

Eva Fàbregas





Sheddings

2021

Silicone and bubblewrap

This is a group of bulbous sculptures made of translucent silicone that take the form of gelatinous, membrane-like organs with intriguing cavities and orifices. Oscillating between surface and depth, they sprout into voluptuous folds and glands that further complicate the gendered dialectics of sexual difference and penetration, re-imagining binaries such as active/passive, top/bottom, male/female.

While drawing inspiration from the ergonomic shapes of prosthetics including suction pumps, pacifiers, baby bottles, condoms and sex toys, these ambiguous entities are also reminiscent of non-human life-forms such as sea jellies, chrysalides and the reproductive structures of plants.









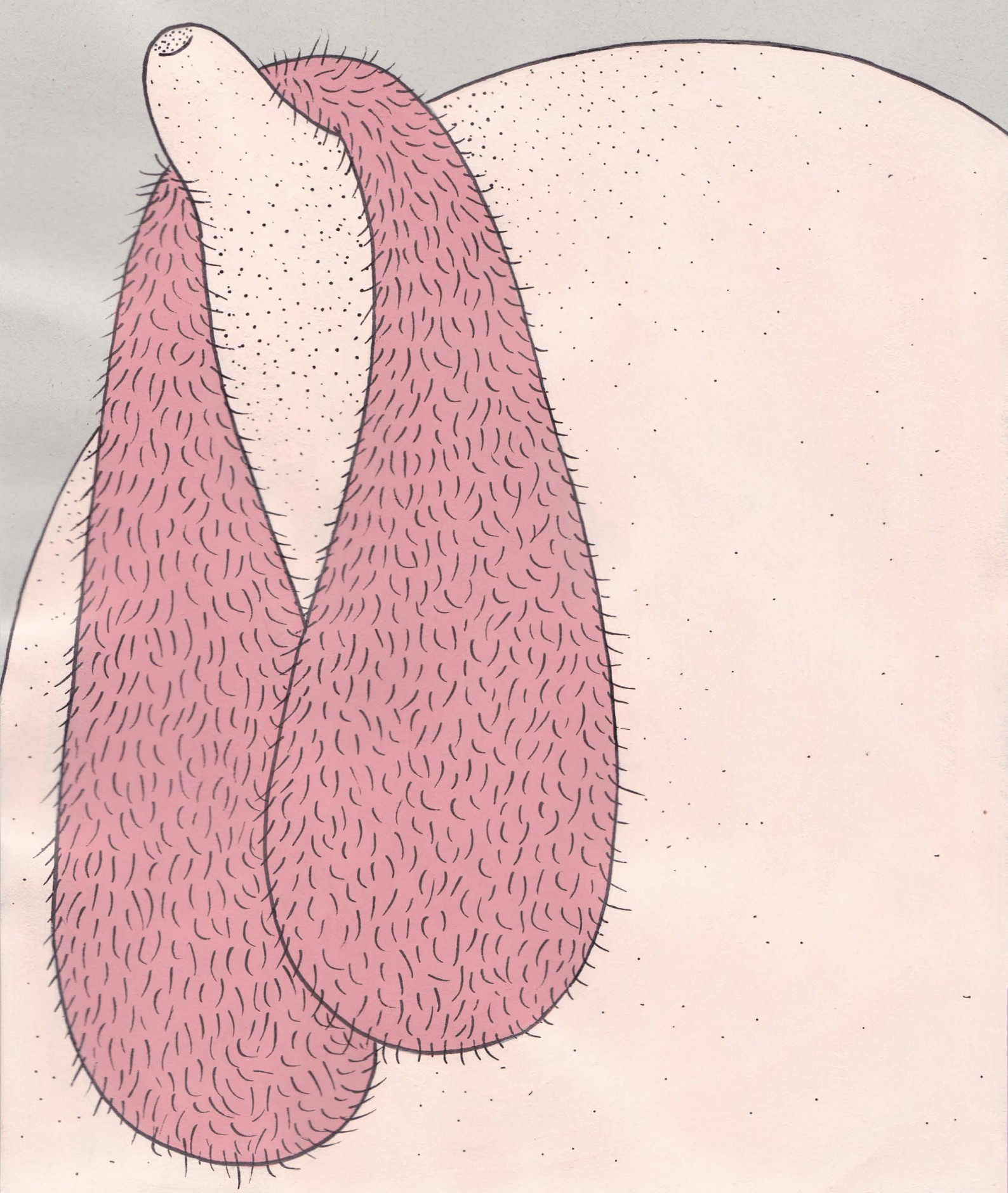










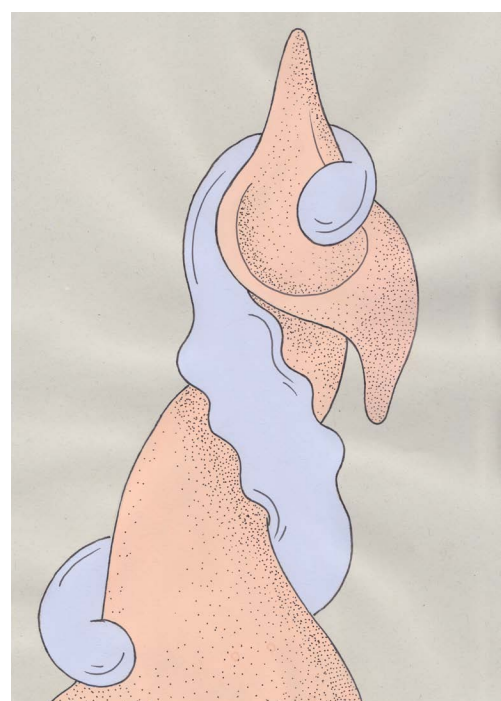
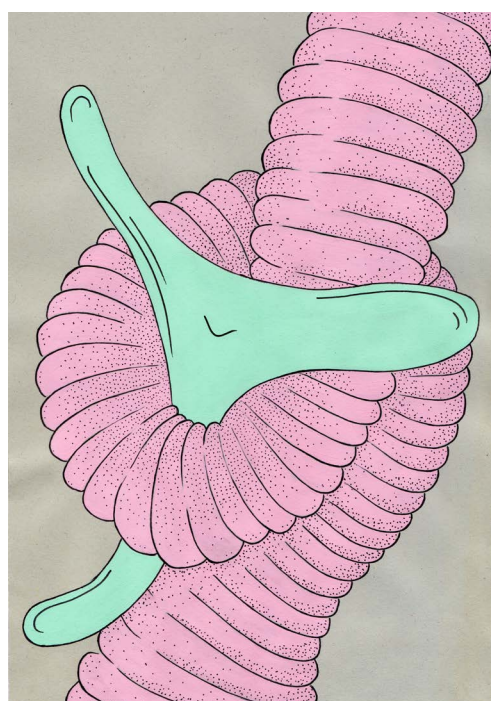
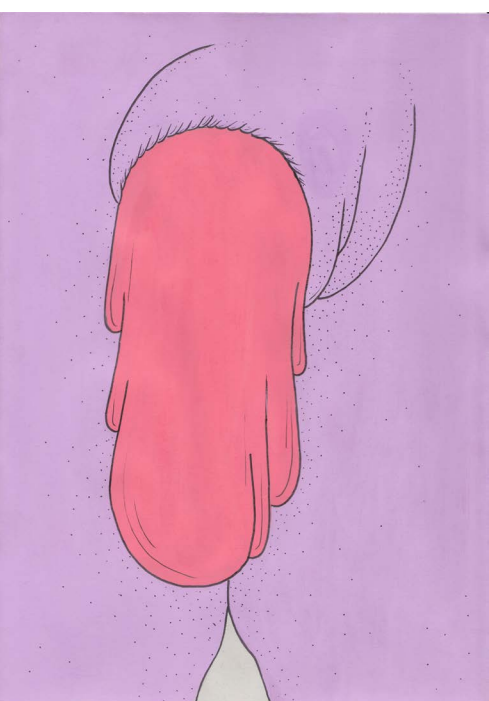
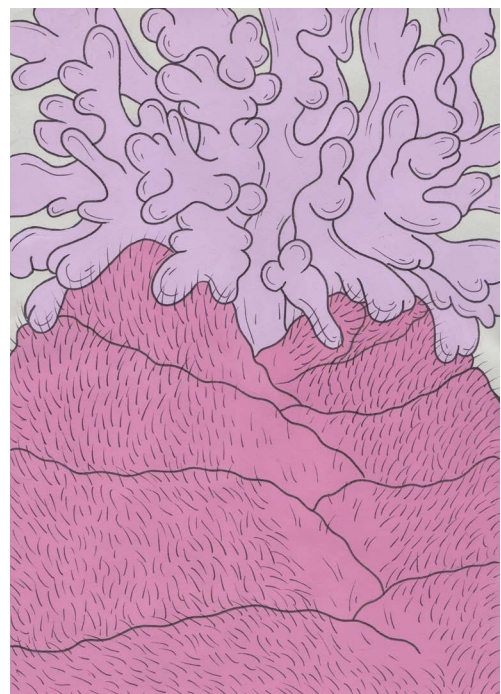
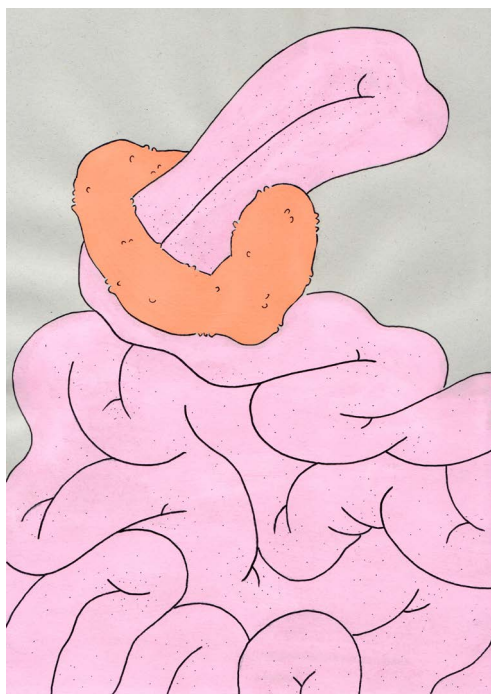
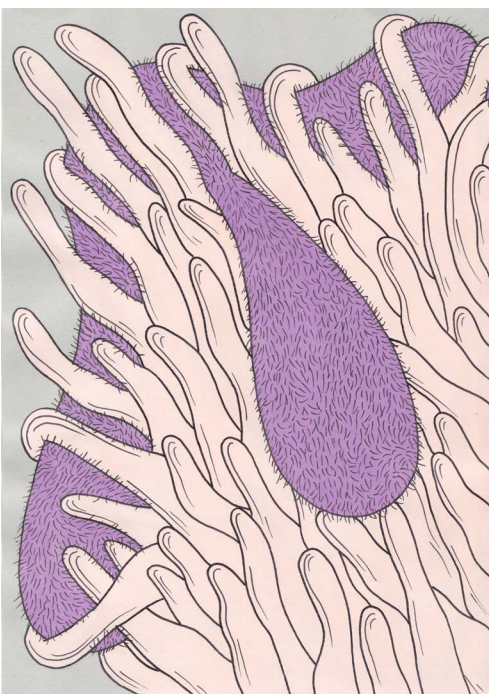
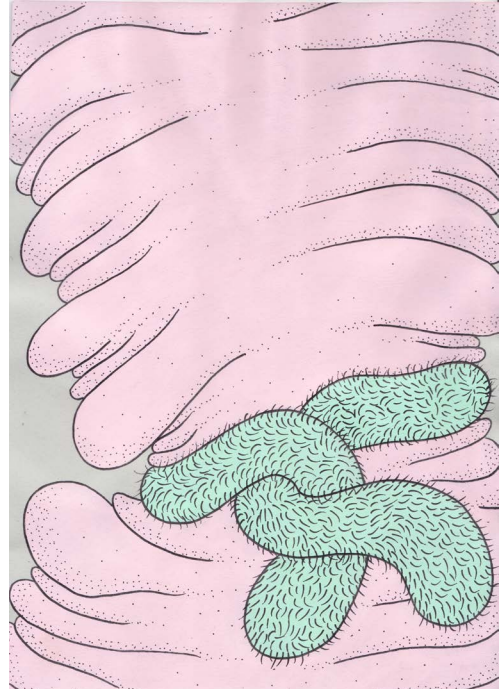
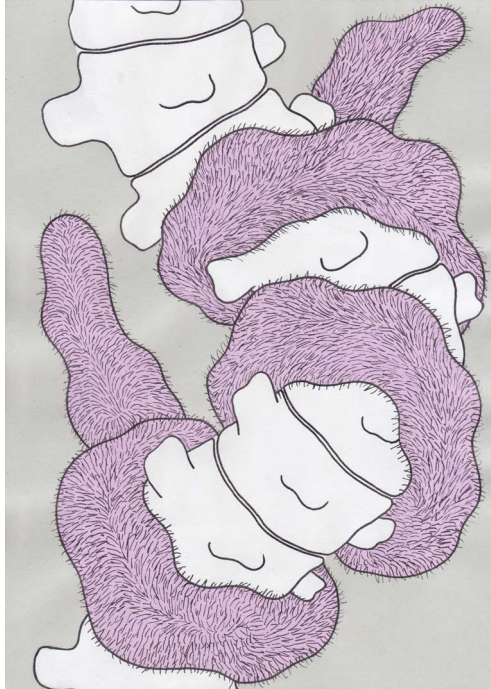
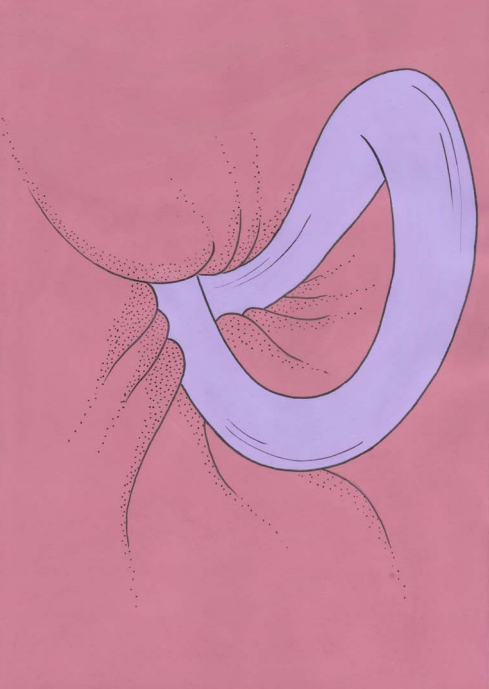


