



(b. 1983, lives and works in Barcelona)

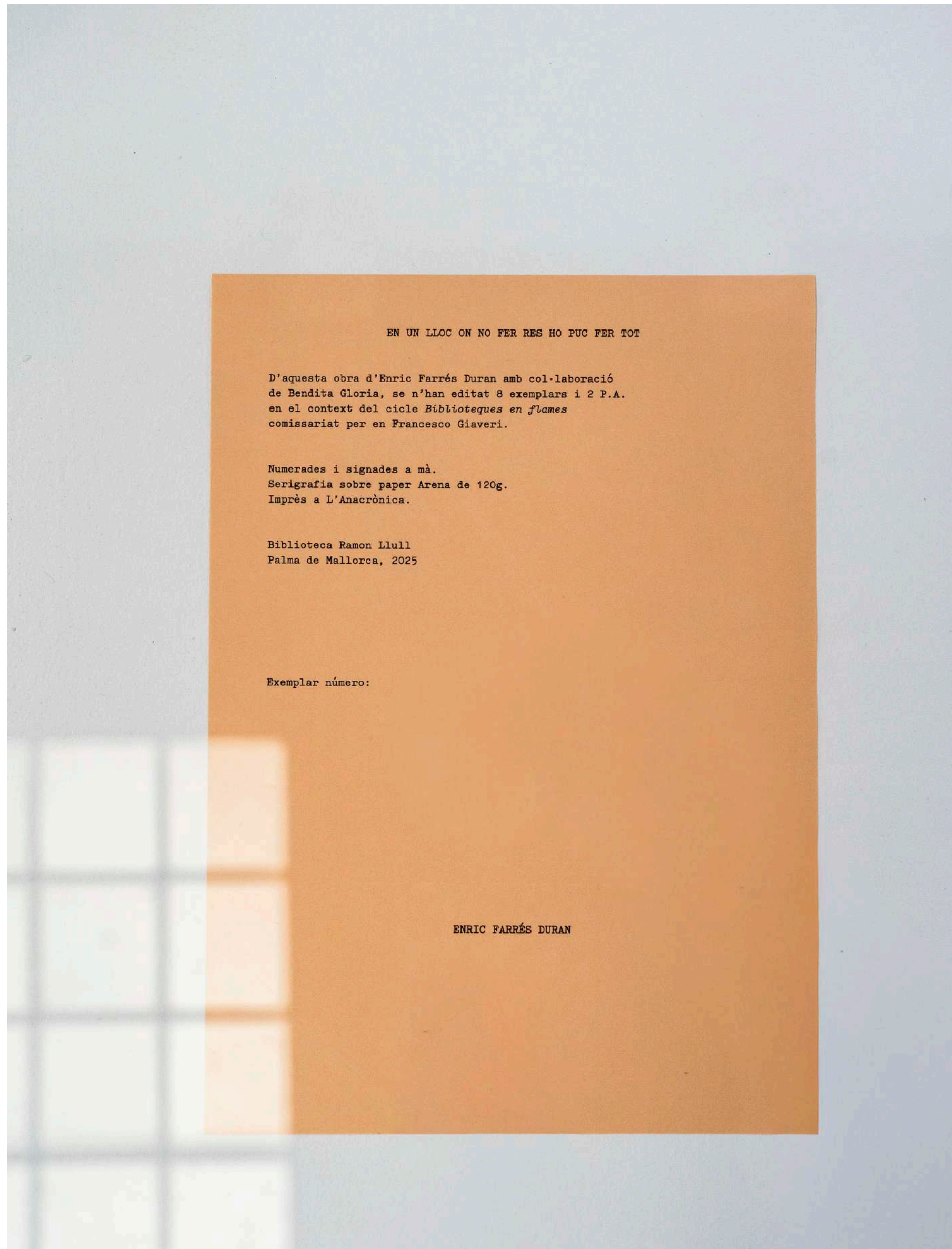
Enric Farrés Duran is a story teller, someone who continually blurs the line between the real and the fictional. His work is articulated through research, coincidences and fortuitous encounters and the possibility of making connections between different places, objects and circumstances. Farrés Duran creates narratives that reveal hidden and unexpected relationships, which in some cases involve different times and places. The story — narrated and written — plays an essential role in this process, and the information it provides is essential to our engaging with the process and the connections it establishes. His projects are formalized in installations, guided tours, books and videos.

He studied Art and Design at Escola Massana (Barcelona), where he currently teaches, and Philosophy at the University of Barcelona. His practice embraces text, performance, painting and installation. Recent solo shows include *Cos de text* (Biblioteca Ramon Llull de Palma, Palma, 2025), *No diré noms* (Fundació Palau, Caldes d'Estrac, 2025), *Encara no* (Bombon projects, Barcelona, 2023), *Acid Love Forever* (Nogueras Blanchard, Madrid, 2022), *Things that Happen* (MACBA, Barcelona, 2021), *Empezar por el medio* (Nogueras

Blanchard, Madrid, 2018), *Una cosa a fondo que probablemente no existe* (Bombon projects, Barcelona, 2018), *Res és Meu* (Contemporary Art Center Bòlit, Girona, 2018), *Una exposició de mirar* (La Panera, Lleida, 2017), *USELESS#2: Enric Farrés Duran. Paper Playing a Part* (LACA, Los Angeles, 2017), *Encostar-se a um morto para se fazer invisível*. (Uma Certa Falta de Coerência, Porto, 2017) and *Cualquier objeto excepto un papel* (Nogueras Blanchard, L'Hospitalet de Llobregat, 2016).

Recent group shows include *Sumari Astral* (Fundació Joan Brossa, Barcelona, 2025), *I Dream of A Large Studio -Shared Studios. Three Case Studies* (Joan Miró Foundation, Barcelona, 2021), *Materia prima* (Contemporary Art Centre Fabra i Coats, Barcelona, 2017), *Bibliotecas insólitas* (La Casa Encendida, Madrid, 2017), *El relato de una exposición* (MAC, Mataró, 2017), *Florilegi* (Bombon projects, Barcelona, 2017), *ZONA VIP* (Passatge Studio, Barcelona, 2016), *Establecer un principio de procedencia, Generaciones 2016* (La Casa Encendida, Madrid, 2016) and *La realidad invocable* (MACBA, Barcelona, 2015).

COS DE TEXT (2025)



Cos de text (2025), details of the edition displayed

Biblioteca Ramon Llull de Palma, Palma, ES

The materiality of the word is the protagonist of this edition, understanding the text not only as a set of symbols with meaning, but as a form that occupies a specific space. The space of the paper and the architectural space are related and modified through the phrase written by the artist, since due to its scale it requires being unfolded in order to be read.

