

DAVID BESTUÉ  
PORTFOLIO 2018

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David Bestué (Barcelona 1980) is an artist and writer currently living between Madrid and Barcelona. Individual exhibitions of his work include ROSI AMOR (Museo Reina Sofia, Madrid, 2017) and Realisme (La Capella, Barcelona, 2015). He has participated in group shows in New York (New York Public Library), Buenos Aires (Universidad Di Tella), Barcelona (MACBA), among many others. Between 2003 and 2009 he developed *Enric Miralles a izquierda y derecha* and later *Formalismo Puro* about Spanish architecture of the 20th century, both published by Tenov. He has done residencies at Gasworks (London, 2010) and de\_sitio (Mexico City, 2013) and Kunsthalle Sao Paulo (Sao Paulo, 2016)

David Bestué is an artist interested in the relationship between text, sculpture and architecture. His practice experiments with ideas taken from poetry, art history and architecture, testing out how far they can be pushed both literally and conceptually. By making small changes to public and domestic scenarios, his works create absurd situations that question our conventions of behavior, and seek to establish temporary, fragile links between permanent forms and the presence of transient elements, both human and inanimate in the space.



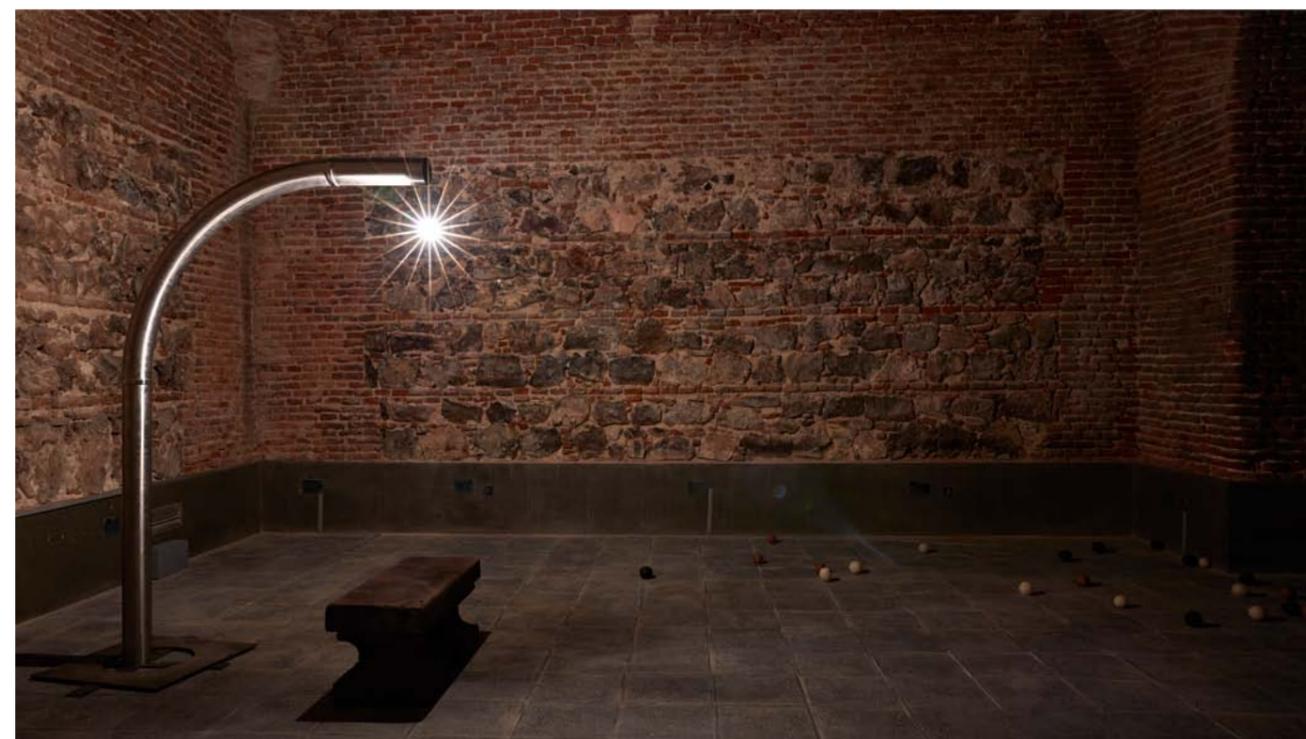
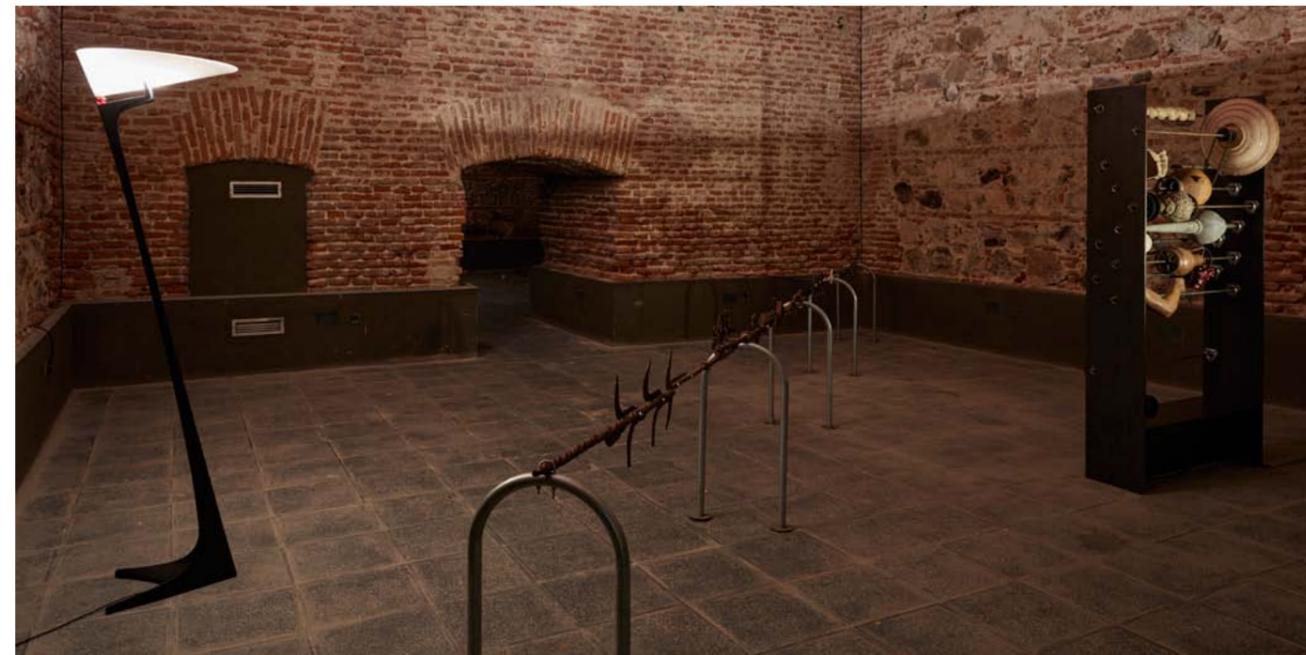
*ROSI AMOR, 2017*