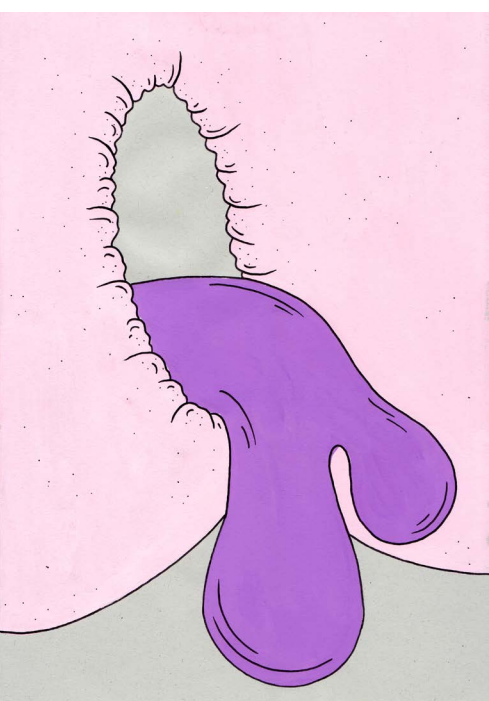
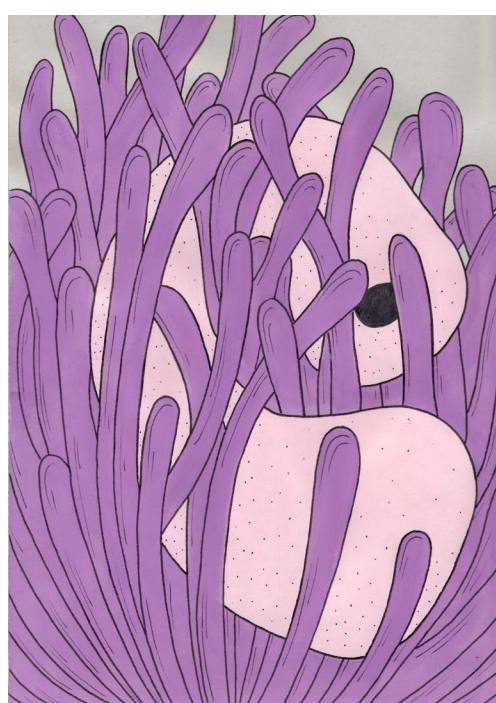
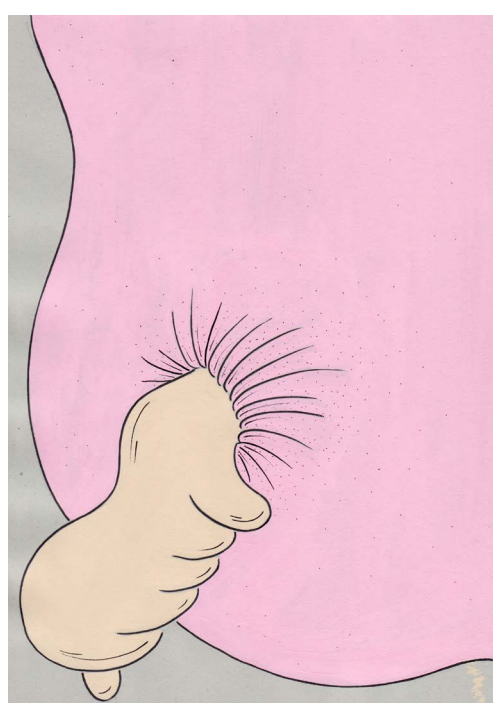
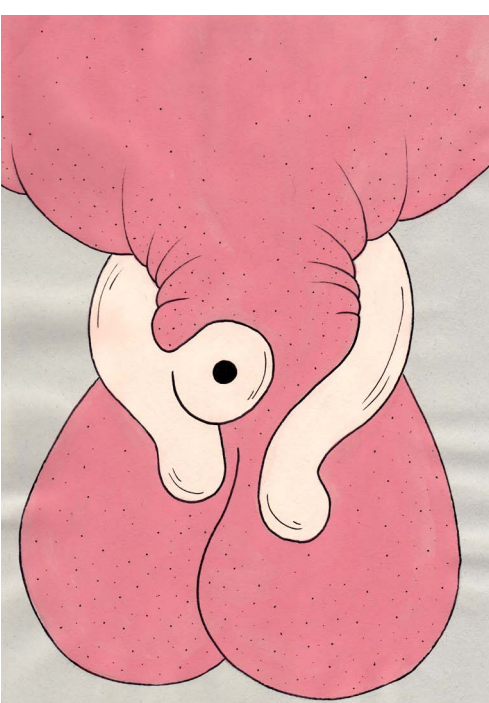
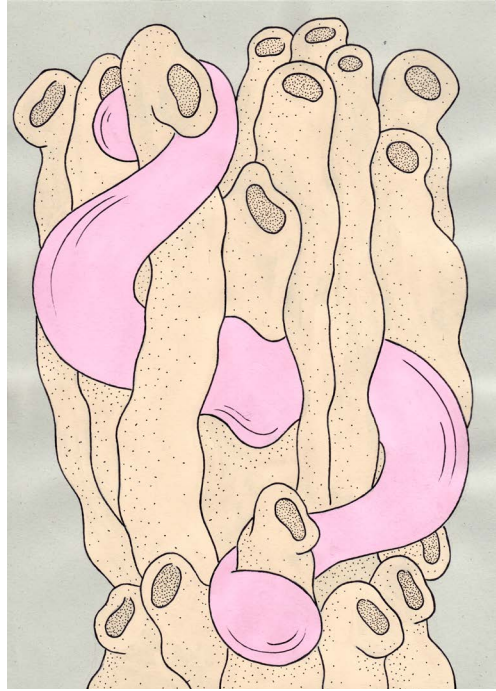
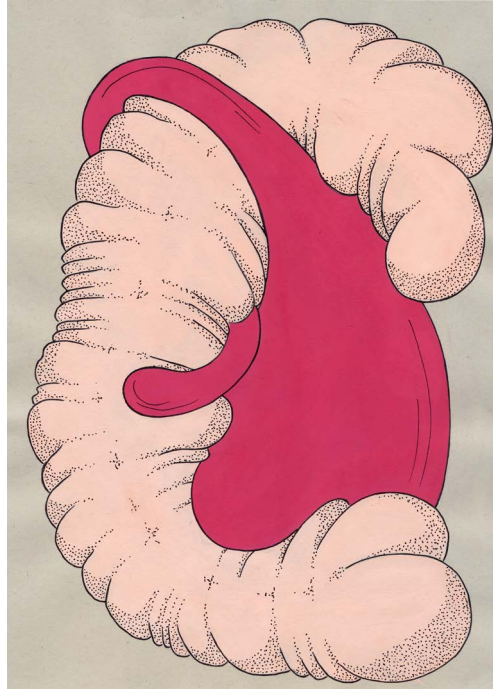
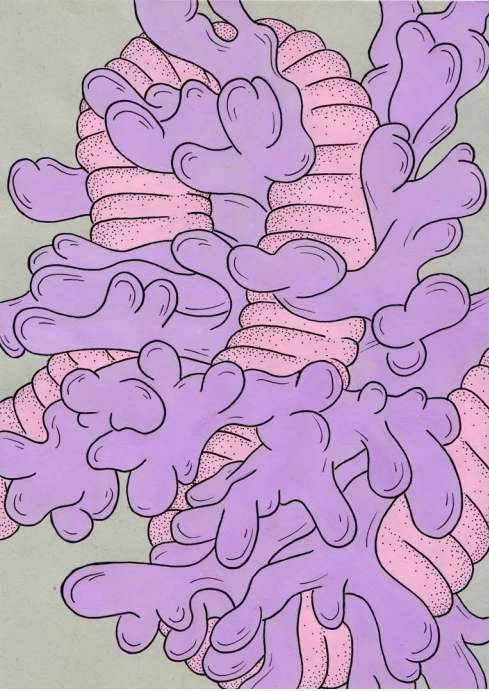
Polifilia