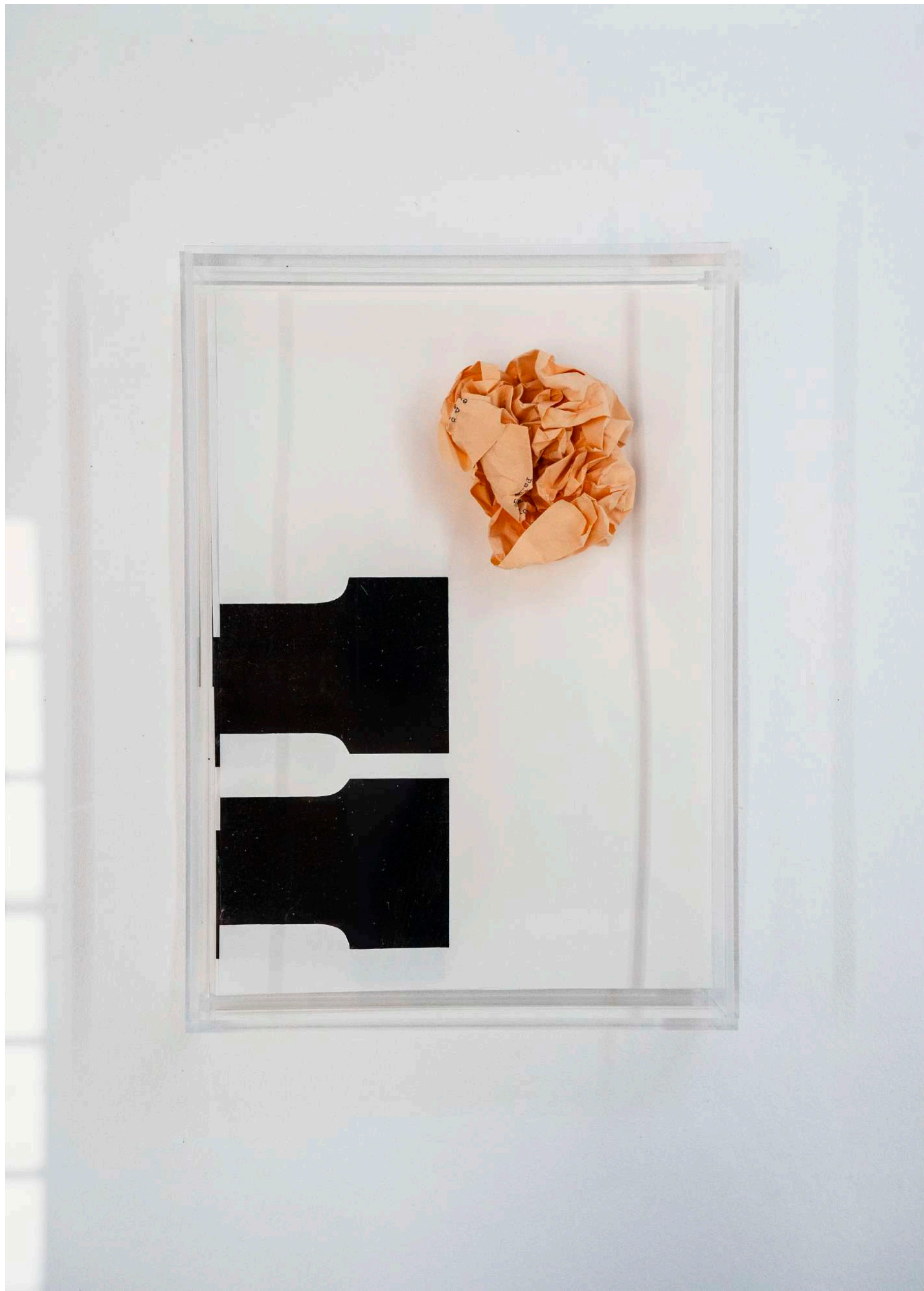
The phrase has been written in the library and by the library, understanding this space as a garden, a space of exceptionality where contemplation and strolling, drift and fortuitous encounter occur naturally.

The phrase is as follows:

EN UN LLOC ON NO FER RES HO PUC FER TOT.

Trad: IN A PLACE WHERE I CAN DO NOTHING I CAN DO EVERYTHING.

Produced on the occasion of the exhibition Libraries on Fire. Curated by Francesco Giaveri



Cos de text (2025), details of the edition displayed



Cos de text (2025), details of the edition displayed



Cos de text (2025) site-specific intervention view



Cos de text (2025), details of the site-specific intervention



Cos de text (2025), details of the site-specific intervention

NO DIRÉ NOMS (2025)



Cos de text (2025), exhibition detail

Fundació Palau, Caldes d'Estrac, ES

Naming things is a mystery. And it is this mystery that the exhibition explores. We can name everything around us, associating sounds and shapes. Despite knowing that something escapes us—as the poet said: things are what they are, and something else, and much more—something remains: commitment. Commitment to what has been said, to what has been called, to what has been signed. And from this perspective, we find a series of works in which I question the materiality of the word that identifies us, its sound, its form, its capacity to certify and create conditions where, in truth, it can grow like a mushroom; that is to say, in other words, the possibility of accepting something as true.

In this exhibition you will find: A real Picasso with a fake signature, a festival poster where no name appears, only rhythm; a stamp for sending letters where there is no one, a contract on a bar napkin, and the design of my own signature, a delegated, constructed form of identity, with which I have everything and nothing to do.