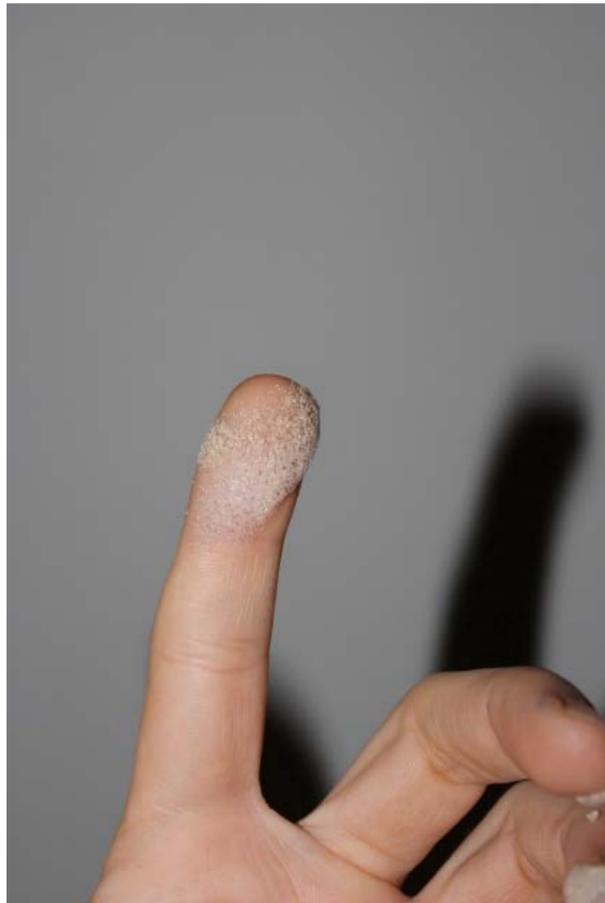
The show at Reina Sofia was all a new body of works and for this reason I moved my studio to the south of Madrid for some months. There I started buying and putting together furniture, objects.. artifacts I found or bought in local shops or near where I was and I took silicone moulds out of them. The moulds were casted with different kind of materials using resin as a binder. My idea was to do an exhibition that will look at first sight as a second hand store but, in a more careful look, the visitor would discover how the objects were really made from very different or unusual materials. My starting point was that of the poet who puts the words in order: I wanted to put order into materials. For me these works have something of tridimensional poems. For me the mould is the degree zero of sculpture and so it allows me to work with forms originated in the reality and this way I can concentrate in the materials. Regarding the materials used in the sculptures they come from very different sources: geographical (mountains, beaches, rivers, seas, deserts...), specific places (churches, castles...), they could be organic (vegetables fruits, flowers, trees...), tastes (sugar, salt, bitter, sour...), manufactured goods (vases, furniture, mirrors, keys...). For this I had to powder and dehydrate the materials. After this I would mix them with the resin, (sometimes epoxy, polyester or polyurethane depending on the size, complexity or fragility of the object I wanted to replicate) and then I'd pour it on the moulds. Many of these materials were picked up by me personally in precise places. Others I have to get them mostly from the food industry (such was the case of powdered wine) or chemical industry (where to get powder blood or powder bone).





*Apple of 9/11 ashes on stool with particles of the Berlin Wall, Valdemingómez slag wheel, Salt shelving with Atocha jam on Cerro Testigo plate, Transition from meat to wood, Cypress bucket with pathway handle, 2017 sculptures*





*foam of the Burgos Cathedral, 2016*  
Photograph  
30 x 20 cm.



*A and B (fragment of place where a person was born and fragment of place where that same person died), 2015*  
sculpture  
50 x 12 x 12 cm.



*Building (soil, pillar, roof), 2015*  
sculpture  
50 x 12 x 12 cm.