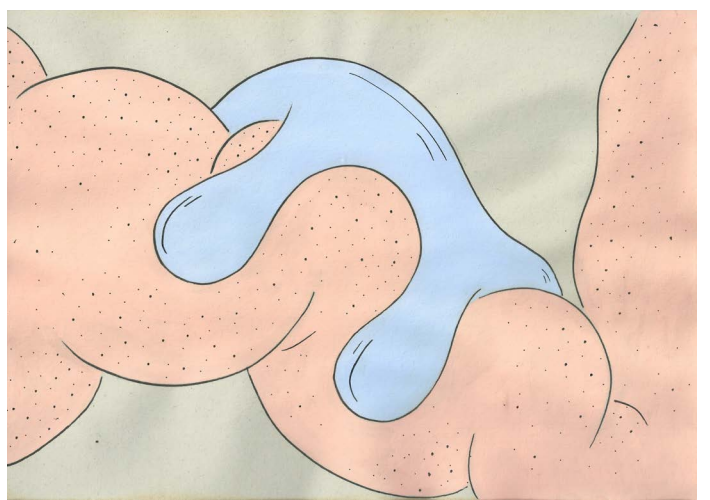
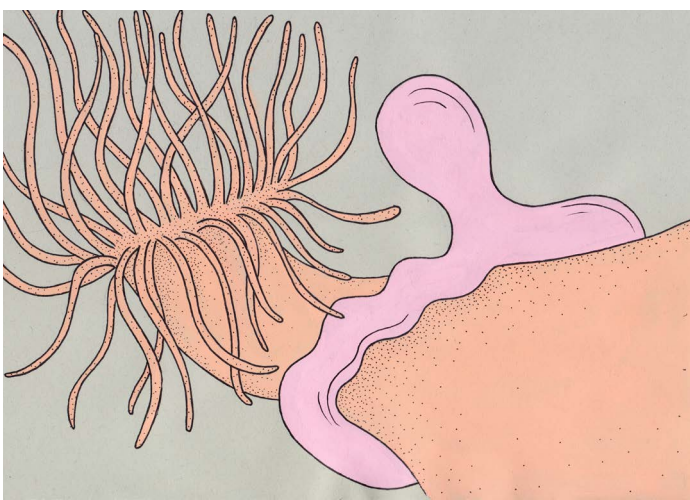
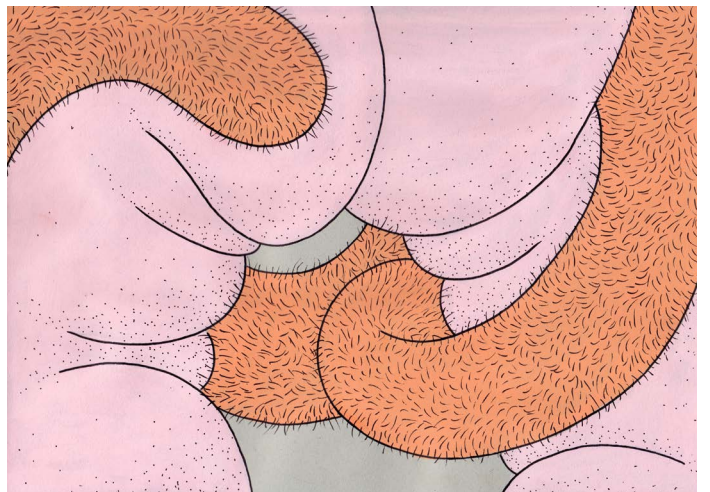
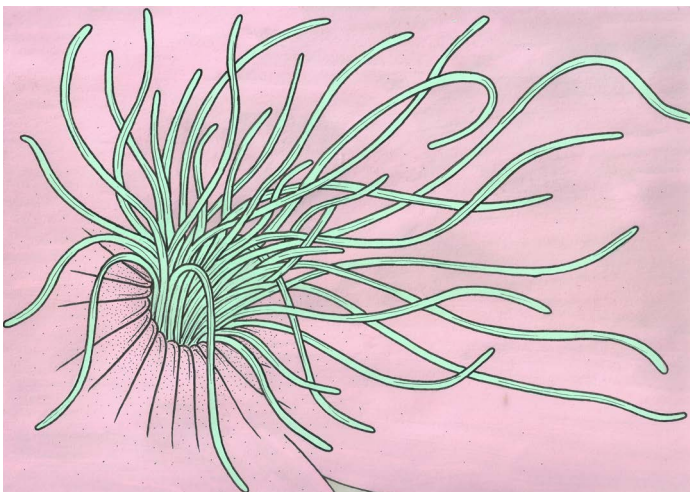
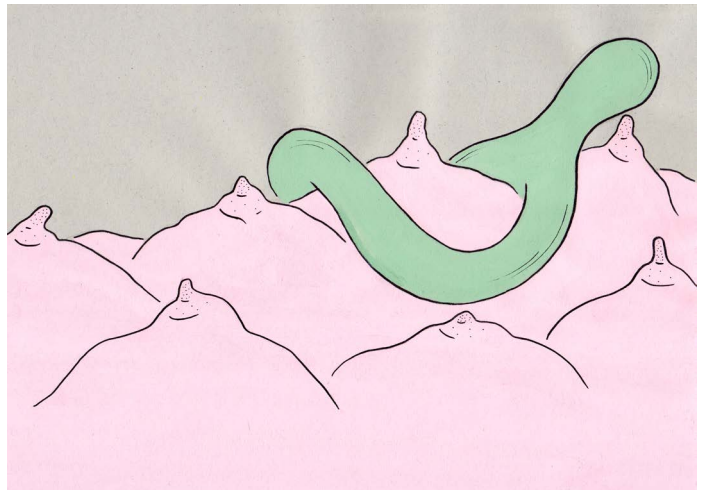
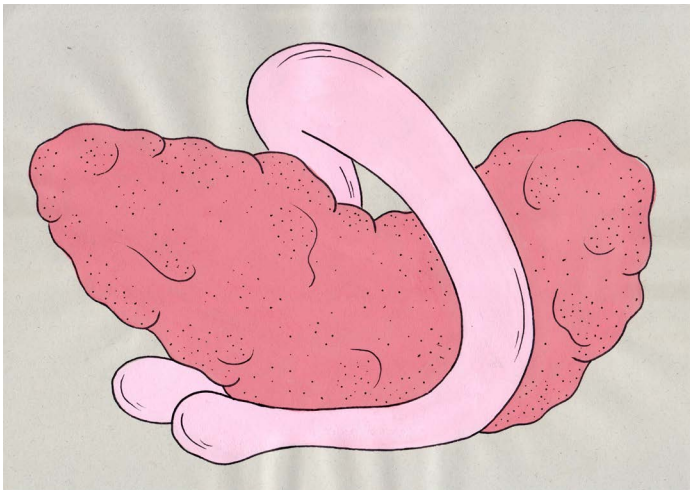
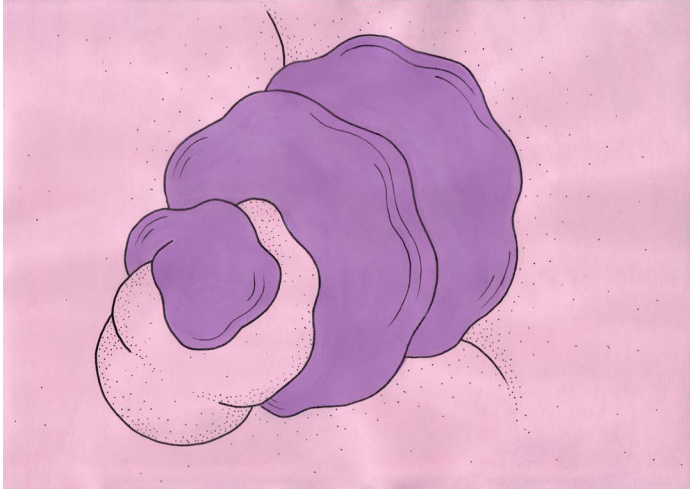
2020-ongoing

An ongoing production of drawings, mostly in A4

Acryl gouache on sugar paper









Pumping

2019

Inflatable sculptures and 8-channel sound installation, including sensory balls, lycra, mesh, EVA foam, latex, silicone tubing and 12 subwoofers

This is a trio of massive 'inflatables' crawling across the exhibition space. These 'inflatables' are instruments for tactile sound, which are activated by a choreography of sub-sonic frequencies, elastic rhythms, and textural sounds by the Jamaican electronic music collective Equiknoxx. Dozens of medical tubes channel cables into and out of the forms, as if they've been catheterized, while the stethoscope-like subwoofers imply auscultation (listening to the internal sounds of a living body). Together the installation demonstrates sound as an energy that traverses different bodies and forms of matter, connecting discrete entities, human and non-human, through vibration and affect.

Soundtrack produced by Equiknoxx.

8-channel mix by Chris Fitzpatrick.

Sound installation developed with Sabel Gavaldon.

Commissioned and produced by Kunstverein München

with generous support from 'La Caixa' Foundation and Acción Cultural Española.

Link to video of installation view:

<https://vimeo.com/326292396>













Nancey

2019

Epoxy resin and flocking, 70 x 90 x 120 cm.

Produced with the support of "La Caixa" foundation.