—Fragment from the exhibition text



No diré noms (2025) exhibition view



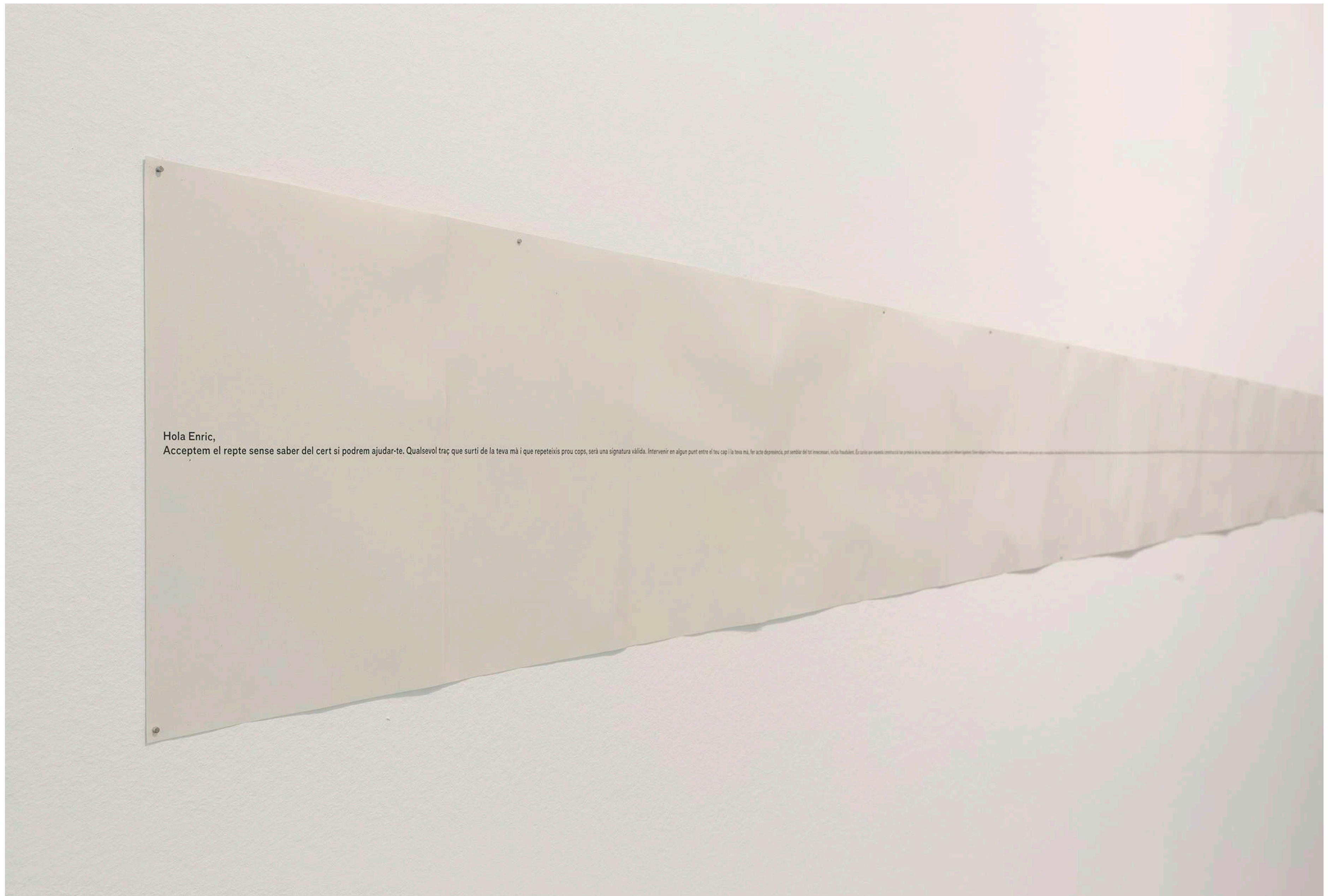
No diré noms (2025) exhibition detail



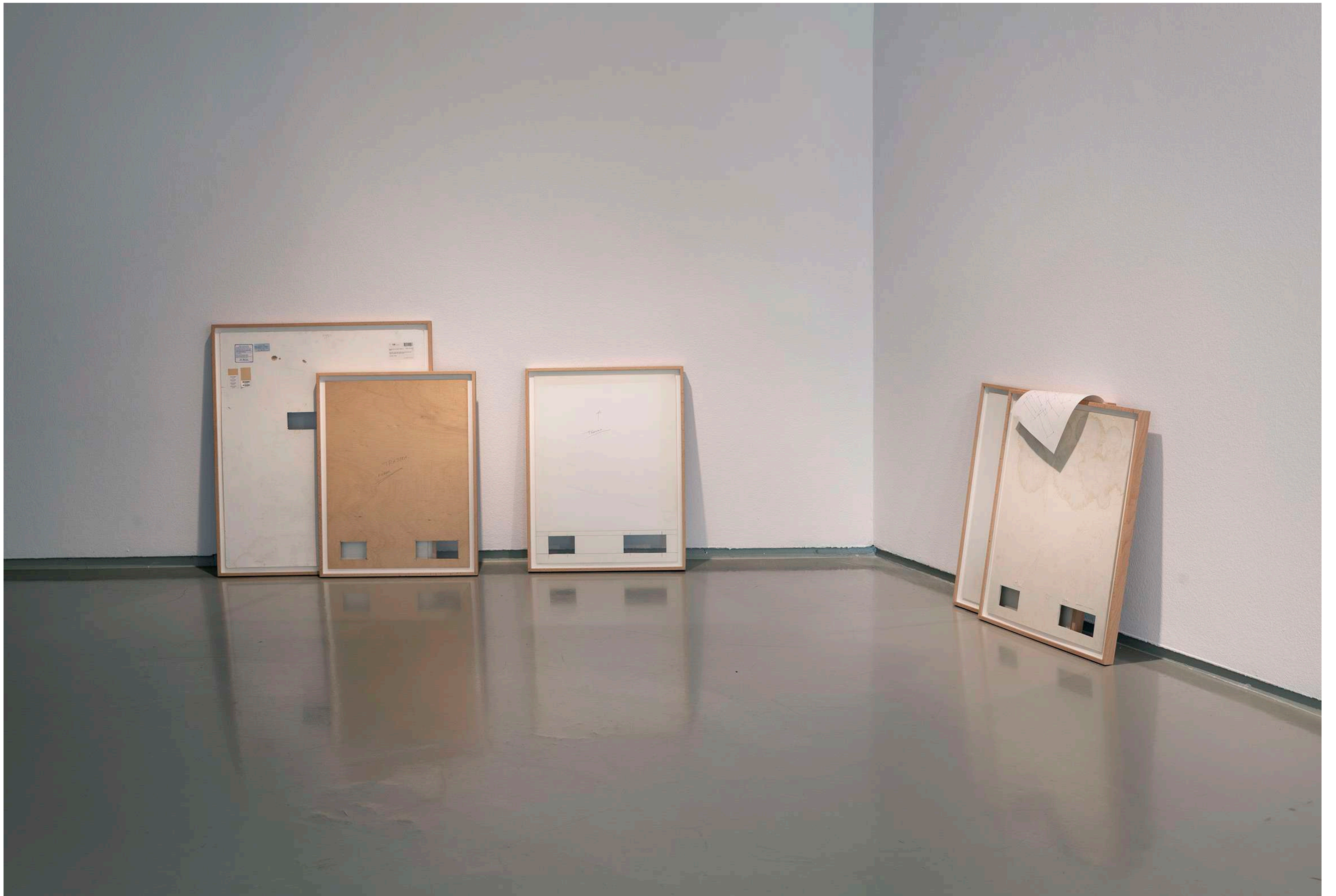
No diré noms (2025) exhibition detail



No diré noms (2025) exhibition details



No diré noms (2025) exhibition detail



No diré noms (2025) exhibition detail

SUMARI ASTRAL (2025)



Sumari Astral (2025) exhibition detail

Fundació Joan Brossa, Barcelona, ES

The exhibition *Sumari Astral* explores the notion of magic in contemporary artistic practices. The exhibition is largely the result of a performative and collaborative exploration in which image, text, gesture, and word become, in the hands of the artists, the tools to interrogate and question this world and the reality we create: both in the individual and collective imagination, in the intimate and the social spheres.

The title comes from Joan Brossa's last book of poems, which was published posthumously. It already alludes to the invisible forces that operate upon us and the reality we construct around us. It speaks of the relationship between the visible and invisible worlds and the impossible attempt to order the cosmos, in both its material and spiritual dimensions. It is from this idea that we have approached the notion of the magical, both as a language and as a form of attention, as a practice that emerges from everyday life and the small wonders of our immediate surroundings, which, in the hands of artists, places us in spaces of transformation of reality and displacement of meaning.

—Excerpt from the exhibition text



Sumari Astral (2025) exhibition details



Sumari Astral (2025) exhibition detail



Sumari Astral (2025) exhibition view



Sumari Astral (2025) exhibition view

NOT YET (2023)



Not yet (2023) exhibition details

Bombon Projects, Barcelona, ES

“At first glance, it may seem that nothing is easier than looking at an exhibition. You enter a room and your eyes simply wander the surfaces of the works, it may even seem that this is enough to build you a perception and a positioned opinion of what you have in front of you. Perhaps in many cases it is more than enough, but in this case we will need more time and more overlapping glances. (...)

We could ask ourselves why we have to accept an imposed and corrective optical normativity, why adjust ourselves to the scopic standards when that could lose so many other ways of understanding the act of looking and, therefore, other ways of approaching everything that surrounds us. Enric Farrés Duran proposes different ways of approaching and understanding the act of looking, challenging the correct way of seeing and understanding, in a close relationship with the works and mechanisms of art. An exercise in focusing the gaze and focusing on oneself, defying the unidirectional statism to which we are so used to contemplating an exhibition. Enric always says that it is when he squint that he sees more clearly.

Revealing the mechanisms of the gaze is as complex as trying to unveil the internal mechanisms that make possible the works of art and all that surrounds them, an obsessive undertaking of the artist, who, like a lawyer, finds the physical and conceptual gaps of these structures that seem unnoticed to the eye. With a precise procedure, Farrés places the work at the limit between what it is and what it is not, between what is exposed and what is hidden. It is in the game of evidences where the limits are revealed. The simple gesture of putting on the glasses, or perhaps rather taking them off, has very much to do in this exhibition, with the gesture that evidences the filters of how we approach and perceive the works of art and their background. In this way, the artist proposes a close relationship between the mechanisms of the works and the mechanisms of vision, lifting the skirt in his own exhibition.

(...) To all this, when asked if he has already had his eyesight operated on, Enric always answers: Not yet”

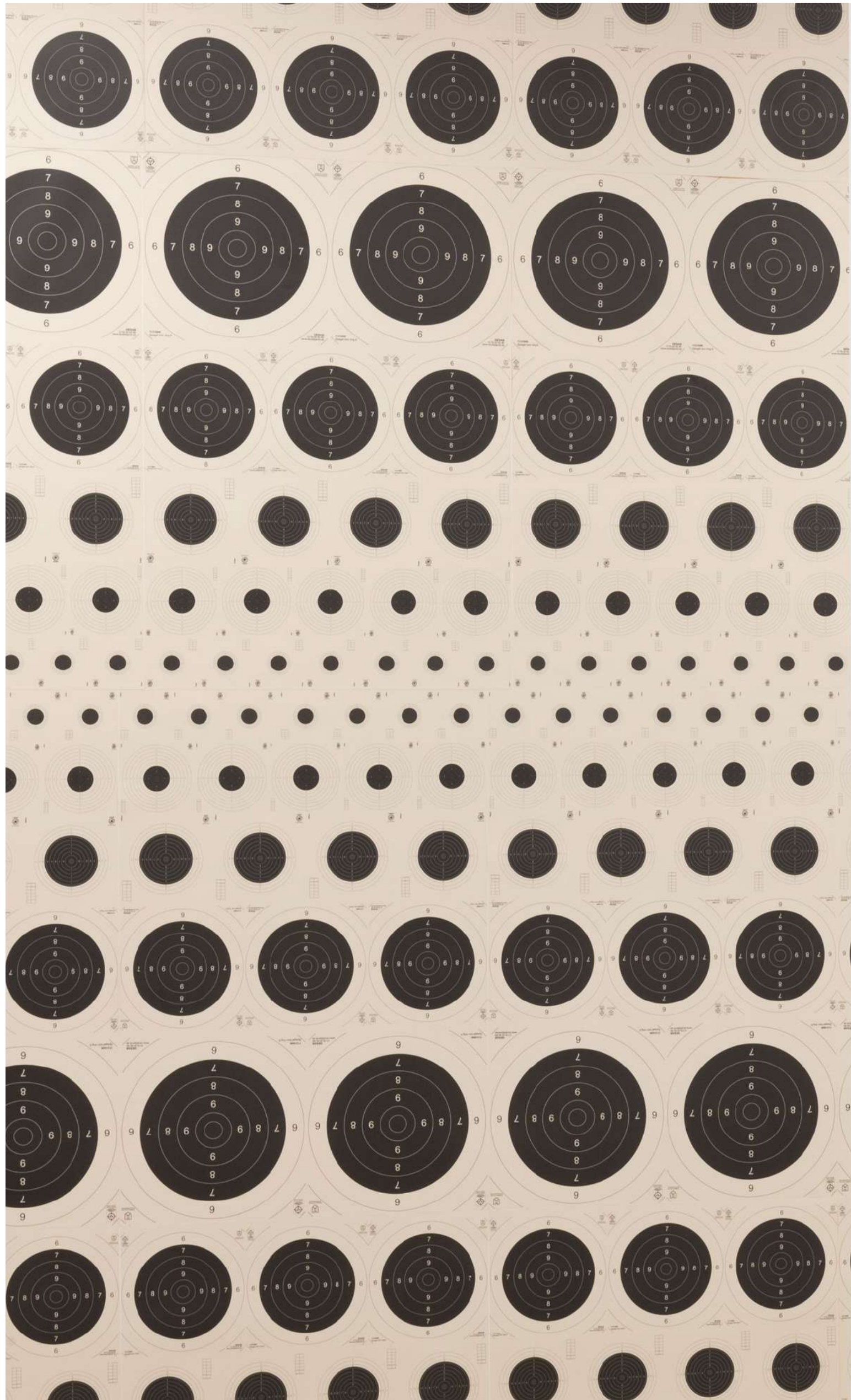
—Fragment of the curatorial text by Margot E. Cuevas