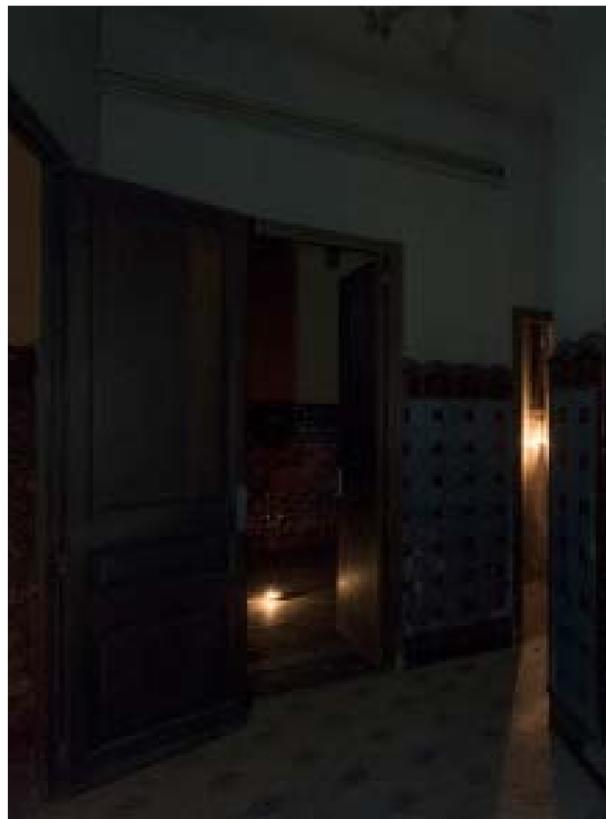
*bar furniture and ring vase, 2015*  
sculpture  
140 x 25 x 15 cm.



Mecanismo, 2017  
sculpture  
120 x 220 x 40 cm.



*Metal history in bar*, 2015  
sculpture  
800 x 80 x 40 cm.



LIGHTS, 2015

Continuing with my interest in putting together elements from different times, I create a site-specific installation in an apartment. Each of the 15 rooms were illuminated, in chronological order, by different lighting systems (torch, candle, oil lamp, halogen,...).



*Exhibitor 1, 2016*  
sculptue



*Exhibitor 2, 2016*  
sculpture



*Two lights, 2015*  
sculpture



*Abbreviated anthology of the Cordoba  
city bars, 2015*  
sculpture



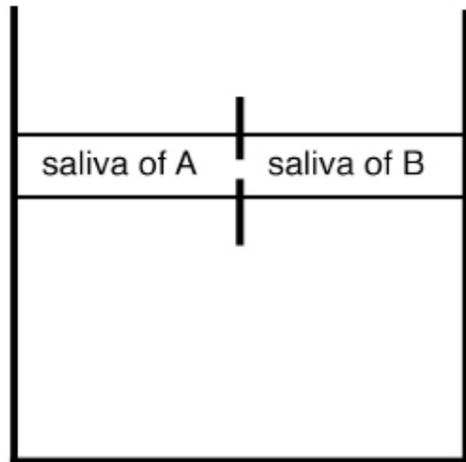
*Brochette (Greek coin, Roman stucco, stone from a Romanic wall, Ghotic column base, Baroque altar, Neo-Classical molding, Neo-Gothik frieza, Art Nouveau plaster cast, brick from "Bellvitge" and polycarbonate), 2013*  
sculpture  
80 x 150 x 70 cm



*Trencadissa (fragments of Roman pottery, stained glass Art Nouveau window, Xibeca (beer)), 2012*  
sculpture



*Ruin pierced by kiss, 2016*  
sculpture



KISS



*Golden ball hidden under a layer of silver, copper, iron, glass, plastic, marble, brick, wood and concrete, abandoned in an unspecified location in Spain, 2012*

photograph  
70 x 50 cm

*Metal Sculptures (Work in progress since 2012)*

In this series of works, I force relations between diverse materials. These materials are placed inside different hollow geometrical steel pieces. The components are thereafter arranged forming a “grammatical” structure.

A repository of photographs of these pieces, together with the diagrams that disclose their content, was published as a book in 2013 by Biel Books.