A series of ear-moulds are enlarged to preposterous proportions. While these objects are reminiscent of modernist sculpture, their soft, textured surfaces (made of flocking) incite a child-like comfort and desire. Displaced from the canals that normally determine their form, they engage with one another almost erotically, accommodating and adapting, forming and deforming.





Kimberley and Chloe

2019

Epoxy resin and flocking, 70 x 90 x 70 cm.

Produced with the support of "La Caixa" foundation.

Kimberley and Chloe embrace.





Shaper

2019

Resin, steel, paint, 95 x 100 x 90 cm.

Produced with the support of "La Caixa" foundation.

At 1000:1 scale, this object is the inverse of the common scale used in architectural modeling. Such devices are designed for swimmers, to hold their nostrils closed and prevent water from entering, or air from escaping, these orifices. Here, it's been applied to the architecture of the space, almost as a prosthetic element, correcting, shaping, or retaining the wall. Or, on the contrary, is the architecture correcting the shaper? Which of the two exerts pressure and resistance?





Bite Plate

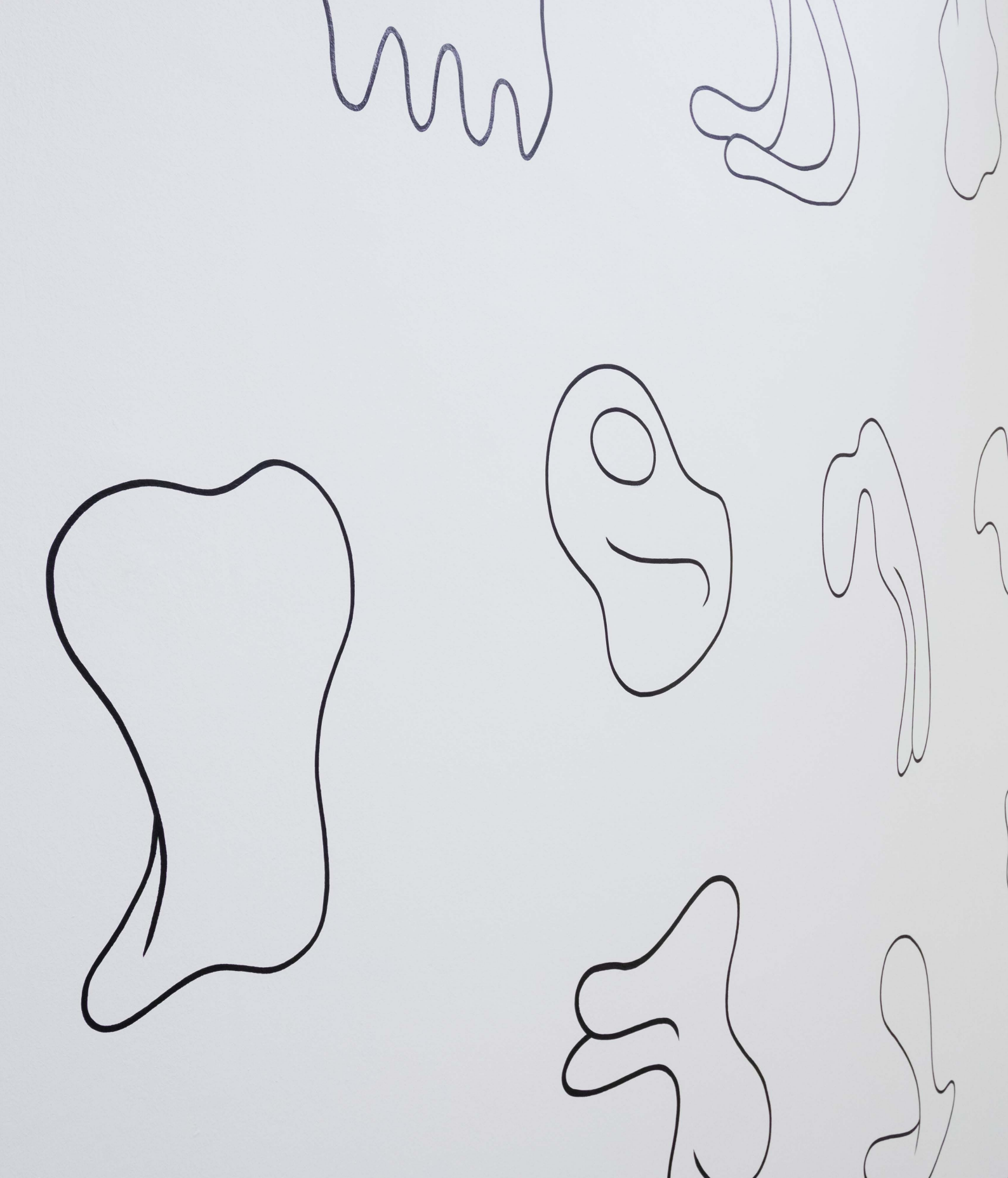
2019

Acrylic, frosted coating, shaving foam, body lotion, bath soap, baby powder, food dye, PVA glue, 70 x 40 x 40 cm.

Produced with the support of "La Caixa" foundation.

The abstract basins, inspired by orthodontic correctors and bite plates used to prevent teeth grinding and jaw tension, are filled with pink slime. It spills and contaminates its environment. The recipe for the ooze is borrowed from the subculture of slime videos, whereby youths mix household materials together and ply, poke, and squish the gunk as a calming therapy. This practice stems from Autonomous sensory meridian response (ASMR), which uses tactile, auditory, and visual triggers to induce euphoric sensations, and mimics that which is bodily, taboo, and formless through an unnatural mediator.





Polifilia

2019

Ink, variable dimensions

Where traditional taxonomy intends to group entities according to their common ancestor, polyphyly groups together life-forms that share common characteristics. The Spanish word for this concept, 'Polifilia' is also the same for 'polyphilia', which would imply a love for many, and a desire for multiplicity. By bringing together images of an assorted multitude of therapeutic, prosthetic, ergonomic, and erotic tools that have somatic effects on the body, Fàbregas' drawings proposes a genealogy of disparate objects, exploring how seemingly artificial forms shape, and are shaped by, the body, and how desires and affects are directed through design.





Picture yourself as a block of melting butter

2017

Portable audio players, headphones, silicone covers, lycra full-body suits

Three guided meditation exercises, 10 min each

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

Link to audio (English version):

<https://soundcloud.com/eva-fabregas/sets/picture-yourself-as-a-block-of-melting-butter-english-version/s-ywXpb>

