Not yet (2023) exhibition detail



Not yet (2023) exhibition view



Not yet (2023) exhibition detail



Not yet (2023) exhibition detail



Not yet (2023) exhibition detail



Not yet (2023) exhibition detail



Not yet (2023) exhibition details



Not yet (2023) exhibition detail

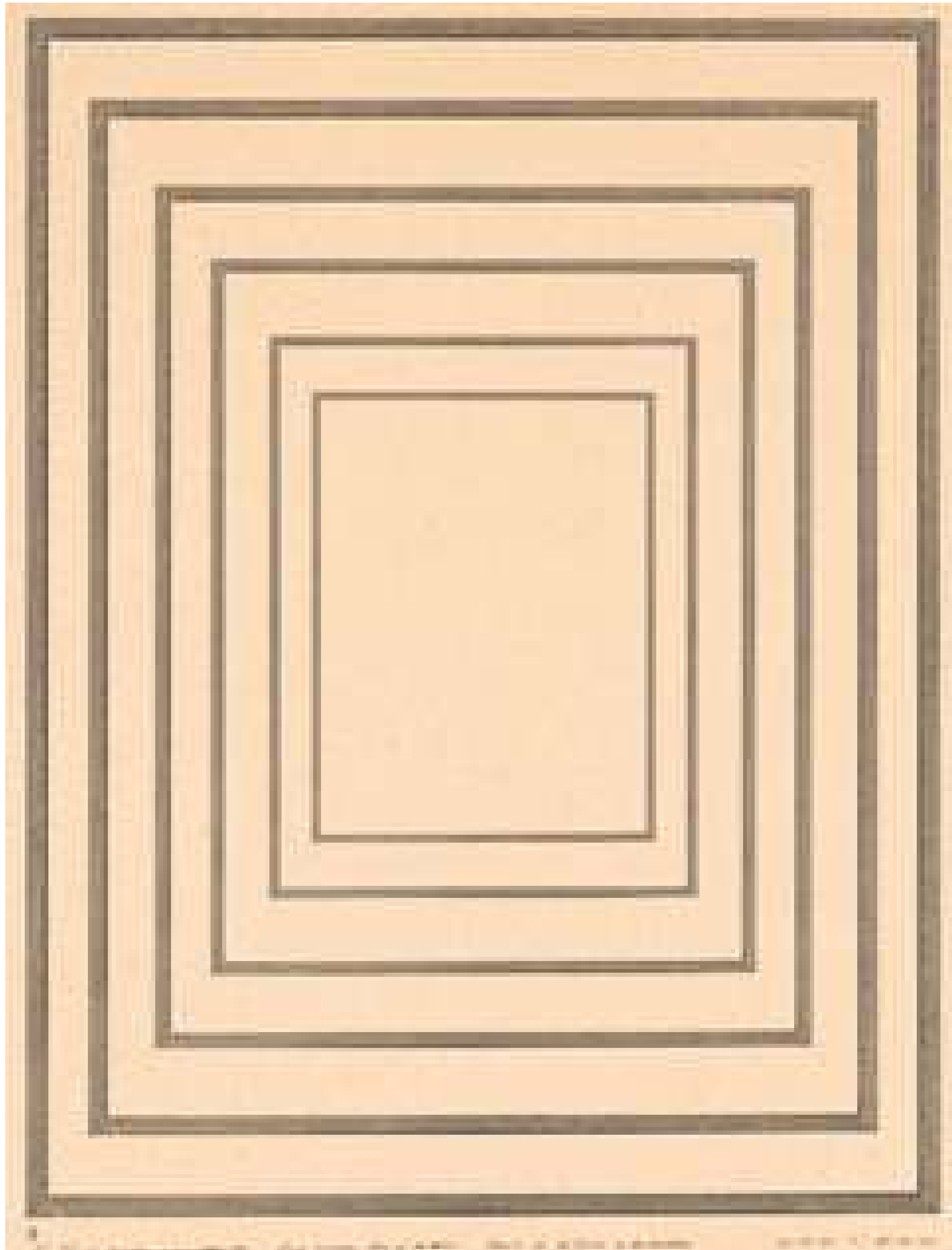


Not yet (2023) exhibition view



Not yet (2023) exhibition view

UNA EXPOSICIÓN (2022)



Una exposición (2022) exhibition detail

SISMARCS, Sabadell, ES

“The frame is not a window. Nor does it cut. What it does do is separate itself from the outside. Hermetically isolates to leave everything in plain sight. The prologue to the exhibition, at least, is what it says. The frame, which is intended to be invisible, goes unnoticed because the most important thing is what it contains. Excellent butler, conveys content without being seen. The mediator chooses what and how he teaches us, —an example: the last part is never seen. We also don’t know if the work stinks or how it sounds. Nor can we perceive its fragility. It is curious because, on the one hand, the desire for protection greatly conditions what we see, but on the other hand, it does not want to affect it. The materials he uses are neutral, innocuous, that is to say, there will never be a response from the work as a result of this contact. The 6 layers that a frame contains are: structure, outer background, inner background, hole, transparency, reflection and outer border - without the others this is presented as extremely fragile. There is also the possibility of making us disappear using museum glass.”

—Fragmento del texto de la exposición



Una exposición (2022) exhibition view



Una exposición (2022) exhibition details

ACID LOVE FOREVER (2022)



Acid love forever (2022) exhibition detail

Nogueras Blanchard, Madrid, ES

NoguerasBlanchard is pleased to present *Acid Love Forever*, a new exhibition by artist Enric Farrés Duran. It articulates a series of works that form part of the research process initiated in his exhibition *Things that happen*, which took place at MACBA (Barcelona) in 2021. Coinciding with the 25th anniversary of MACBA, Farrés Duran has developed a project with the Museum's historical archive. The artist became immersed in the archive, reviewing the limits of its definitions in order to reveal its inner workings.

“*Acid Love Forever* is a promise. The material condition of the archive tells us that it will never change, that it will remain stable over time in order to preserve intact what it contains. Three open boxes impossible to close. The material condition of the archive is words and substances. The neutrality of the substances is transformed by the words, being and not being the same again and again. The object is affected by the information that accompanies it, dynamiting the hierarchical dependence between information and matter. The material condition of words is an industrially produced substance. It is nobody's saliva. The condition of discourse is synthetic.

We understand the world as a place susceptible of being labeled: a common place, a discourse announced through historical formats. In the course of the pictorial activity, documents are generated. Before and after. The story told from a non-narrative image. The adjudication of characteristics through labels as an anachrony in force, as an apparently intact ideology: taxidermized. Acid free ideology, certifiably neutral.