*Wood-plastic, 2013*  
sculpture  
70 x 50 x 10 cm

## ACTIONS AND EPHEMERAL SCULPTURES

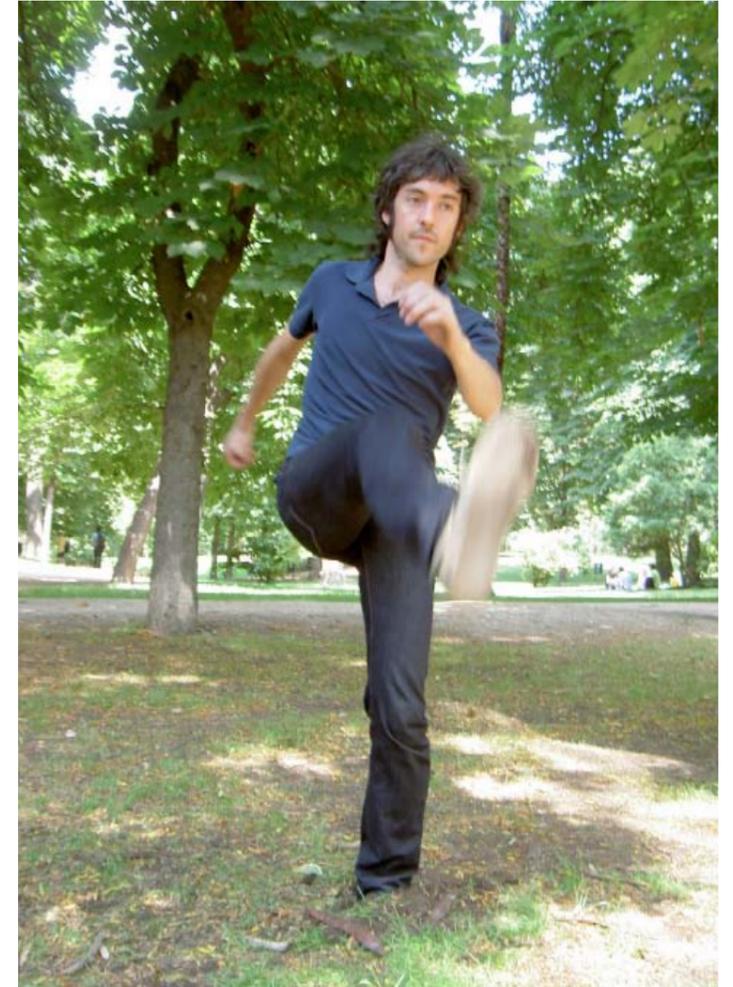


*City outside and city Inside*, 2013  
undocumented performance

The night of the 4th to the 5th of June, coinciding with Federico Garcia Lorca's date of birth, I walked down the most recurring places in Poet in New York. From Harlem to Battery Park. While taking this tour, which was about 15 km long, I ingested brick fragments, glass, steel, concrete and granite. New York was inside and outside of me, and I was right in between.

Quería irme porque mi corazón  
no tiene pedigrí.  
Habito una prudencia inexpresiva  
y a veces cojo adrede la postura  
mala para soñar  
o sostenerme: un pie en tierra,  
diez centímetros  
bajo tierra,  
y el otro dando una patada al aire.

Carlos Pardo



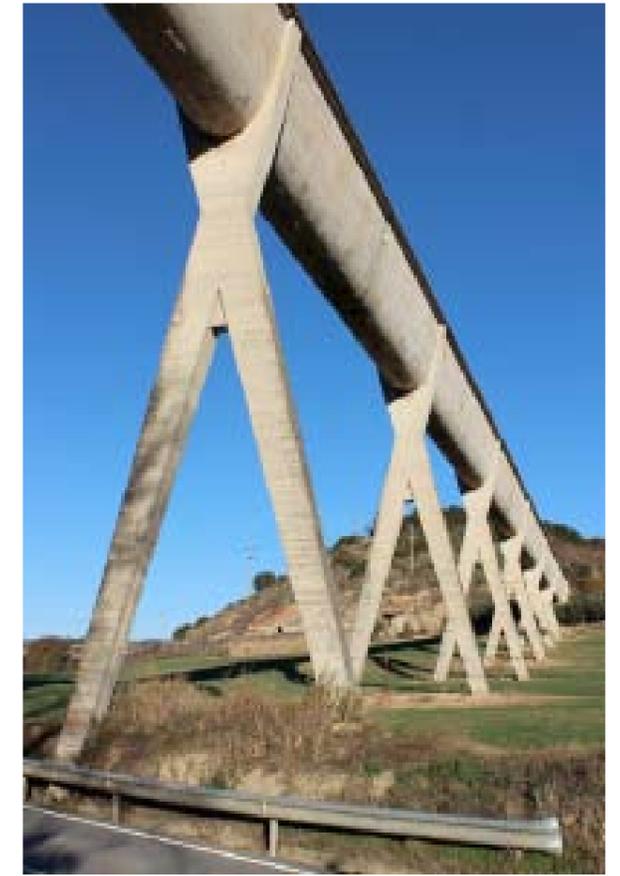
*Ask a poet to do what he writes*, 2005  
photograph  
50 x 70 cm