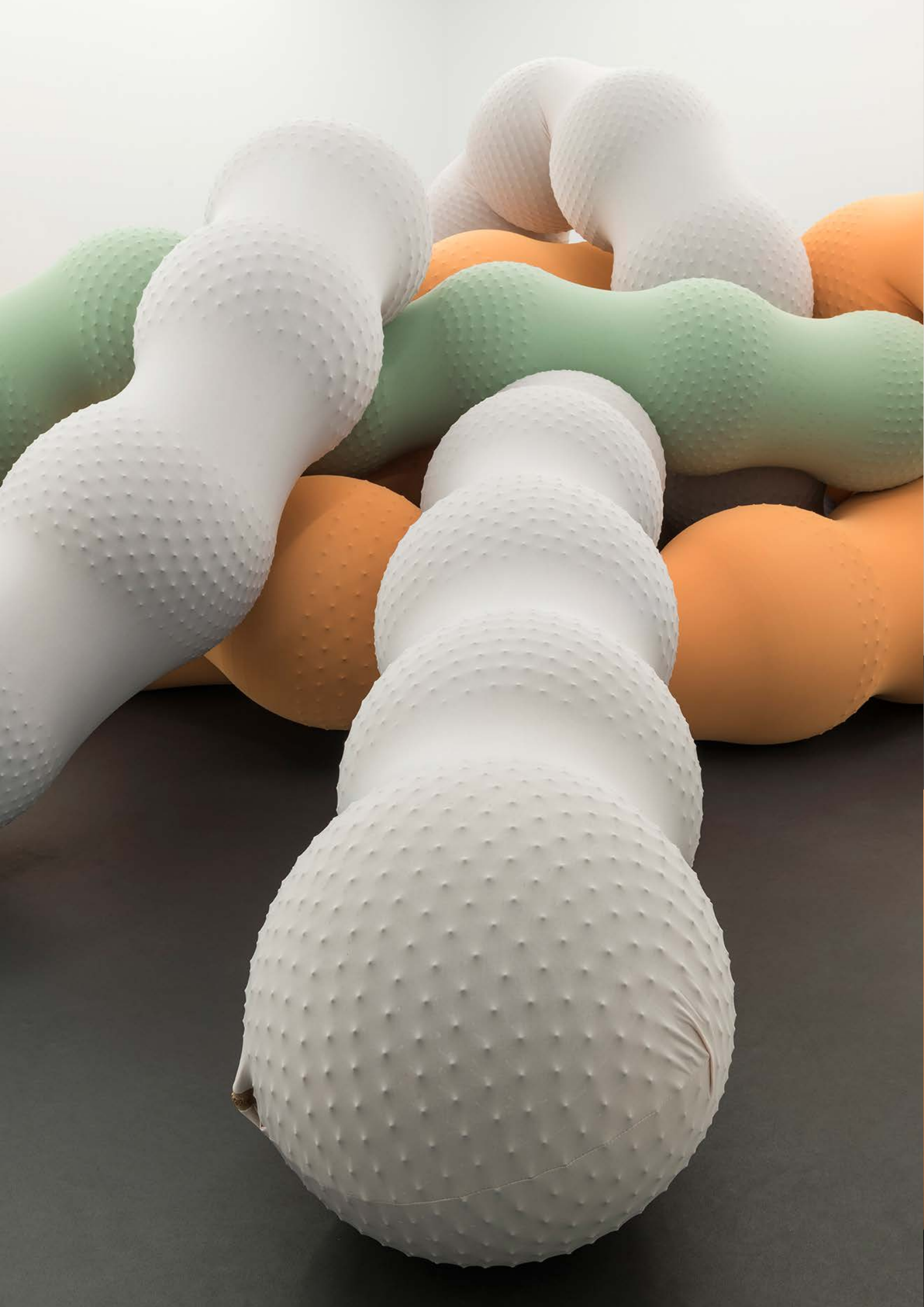
Tangles

2017

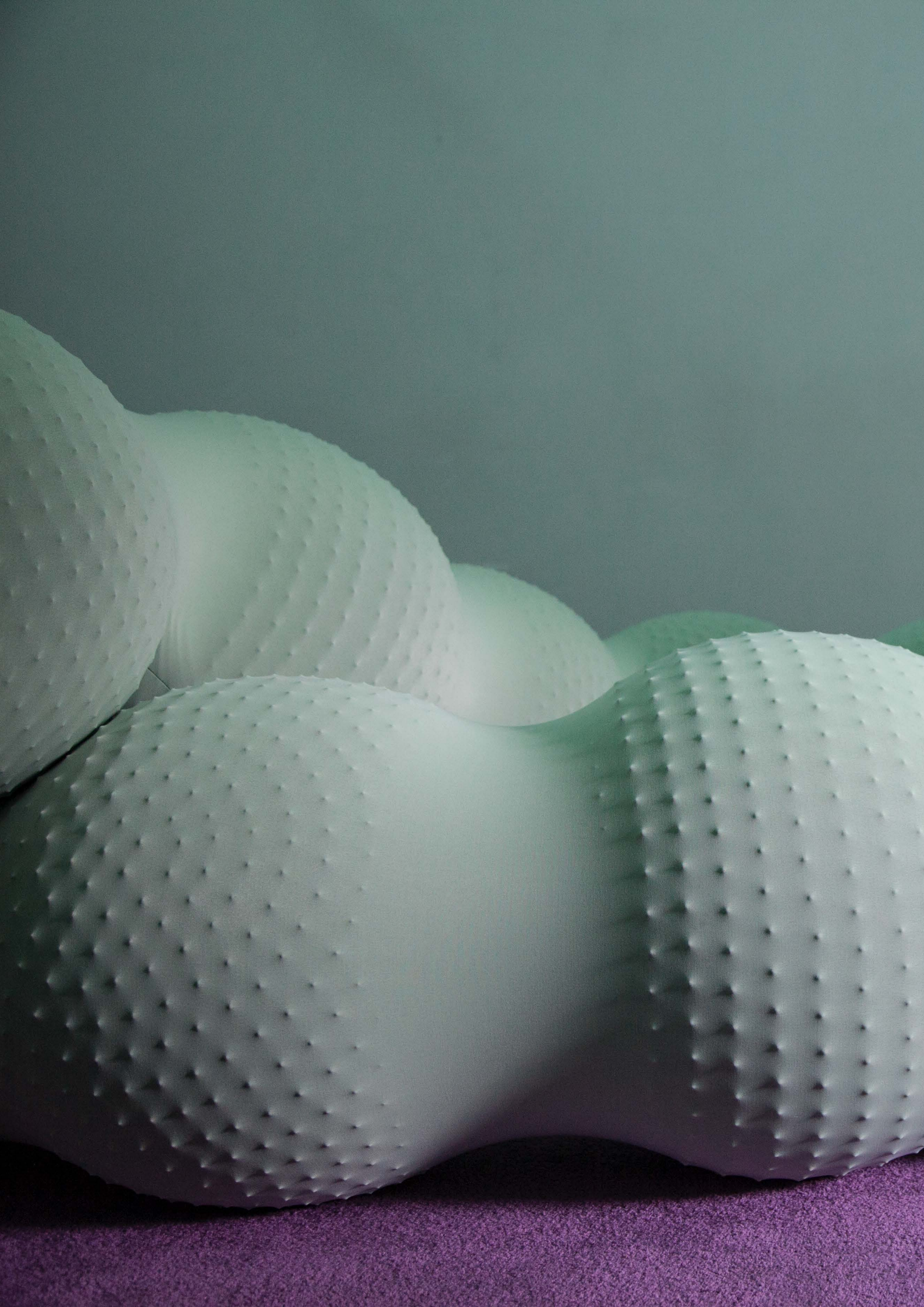
Lycra, sensory balls, variable dimensions

Inflatable objects that curl up and twist, allowing the audience to cuddle while providing a gentle support for embodiment exercises and somatic experimentation. These tangles are meant to be embraced by the viewer and experienced as non-human companions, in order to help us think (and perhaps even feel) beyond the subject/object dichotomy.