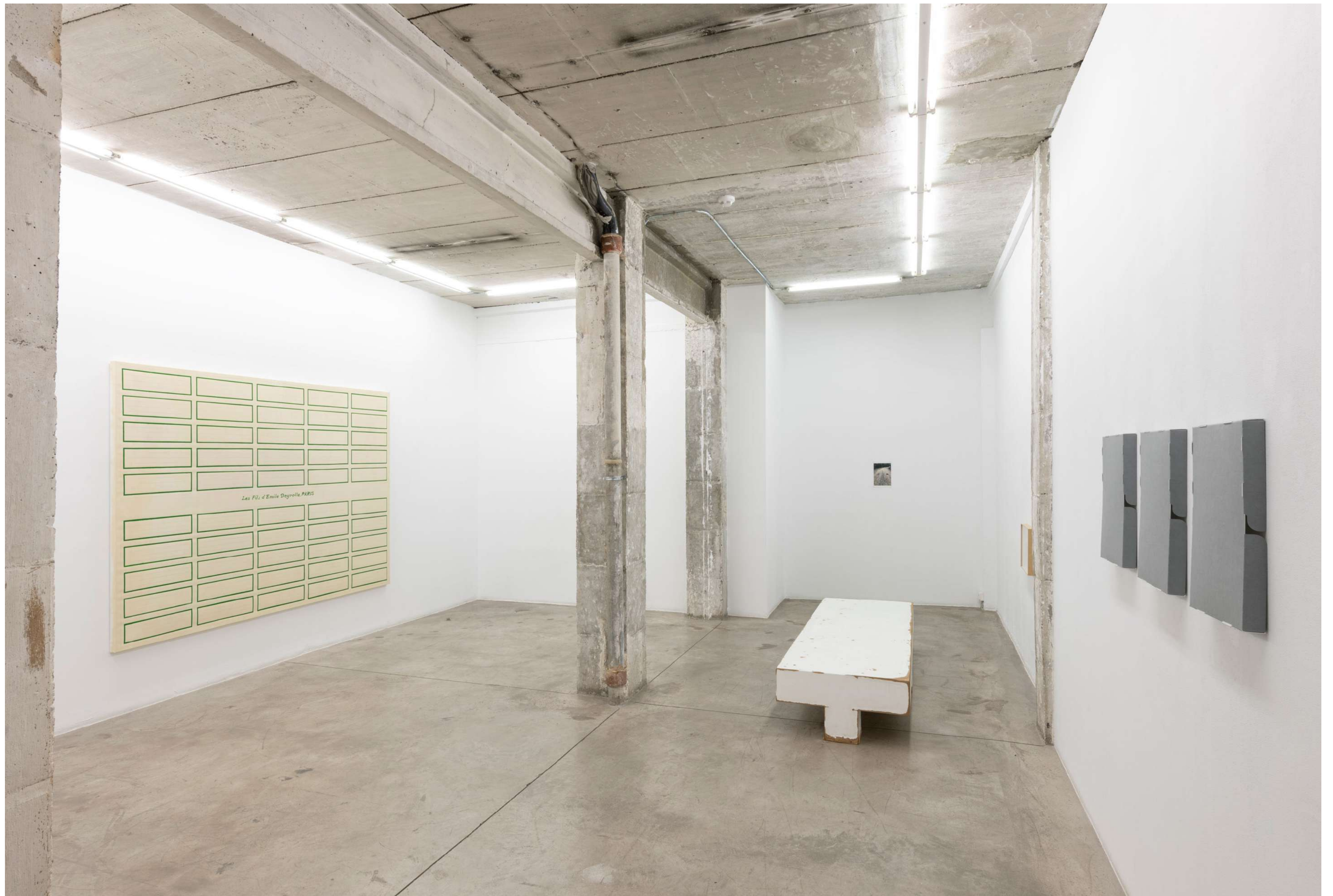
The classic rotting, requires taxidermy to appear alive. The art of making something dead seem alive: *Empailler* – to fill with straw. In an empty envelope the fungus is king: Result of the Document Infection Workshop.

The materiality of the certificate shows us its fictional condition, its character of construct, its capacity of affection. The certificate is affected by its material condition, –the pigments that certify are finished–, or are disordered in an image that represents itself, where there is no recognition, but description. *Fems nous, fems vells.*”

—Enric Farrés Durán

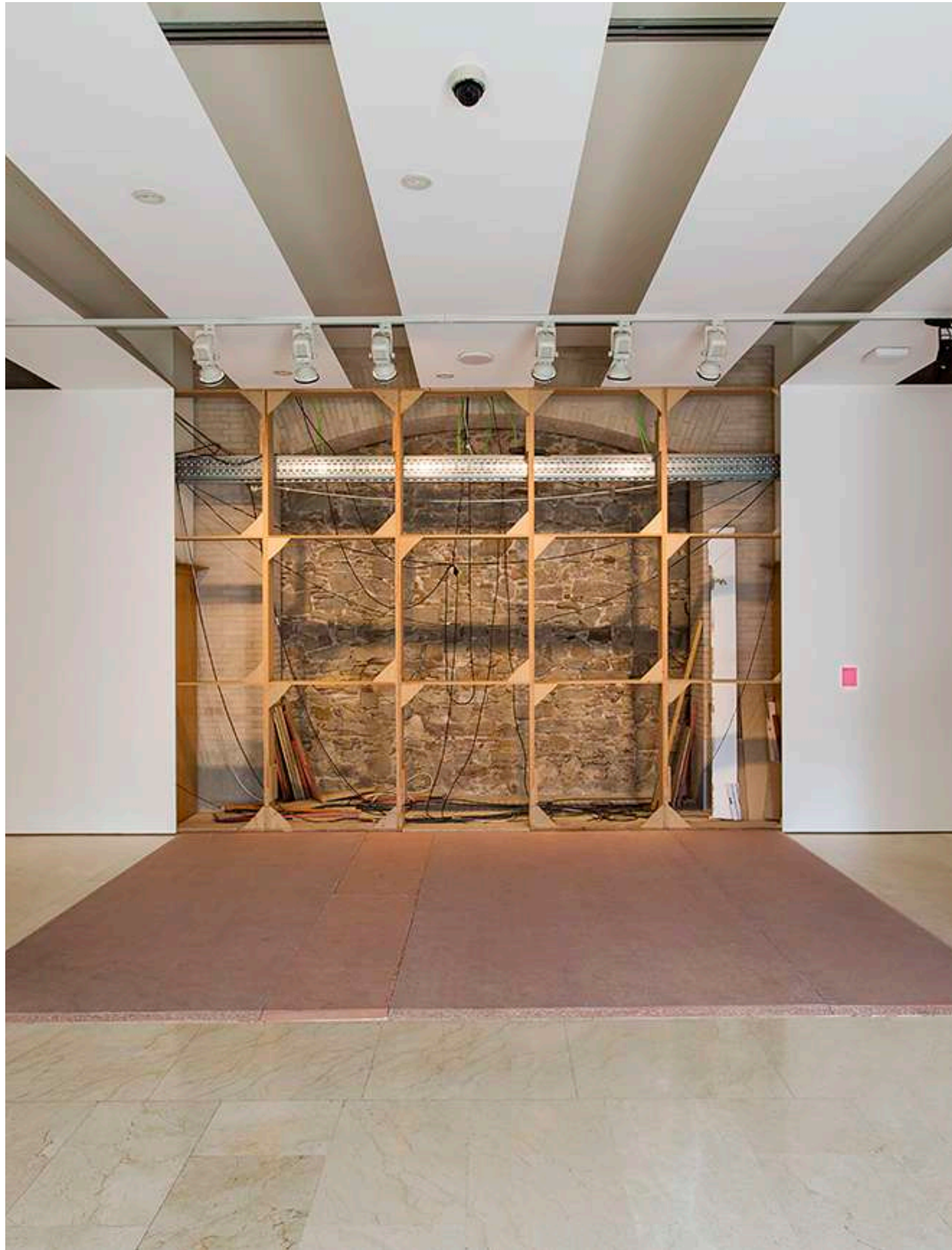


Acid love forever (2022) exhibition detail



Acid love forever (2022) exhibition view

COSAS QUE PASAN (2021)



Dirt fixed by the Department of Conservation (2021) installation

MACBA, Barcelona, ES

On the occasion of the museum's 25th anniversary, Enric Farrés Duran has developed a project with the museum's historical archive.