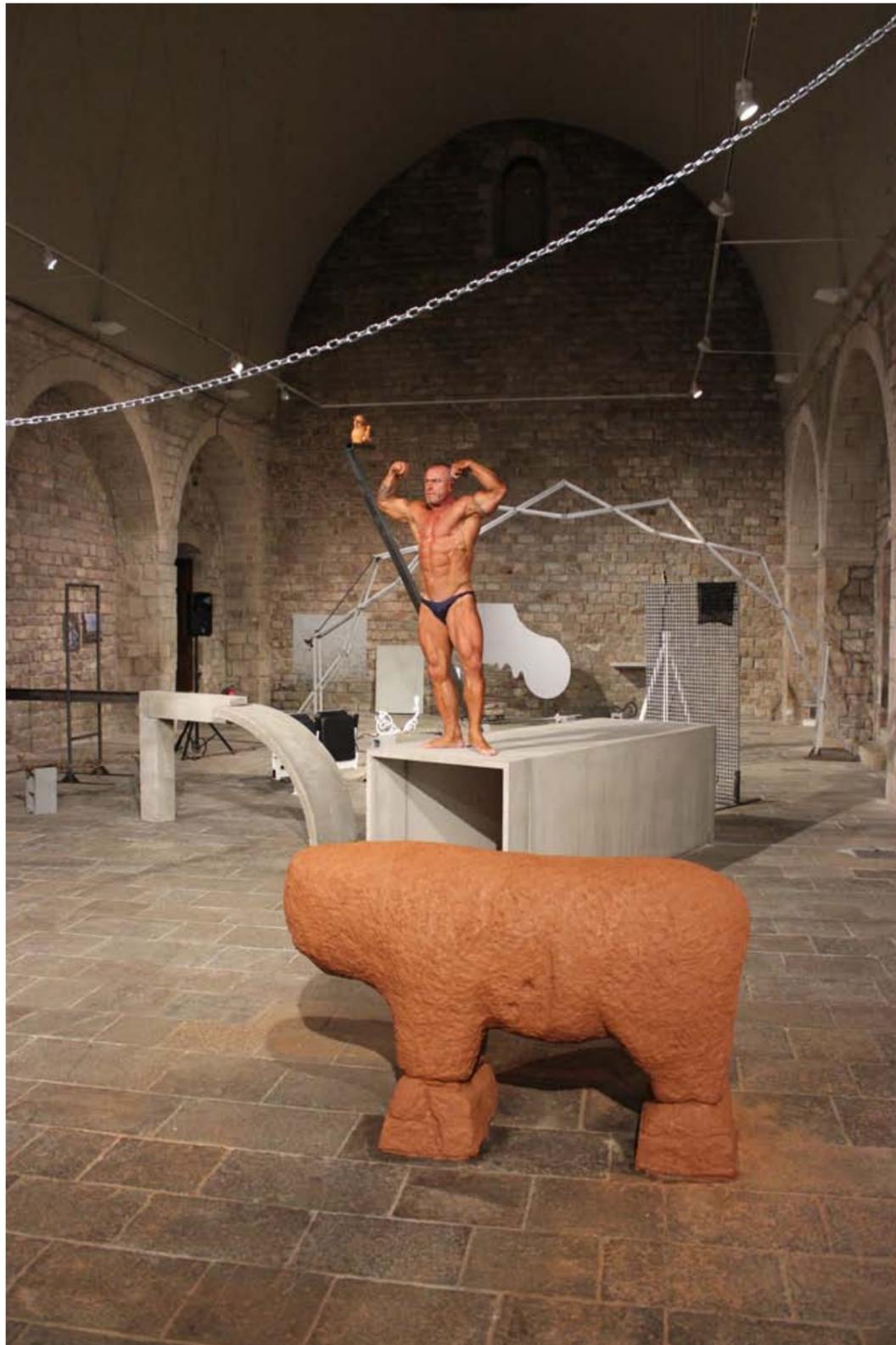
# ARCHITECTURAL STUDIES



*Historia de la fuerza*, 2017  
Book

*Historia de la fuerza* (The History of Force) offers an overview of Spain's technical, material and structural evolution. Its connecting thread is the modern history of engineering in Spain. It arises out of the need to construct a panoramic view of the figure of the engineer and his/her problematic relationship with the technical and the aesthetic, highlighting the close ties existing among engineering, politics and the economy.