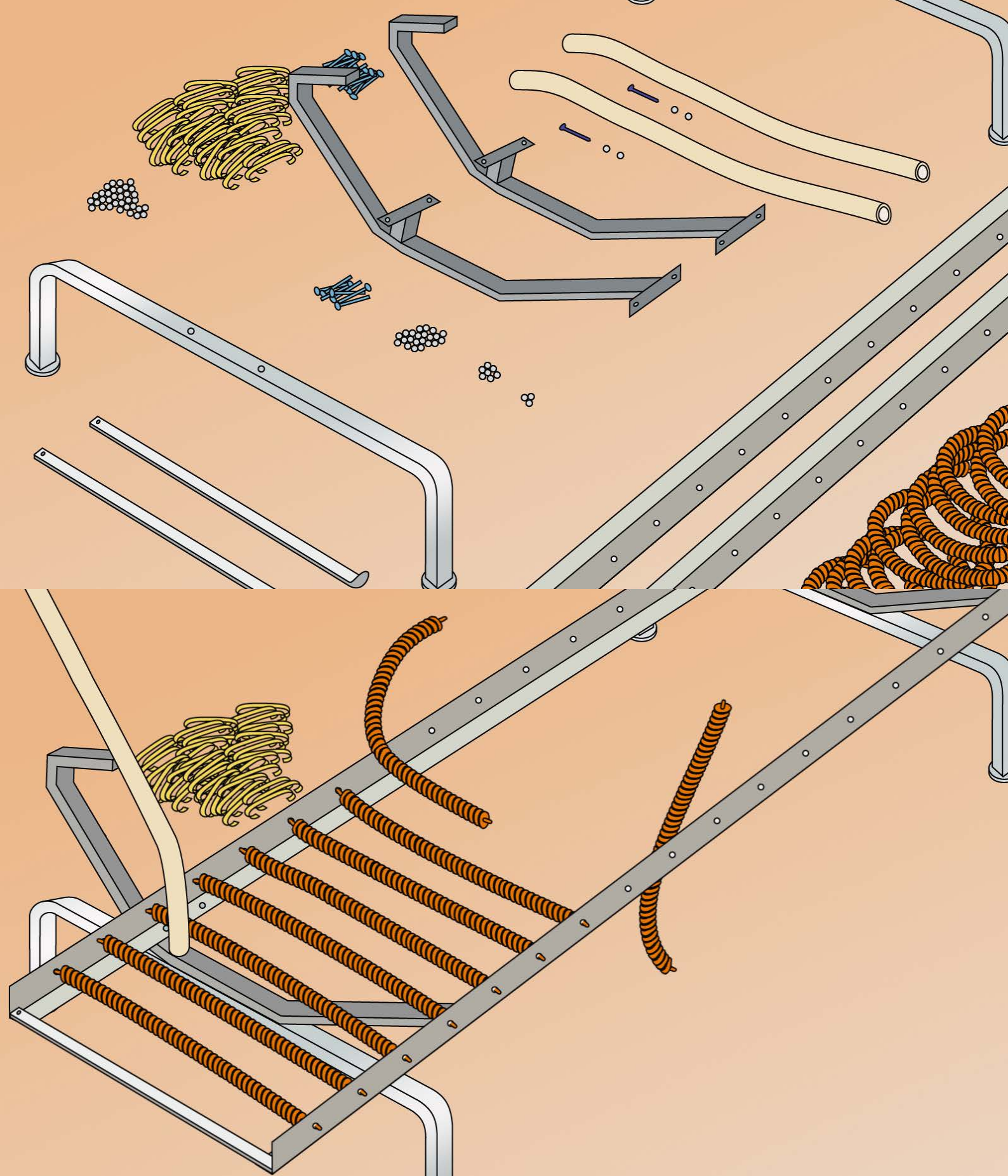












The role of unintended consequences

2016

Digital animation, 10 min

Preview:

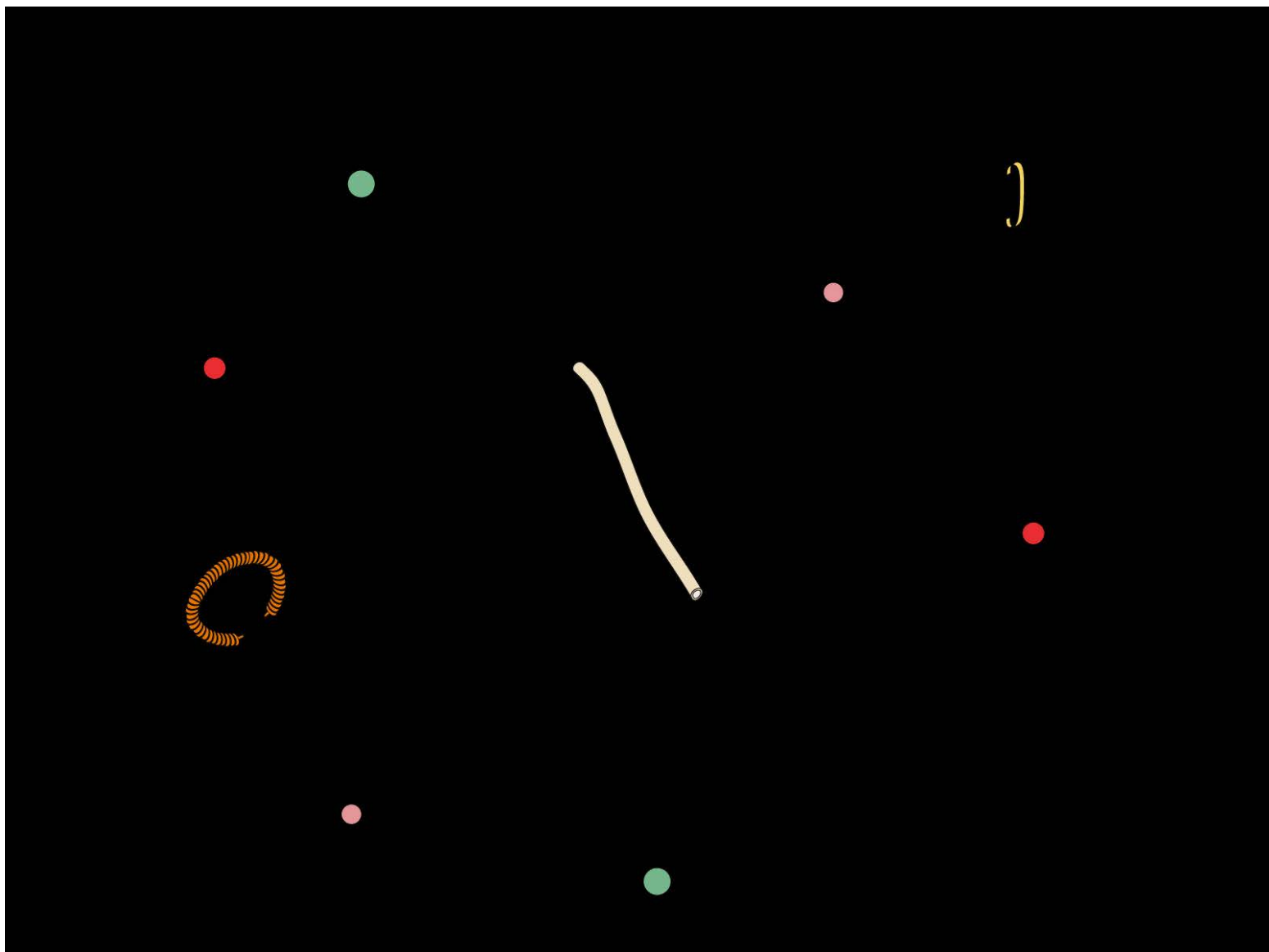
<https://vimeo.com/159670119>

In 1954, a commercial film was released featuring the first flat-pack, ready-to-assemble piece of furniture ever produced: namely, the Sofa Compact. It was just two years later that a containership named Ideal-X sailed to Houston from New Jersey carrying fifty-eight steel storage containers. This was the first journey of containerisation, a revolution in transport which had a tremendous impact on a world of diminishing barriers to exchange, movement and communication.

Connecting these two historical episodes, this animation film expands on an intriguing stop-motion sequence from the original footage by Charles and Ray Eames, where the Sofa Compact appeared to assemble itself as if by magic. The film explores the ever-accelerating circulation of the Sofa Compact and its many lives as a luxury commodity, as we travel space and time across an animated, plasmatic, fully-automated universe where human agency is nothing but marginal.

Voiceover: Audio extracts from Charles & Ray Eames's film 'S-73', 1954

Music: Commercial jingles recorded by Raymond Scott between 1953-1969





Plasmatic bench

2016

Foam, 50 x 50 x 1000 cm

An object for sitting that celebrates plasmatic possibility and the physics of cartoons.