Through a process of research, the artist has delved deep into the archive, reviewing the limits of its definitions to reveal its inner core. We know that an archive is not only made up of the documents it contains, but also everything that allows them to be available. The notion of archive that we address here refers to fundamental aspects such as the different spaces where these documents are kept, the data structures into which they are inserted and the people who interact with them. All of these elements are parts of the common construction of the meaning of the document, a constantly shifting meaning for an ongoing archive.

The project was comprised of an exhibition, a public program of activities and a [virtual space](#).



Vis-a-vis guided tour (2021) two-channel video



Cosas que pasan (2021) installation ,vinyl and tag

I DREAM OF A LARGE STUDIO (2021)



I dream of a large studio (2021) installation detail

Fundació Joan Miró, Barcelona, ES

Part of *Shared Studios: Three Case Studies*

With Xavier Ristol

“From the letters Joan Miró and architect Josep Lluís Sert exchanged over the years, we discovered that Miró “dreamt of a large studio” and that once his dream studio was finished, the painter got scared.

(...) We felt the need to make a model to study how light might move in our dreams, how it might infuse our work spaces and make it evident that a studio is a space of perpetual change, a space that is transformed by the shadow of a passing cloud, by the longer daylight hours in late spring or by the longer hours of dusk in the winter. And with all that information, we decided to start refurbishing.

(...) The studio as a place where things are formed, but also deformed, studio-mates included. On the other hand, since we were running on

a limited budget, we decided to build infinity. Our infinity allows us to isolate any given thing from its context, as in a space of constant transformation that creates images for eternity.

But while we tried to figure out the creation of infinity, which did not fit through our door, we decided to invest in a new floor to prevent our feet from getting cold: a nice-looking oak floor. Not too much of it, but good quality. Just the right thing. Finally, we were left with one last question, one last thing to speculate on: what works would we make in our dream studio? And we got scared.”.

—Fragment of the exhibition text



I dream of a large studio (2021) installation detail

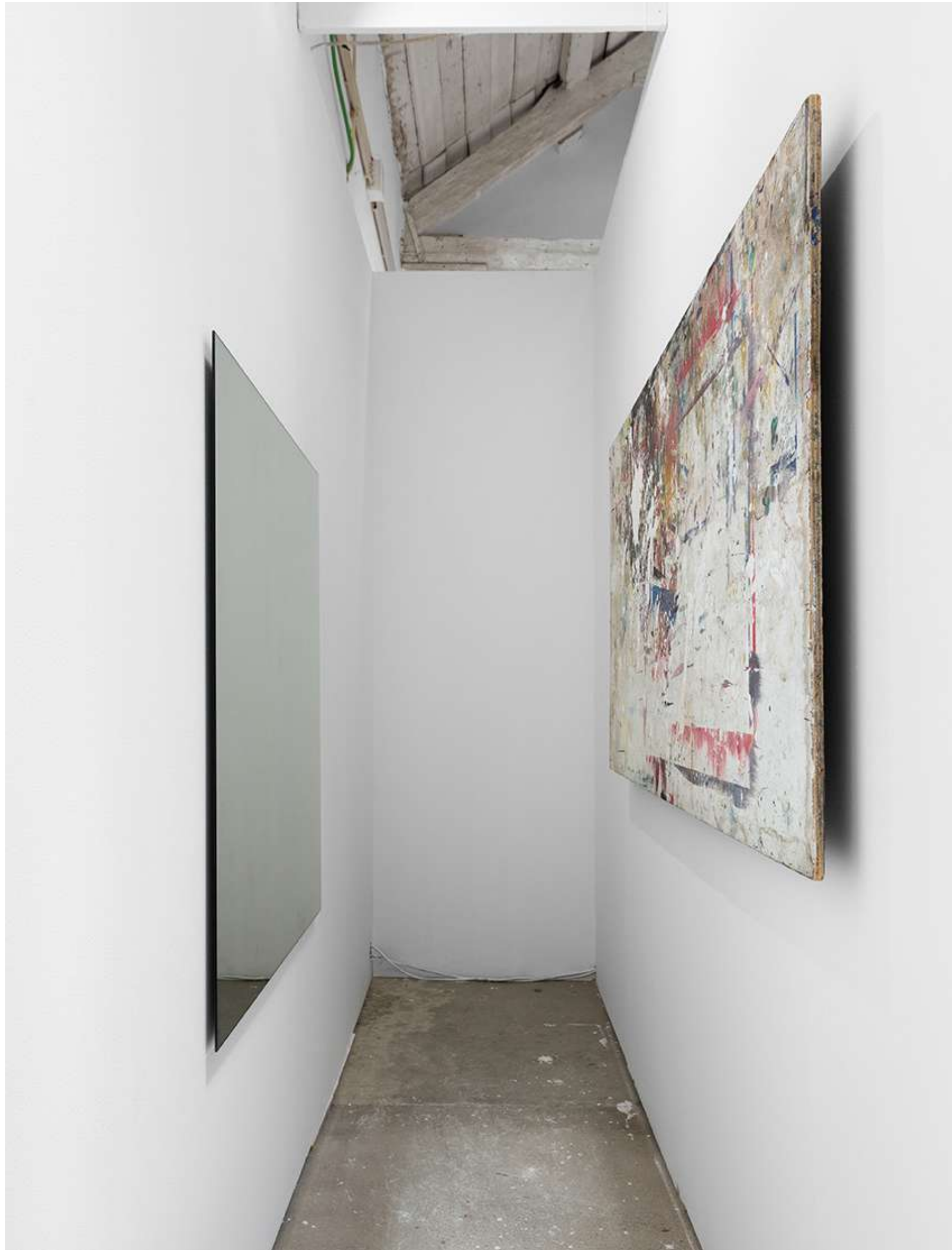


I dream of a large studio (2021) installation view



I dream of a large studio (2021) installation detail

STORAGEISM (2019)



Storageism (2019) exhibition detail

ARCOLisboa, Lisboa, PO

With Bombon Projects

(...) For ARCO Lisboa, Bombon projects presents *Storageism* —a fair trick, a solo show by Enric Farrés Duran. A site specific installation in which the artist proposes to use the storage of the booth as an exhibition space and the visible part of the booth as storage.

Often at contemporary art fairs, the main space of the booth is where everyone has access; the works are presented in a very visible way, well lit and in good competition for the attention of the collectors. Meanwhile the storage is the space for the “just in case”, where the economy of the space prevails, clandestine artworks and works by other artists are piled up waiting their turn to be fleetingly seen by those privileged who are invited to enter it.

By highlighting the relationship between these two spaces, the artist bombs the expectations that define them, as well as the meaning of a solo show, the influence of the market logic in the final presentation of the artwork or what visual rules operate in the context of a fair.

Understanding the spectator of a fair as a professional voyeur, the artist places a set of visual games, inviting them to approach the works from different perspectives, highlighting –through a fair trick- the way we look. These visual teasers (a hole in the wall in the form of a glory hole, a half-way packed artwork asking to be revealed, a nail on the wall, a pair of white gloves...) also reflect the performativity of the works, since the appearance of the traditional booth is truncated by the moves game that occur when the gallerists show the works to the public.

The works that can be seen in the booth are the ones that the gallerists could have had in the storage. Some inside their boxes, some outside. Reversed strategically or hung from a screw; these are the hesitant artworks, the hopeful ones or the “just in case” (...).