*Realism, 2015*  
Exhibition divided in two different parts. The first part consists of 29 posters summarizing a long research about the history of engineering in Spain (its structural, material and technical progress). On the other hand, I will present a "physical" version of the same research with various sculptures, structures and photographs



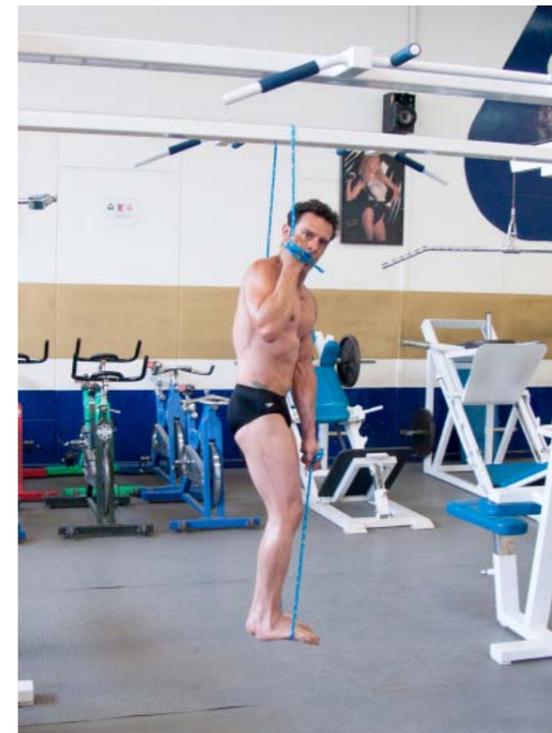
(Priest holding a mathematician)

