josep Maynou, HVW8, Berlin

2018

NADA Miami, Miami, USA
La gran tornada, performance, Soho House El Garraf
Jornada Garrofista, performance, Arts Santa Mònica, Barcelona
Inmarchitables, Cuchifritos Gallery, New York, USA
Apaño, group show with Angela de la Cruz and Vasilis Asimakopoulos, Bombon Projects, Barcelona

2017

Loop Discover Award, Loop Film Festival, Antiga Fàbrica Damn, Barcelona

Sublimey, group show with Marc Badia and Luis Guerra, Hans and Fritz, Barcelona
Garrofistes, solo show, Fundació Arranz-Bravo, l'Hospitalet de Llobregat
Trobada Garrofista (Forever Blowing Bubbles), performance, MACBA, Barcelona

2016

Guanyar-se les garrofes (Forever Blowing Bubbles), Fundació Miró, Barcelona, Spain
Slow, thick fingers, Kingsgate Project Space, London, UK

2015

Còctel Show, solo show, Galeria Balaguer, Barcelona, Spain
Forever Blowing Bubbles, Nau Estruch, Sabadell, Spain
Aleksandr Rodhcenko's Stuffed Olive: Bernat Daviu / Redestinar: Bruno Ollé i Nikita Routchenko, The Laboratory, Barcelona, Spain

2014

Sacsejar la mirada, Unzip, El Prat, Spain
Un Francès, un Anglès i un Espanyol, La Puntual, Sant Cugat, Spain
Act I. A Way Home, The LivingRoom, London, UK
En algun punt de la línia, solo show, Uma Certa falta de Coerencia, Porto, Portugal
Painted Realities, Hanmi Gallery, London, UK

2013

Bernat Daviu and Joan Saló, PictoBCN, El Siglo, St.Cugat, Spain
Fundació Vila Casas Painting Award, Can Framis Museum, Barcelona
Suspense, with Alaena Turner, UCL, London, UK

2012

John Moores Painting Prize, Walker Art Gallery, Liverpool Biennial, Liverpool, UK
20 Rue de Jacob - A Salon for Performance and Other Happenings, Galleria Rajatila, Tampere, Finland
What do you do?, Intervention in LAUDA's headquarters, Lauda-Königshofen, Germany
What do you do?, solo show, Palau de Casavells, Casavells, Spain
Orchestrated, Studio One Gallery, Cato Hall, London, UK
Shelves, Chairs and Boiler suits, Tollbodallmenningen 39, Bergen, Norway

2011

Stuff on the wall, on the floor, floating in the air..., Guest Projects, London, UK
The Public House- a pop-up home for performance, Elephant and Castle Shopping Centre, London, UK
Art Barter, C arte C, Madrid, Spain

2010

Drive Thru (Old Bridge), with Harry Blackett and Sam Whittaker, Deptford X Festival, London, UK
From London With Love, Wanha Woimala, Vaajakoski, Finland
The Real Van Gogh Part 2, solo show, Studio 1 Gallery, London, UK
'The decade 2010-2020': The Museum as hostage to fortune, Pigeon Wing Gallery, London, UK

2009

Pintura Democràtica, IV Bienal de Jafre, Jafre, Spain
Splash Paintings, solo show, Galeria Miquel Alzueta, Barcelona
Underground Temple For Paintings, with Harry Blackett at Next Art Fair, Chicago The Little Show, Studio 1 Gallery, London, UK
Group Show, Galeria Miquel Alzueta, Barcelona

2008

Jesús was an artist ..., solo show, Galeria Miquel Alzueta, Casavells, Spain
CSM 08 Degree Show, Central Saint Martins, London, UK

2007

Exporta-accions, Castell de la Bisbal d'Empordà, La Bisbal d'Empordà, Spain
Super-heroes, solo show, Galeria Marita Segovia, Madrid, Spain
Da!, Tottenham Court Road, London, UK

PUBLIC COLLECTIONS

MACBA, Barcelona
DKV Arteria, Spain
Central Saint Martins, London
Banc Sabadell, Spain
Fundació VilaCasas, Barcelona

WORKSHOPS & RESIDENCIES

2023
Lubenita Residency, Bechet, Romania
2018
Residency, Artist Alliance, New York, USA
2015
Residency, Nau Estruch, Sabadell, Spain
2012
Experimental cinema workshop by Walter Temporelli, Hangar, and screening at Caixa Forum, Barcelona
2011
Retreat residency, Paradise Lost, Cumbria, UK

RECENT PRESS

2023 *There is always more than we can see*, Frits Dijcks, Jegens and Tevens, Netherlands

2021
Ironia y vanguardia en 'Sala d'espera', la exposición de Bernat Daviu en Bombon Projects, barcelona.cat
L'espera com a oportunitat per a la reflexió, Conxita Oliver, El Temps de les Arts
Dos no-llocs dels de tota la vida, Arnau Horta, NÚVOL

2017
«Hay mucha gente que es 'garrofista' y no lo sabe», Gemma Tramullas, El Periódico
La febre garrofista de Bernat Daviu, Albert Mercadé, albertmercade

bombon

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info@bombonprojects.com