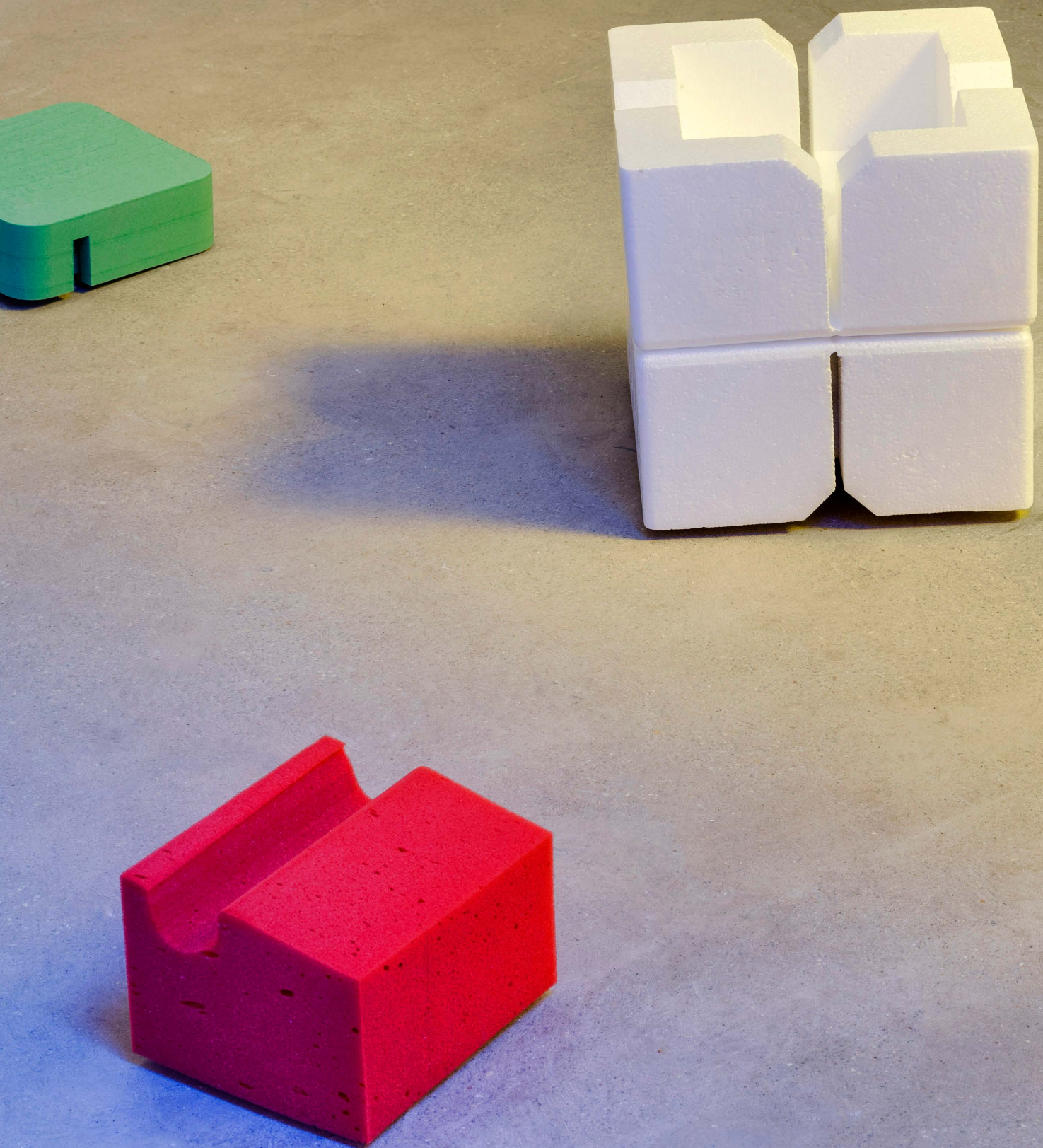
Collapsible units

2014

Telescopic cups

These are collapsible, portable, modular, flexible, interconnectable, adaptable arrangements of folding objects with no particular function.





Self-organizing system

2014

Foam packing materials, motors, electronic components

'Self-organizing system' is a colony of swarming objects including polystyrene foam inserts, edge protectors and other industrial packing materials. These were originally designed for protecting consumer goods and fragile items in transit. Styrofoam materials are as ubiquitous as they are essential to the global circulation of commodities, but reaching their destination they are immediately discarded. Here, a swarm of packing materials navigates across the exhibition space, moving around slowly and interacting to one another as a community of their own, while the viewer is encouraged to seek patterns of emergent order in their obscure behaviour. Left to their own devices, these minimal objects remain within the sphere of circulation but are no longer in need of human agency to instigate their mobility.

Link to video of installation view:

<https://vimeo.com/98565743>





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Degrees

- 2013. MA Fine Arts. Chelsea College of Art and Design, London
- 2010. BA Fine Arts. Universitat de Barcelona

Solo shows

- 2022. [Upcoming]
Bombon Projects, Barcelona
- 2021. Skin-like
Kunsthall Gent
- 2019. Gut Feeling.
Centrocentro, Madrid
- 2019. Those things that your fingers can tell.
Kunstverein München, Munich
- 2018. Polifilia.
García Galería, Madrid
- 2017. First Act: Smooth Operations.
Laure Genillard Gallery, London
- 2017. Picture yourself as a block of melting butter.
Fundació Miró, Barcelona
- 2016. Systems for displaying matter.
Enclave, London
- 2016. The stuff that surrounds us.
José de la Fuente, Santander
- 2015. How are you feeling today?
Window Space (Whitechapel), London
- 2014. Unforeseen Changes.
The Green Parrot, Barcelona
- 2014. Eva Fàbregas and Andrew Lacon.
Kunstraum, London
- 2013. Homeless Abstraction.
Plazaplaza, London
- 2012. Una forma possible.
Caja Madrid, Barcelona
- 2011. Catalogació.
La Capella, Barcelona

Group shows

- 2022. [Upcoming] The London Open Call.
Whitechapel Gallery, London
- 2021. Touch Me Not. The Ryder, Madrid
- 2021. Un momento atemporal. Matadero, Madrid
- 2020. Yokohama Triennale 2020. Yokohama Museum of Art
- 2019. Myths of the near future. TEA, Tenerife
- 2018. Polymeric Lust. Arte Display, Berlin
- 2018. Gonna take some time. Screening at Viborg Kunsthall
- 2018. Mapamundistas. Ciudadela, Pamplona
- 2018. Every object is a thing but not every thing is an object.
Hollybush Gardens, London
- 2018. Regreso al futuro, La Casa Encendida, Madrid
- 2018. Who cares? A radio tale.
Gasworks/ResonanceFM, London
- 2018. Future section. Arco Fair, Madrid
- 2018. The flutch. Sala de arte joven, Madrid
- 2018. What is going to happen is not "the future",
but what we are going to do. Arco Fair, Madrid
- 2017. Ephemeral. Swab Art Fair, Barcelona
- 2017. Scissors cut paper wrap stone.
Ormston House, Limerick;
West Cork Arts Center, Cork
- 2017. Eyecatcher. Focal point gallery, Southend-on-sea
- 2016. Teesside world exposition of art and technology
MIMA, Middlesbrough
- 2016. Soft control. Embassy Gallery, Edinburgh
- 2016. Projective ornament. García Galería, Madrid
- 2016. Scissors cut paper wrap stone.
CCA Derry-Londonderry
- 2016. Generación 2016. La Casa Encendida, Madrid
- 2015. Hotfixes. Avalanche, London
- 2015. 9th Biennial Leandre Cristòfol. La Panera, Lleida
- 2014. Futurs Abandonats. Fabra i Coats, Barcelona
- 2013. Modernitat Amagada. Casa Capell, Mataró
- 2013. Cas d'Estudi. Can Felipa Arts Visuals, Barcelona
- 2012. INJUVE. Matadero, Madrid
- 2012. Itinerarios. Fundación Botín, Santander
- 2011. Sense Títol. Facultat de Belles Arts, Barcelona
- 2010. Encounters. Helsingin Kaupunginmuseo, Helsinki
- 2010. Human Spaces. LUME Gallery, Helsinki
- 2009. A títol propi.
Sant Andreu Contemporani, Barcelona
- 2009. Estratègia per a després del col·lapse.
Can Felipa, Barcelona

Awards and grants

- 2018. La Caixa Production Grant.
Fundació La Caixa, Barcelona
- 2015. Generación 2016.
Fundación Montemadrid, Madrid
- 2012. INJUVE Visual Arts Prize, Madrid
- 2011. BCN Producció'11.
Institut de Cultura de Barcelona
- 2010. Botín Foundation Visual Arts Grant.
Fundación Botín, Santander
- 2010. Miquel Casablanca. Sant Andreu, Barcelona