—Fragment of the exhibition text

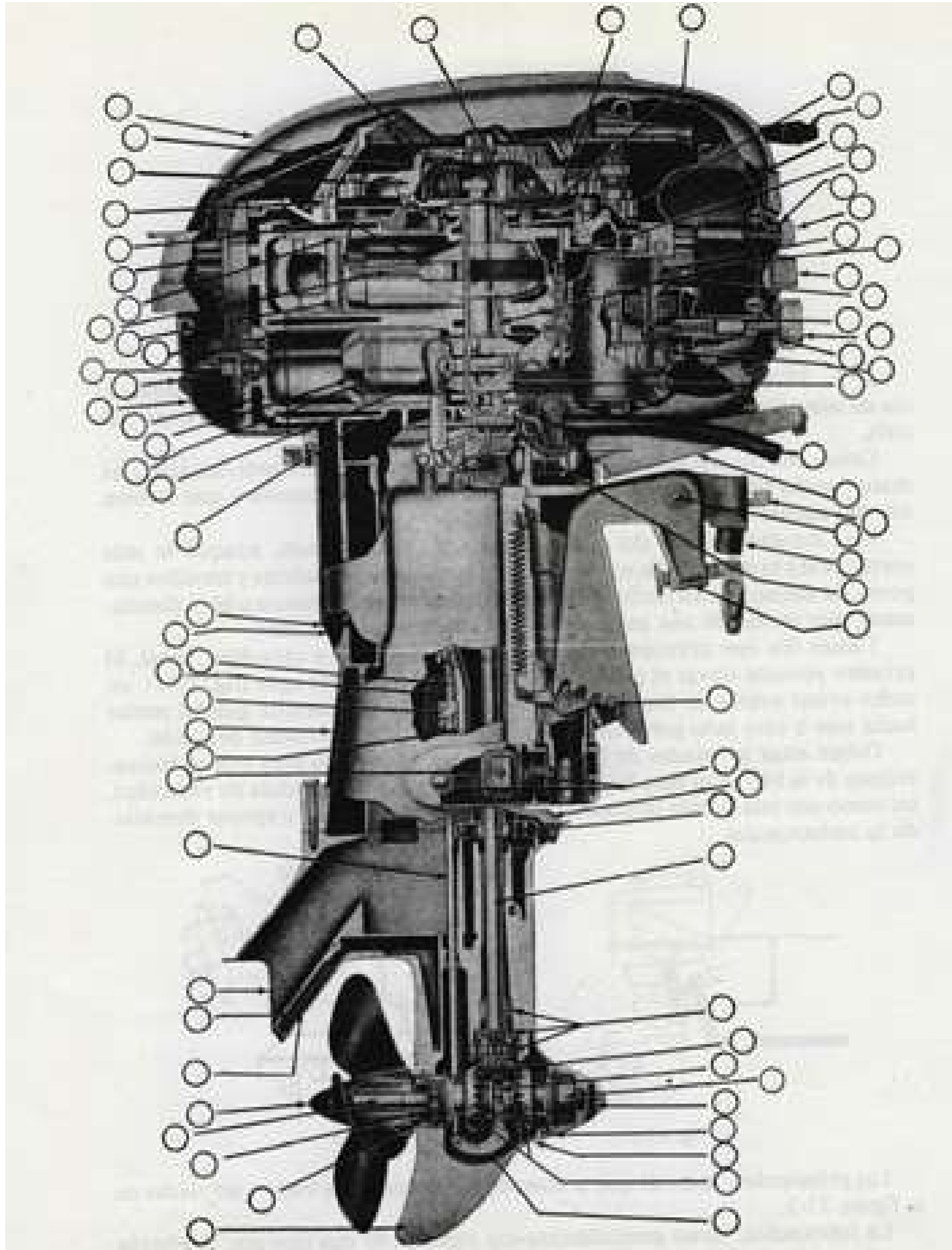


Storeageism (2019) exhibition detail



Storeageism (2019) exhibition view

EMPEZAR POR EL MEDIO (2019)



The Collector (2019) inkjet printing, 88 x 63 cm

NoguerasBlanchard, Madrid, ES

With Bombon Projects

“(...) *To start from the middle* is an exhibition with a literary structure, articulated around *The frustrated journey*, a film made by Enric Farrés Duran during the summer of 2015.

Here, the artist remakes the journey narrated by Josep Pla (1897-1981) in the book *Un viatge frustrat* (published in 1927), in which he and his friend Sebastián Puig, known by the alias Hermós, toured the Costa Brava in 1918 from Calella de Palafrugell to France in a small sailing boat. Pla describes the voyage in meticulous detail along with the memorable moments lived in taverns and fishermen's houses sharing stories and songs with friends and different characters. He also explains the main reason for his trip: visiting family members of Hermós in the French Roussillon. This purpose is truncated by Hermós himself when, having already arrived in French waters, he catches sight of what could have been a warship and, petrified that he'd be asked for a sailing licence which he didn't have, turns around and sets off back home. From this moment onwards Pla suspects that perhaps Hermós was using this as an excuse and that his main motivation was not so much to reach the destination, but to return to Calella to recount his story. (...)”

—Fragmento del texto expositivo de Enric Farrés Duran



Empezar por el medio (2019) exhibition view



Empezar por el medio (2019) exhibition view



Empezar por el medio (2019) exhibition view

UN CUADRO QUE HABLA (2018)



Un cuadro que habla (2018) piece detail

MACBA, Barcelona, ES
With Bombon Projects

A painting that talks is a monochrome painting measuring 215 x 150 cm that has a bluetooth speaker at the back. Through it, we can make it say what we want by connecting it with our mobile device.

The project transfers the responsibility of the message of the author's work to the viewer, questioning, on the one hand, the capacity of telling something of the work in front of it, and on the other hand, the necessity of the existence of a specific message. Once we can make the work say what we want, we must inevitably decide what it says.



Un cuadro que habla (2018) pieces view

UNA COSA A FONDO QUE PROBABLEMENTE NO EXISTE (2018)



Una cosa a fondo que probablemente no existe (2018) exhibition detail

Bombon projects, Barcelona, ES

“(...) This invisibility has often been present in Enric Farrés’ artistic practice and, in fact, in *Something deep that probably doesn’t exist* is the protagonist. A year ago Enric met an artist who is a painter. When visiting his studio, the artist explained him that he earns his living with a peculiar business. He paints 60 x 60 cm wooden backgrounds that are rented and used by Instagrammers in the field of food photography as backgrounds for his meals.

Backgrounds that allow to see things better, that highlight visual features and that, in conclusion, achieve higher visibility in social networks in the form of likes. Gastronomy placed on top of paintings that circulate through a photo accurately composed. Once the business was explained, this artist made Enric swear that he would never reveal his identity. The invisibility here becomes double: the thing that is not on the surfaces and the person who wants to remain occult as a secret producer of the perfect conditions for something to be seen.

It is precisely these conditions that Enric Farrés bring into play in this exhibition, underlying the artificiality of the construction of the wall that allows the placement of the painting at the height of the people who pass by on the street (*Empathic structure*, 2018) or simply placing properly these pictorial surfaces for rent (*Background I, II, III, IV*, 2018) that while here, will act as abstract paintings, and when the exhibition finishes it is likely that they go back to its owner. (...).”



Una cosa a fondo que probablemente no existe (2018) exhibition view



Una cosa a fondo que probablemente no existe (2018) exhibition view

RES ÉS MEU (2018)



Res és meu (2018) exhibition detail

Bòlit Centre d'Art Contemporani, Girona, 2018

“(...) Looking at things differently is a curious exercise, it seems to me. For instance, if you hang some working tables vertically they become paintings (*Painting to be seen, Jordi*), and this feeling becomes even stronger if they’re placed in a display window that you can observe from a bench. In the days following my conversation with Enric about this text, I fix my gaze on elements that were previously landscape and routine, things that were “mine” but aren’t anymore. They no longer belong to me; they create a new awareness within me. I respect them for what they are: autonomous and subjectivised entities. Like ideas, like authorship. Belonging to everyone and no one; belonging to themselves. I get up one day with the sudden thought of looking through the keyhole. That feeling, that distance. That prying and watchful observation.

Enric Farrés Duran approaches his exhibitions as a totality, and that’s how we should try to understand them. The sources are intense and branch out, while the layers of interpretation peel away from each other. Certain elements follow these lines and offer us a way into his work, a way to observe through a certain manner of being and seeing.(...).”

—Fragment of the exhibition text by Marina Vives



Res és meu (2018) exhibition view



Res és meu (2018) exhibition detail

BIBLIOTECAS SIN TÍTULOS (2016-ACTUALIDAD)



Bibliotecas sin títulos (2016-now) view of the intervention at the Fundación Alumnos, México DF, MX

Bombon projects (Barcelona, ES), Nogueras Blanchard (Barcelona, ES), MNCARS (Madrid, ES), La Casa Encendida (Madrid, ES), Bòlit (Girona, ES), Centre D'art La Panera (Lleida, ES), Fundación Alumnos (México DF, MX), Ateneu Barcelonés (Barcelona, ES)

Library without titles is an intervention, an arrangement of books hiding their spine. It has been done in multiple occasions, and in each of them its meaning has changed. It is a fixed and variable piece, since the same gesture takes different meanings each time.