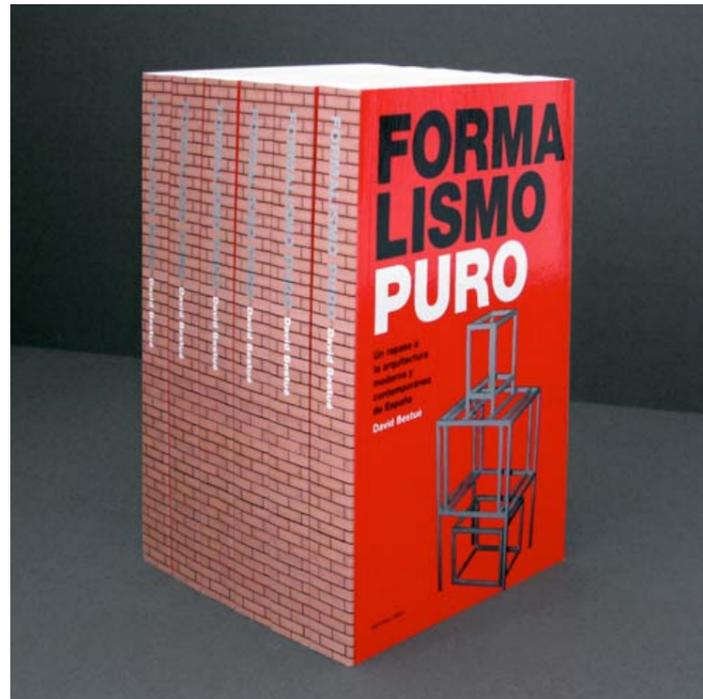


*Estructuras al límite. Poems about Félix Candela, 2013*  
book and photographs

Since the decade of the fiftys the architect Félix Candela build a serie of a concrete shells in México DF (churches, restaurants, garages,...), becoming an important reference in the field of structural design. Candela need to reject any superfluous element in his structures resulted in buildings that are projected to their limits. In fact, they seem to have been constructed on the verge of collapse. This idea is precisely what I attempt to develop in this work while relating these structures to the human body, searching for a physical correspondence between the corporeal and the structural. To study this relationship I work with a series of people that relate to their own bodies on diferent ways (acrobat, bodybuilder, yogi, poet, mime, dancer, fakir and singer)

Through poses performed by these people, physical notions blend with the corporeal and the literary, thus creating a triangular relationship that enriches the understanding of architecture. My intention is that what follows be understood as a series of structures or poems that have happened, like words written in the emptiness of flesh.





*Formalismo Puro*, 2011  
Book, sculptures and photographs

Project about the Spanish architecture of the twentieth century, with the analysis of 33 architects. In this book I want to subvert the “clichés” of Spanish architecture historiography. It is a work that seeks to understand how the landscape is drawn around us. A reading of our recent history, with chronicles of my visits to a serie of buildings, photographs, collages, actions, and gadgets created to explain the reasons of form.





*Enric Miralles a izquierda y derecha, 2010*  
Book and photographs

This book is the chronic of continuous visits to the buildings projected by the architect Enric Miralles (Barcelona, 1955-2000). Passing through them and living in them, capturing them in a series of photographs that illustrates a living architecture, removed from the preciosity to which architecture can often fall prey. The combination of essay, diary, notes and cultural references conjures a text reminiscent of a letter to a friend, or a travelogue of the type that so fascinated Miralles and marked the structure of his PhD thesis: Elements seen from left to right (without glasses). With this book I try to unravel the architect's creative process, to understand how his ideas were formed and refined and how his work can survive and thrive in a seemingly unsympathetic world.



David Bestué (Barcelona, 1980)

Live and work in Barcelona

[www.davidbestue.net](http://www.davidbestue.net)

CV (selection)

Solo Shows:

2017

ROSI AMOR. Museo Reina Sofia, Madrid

2016

Sala 83. Museu Nacional d'Art de Catalunya, Barcelona

2015

La España moderna. García Galería, Madrid

Luces. Barcelona Gallery Weekend, Barcelona

Realisme. La Capella, Barcelona

2013

Piedras y Poetas. Estrany de la Mota, Barcelona

Cosas fuera y cosas dentro. CCEBA, Buenos Aires

Group Shows

2018

Cream Cheese and Pretty Ribbons!. Galerie Martin Janda, Viena

2015

Roca (with Julia Spínola). Halfhouse, Barcelona

2014

Nonument. MACBA, Barcelona

2013

Lorca in NY. New York Public Library, New York

Publications

Historia de la fuerza, Caniche, 2017

La línea sin fin (with Andrea Valdés), Self publishing (2013-2014)

Estructuras al límite. De\_sitio (2013)

Sculptures. Biel Books (2013)

Formalismo Puro. Editorial Tenov (2011)

Enric Miralles a izquierda y derecha. Editorial Tenov (2010)

Historia de la espuma. Editorial Sa Nostra (2008)