Bibliotecas sin títulos (2016-now) view of the intervention at MNCARS, Madrid, ES



Bibliotecas sin títulos (2016-now) view of the intervention at Centre d'Art la Panera, Lleida, ES

ESTABLECER UN PRINCIPIO DE PROCEDENCIA (2016)



Establecer un principio de procedencia (2016) exhibition detail

La Casa Encendida, Madrid, 2016

Taking agency of the ordinary object and presenting it in an artistic context, Enric Farrés Duran questions in his project *Establecer un principio de procedencia*, the topic of authorship of the artistic object, its authenticity as an original artwork. Furthermore, when formalizing his piece through the principles and workings proper to an archive, it impedes us to guess if the papers that make it up are found objects or created by the artist, if they're real or fake, if their porcedence is or not an invention.

Following Enric Farrés' argument, it is made up of 2236 found paper inside books, each noted with the place of origin and title of the volume. Love or hate letters, checks, cooking recipes or medical statements, legal claims and lists of all kinds make up an archive based on a "procedence principle" subjective and fictitious.



Establecer un principio de procedencia (2016) exhibition detail



Establecer un principio de procedencia (2016) exhibition detail



Establecer un principio de procedencia (2016) exhibition detail

EL VIAJE FRUSTRADO (2015)



El viatge frustrat (2015) film still

Colección Cal Cego, Tarragona, 2015

The Frustrated Journey is an art project by Enric Farrés Duran, produced by Cal Cego, in which the artist and the collector embark on a sea adventure, with the idea of recreating the trip to France made by the writer Josep Pla and his friend Sebastià Puig i Barceló—better known as Hermós—in 1918.

In the story *Un viatge frustrat* (first published in *Un bodegó amb peixos*, Selecta, 1950), Pla recounts in considerable detail the trip and the reason to do it: to visit some relatives of Hermós in Roussillon. However, in the course of the journey the underlying motivation is revealed: to go back home again to tell the story. As we know, Pla never made the frustrated trip, which fits into the idea of creating fictions incrustated with rich details (real people, types of fish, weather conditions, moods and so on) to give them veracity.



El viatge frustrat (2015) film still

OTHER WORKS (2016-NOW)



Meetings in the basement (2019 photography, 45 x 25 cm)



A good display (2018) photography and passe-partout, 38 x 28 cm



Cualquier cosa menos papale (2016) exhibition details at the exhibition in Bombon projects, Barcelona, ES

ENRIC FARRÉS DURAN

(b. 1983, Palafrugell, lives and works in Barcelona)

Part, Los Angeles, US

Encostar-se a um morto para se fazer invisível,
Uma Certa Falta de Coerência, Porto, PT

INDIVIDUAL EXHIBITIONS

- 2025

Cos de text, curated by Francesco Giaveri for the exhibition *Biblioteques en Flames*, Biblioteca Ramon Llull de Palma, Palma, ES
No diré noms, Fundació Palau, Caldes d’Estrac, ES
- 2023

Aún No, Bombon Projects, Barcelona, ES
- 2022

An exhibition by Enric Farrés Duran, Sismarcs, Sabadell, ES
Acid Love Forever, Nogueras Blanchard, Madrid, ES
- 2021

Things that Happen, MACBA, Barcelona, ES
- 2019

Uno más de la familia, Dràcul·la. Barcelona, ES
Storageism, ARCO, Bombon Projects, Lisboa, PT
To start from the middle, Nogueras Blanchard, Madrid, ES
- 2018

Nothing is mine, Bòlit Centre d’Art Contemporani de Girona, ES
Una cosa a fondo que probablemente no existe, Bombon Projects, Barcelona, ES
- 2017

An exhibition to look at, Centro de Arte La Panera, Lleida, ES
Library without titles, MNCARS, Madrid, ES
USELESS#2: Enric Farrés Duran, Paper Playing a

- 2016

Cualquier objeto excepto un papel, Nogueras Blanchard, Barcelona, ES
The Frustrated Journey, Espai 01 Fundació Suñol, Barcelona, ES
- 2015

Una exposición de dibujos, etHALL, Barcelona, ES
Le gustaba cenar un exquisito sándwich de jamón con zumo de piña y vodka frío, part of the cycle *Dèria* curated by Marina Vives Valls, Capella de Sant Roc, ES
El visitante ideal de una colección sentimental, project alongside Joana Llauradó, Museo Frederic Marés, Barcelona, ES
- 2014

Una colección heterodoxa, el legado T.F., project alongside Joana Llauradó, MNAC, Barcelona, ES

COLLECTIVE EXHIBITIONS

- 2025

Sumari Astral, curated by Caterina Almirall with Claudia Elies, Fundació Joan Miró, Barcelona, ES
- 2021

Shared Studios: Three Case Studies, Fundació Joan Miró, Barcelona, ES
SUSU, Punt WG, Amsterdam, NL
Lost&Found Collection Edgard F. Grima & CollectionVeys-Verhaevert, Hangar Art Center, Brussels, BE
Trois Collectionneurs #8. ÉTÉ 78, Brussels, BE

2020 *Veritat i mentida en l'art contemporani: una selecció de peces de la col·lecció Q.LØSS*, Maristany Art Center, Sant Cugat del Vallès, ES
Greatest Hits, Bombon Projects, Fonteta, Empordà, ES

2019 *No Todo ~ Niet Alles*, Johan Deumens Gallery, Amsterdam, NL
plus que des mots, des oeuvres!, Instituto Cervantes, Bourdeaux, FR
J(e m)'accuse o la mort de l'autor!, Bòlit, Girona, ES

2018 *Pantallas y pastillas*, Galeria ADN, Barcelona, ES
Con y contra el archivo, curated by Joana Hurtado with Iñaki Bonillas, Fundación Alumnos, Ciudad de México, MX

2017 *Materia prima*, Centro de Arte de Barcelona Fabra i Coats, Barcelona, ES
Jo soy mi propio experimento, Fundació Palau, Caldes d'Estrac, ES
Bibliotecas insólitas, La Casa Encendida, Madrid, ES
El relato de una exposición, MAC, Mataró, ES
Florilegi, Bombon Projects, Barcelona, ES

2016 *ZONA VIP*, stand at Passatge Studio, Swab Fair, Barcelona, ES
Llamar a la puerta, entrar, salir, project alongside a Joana Llauredó, curated by Jordi Mitjà, Bòlit, Girona, ES

Passe/Impasse, Blueproject Foundation, Barcelona, ES
Generaciones 2016, presentation of the project *Establecer un principio de procedencia*, La Casa Encendida, Madrid, ES

2015 *El deseo de creer*, curated by Célia del Diego, Can Palauet, Mataró, ES
Consideraciones respecto al 13, Galería Palma Dotze, Barcelona, ES
Boicot y zancadilla, curated by Joana Llauredó, Maristany Art Center, Sant Cugat del Vallés, ES

2014 *Leftovers*, curated by Carolina Grau, Passatge Studio, Barcelona, ES
La realidad invocable, MACBA, curated by Montse Badia, Barcelona, ES

BOOKS, PUBLICATIONS AND EDITIONS

2021 *APARICIONES*, artist book, edited by MACBA, Barcelona, ES

2017 *El visitante ideal de una colección sentimental*, publication produced by Frederic Marés Museum, ES
USELESS#2: Enric Farrés Duran, Paper Playing a Part publication edited by VistaOral and Folleto Biblioteca, ES
untitled, publication edited by La Casa Encendida for the exhibition *Bibliotecas Insolitas*, ES

2016 *189 ERRORES*, book edited by Can Editions, ES
13th Magic Skull goes to Abelardo, el Niño i
l'Hermós, vinilo 12', edited by Los 5 Delfines,
produced by Ingràvid, ES

2015 *L'architecture d'Ajourd'hui de Regina Giménez*,
revista, edited by Los 5 Delfines, ES
El alcalde, el trapero y el Dalí (de Valls),
publication produced by the Valls Museum, ES
Una colección heterodoxa, el legado T.F.,
produced by Sala d'Art Jove, ES

2014 *Parisnoseacabanunca#Distritoquinto*,
produced by MACBA, ES

PRESENTATIONS, LECTURES AND WORKSHOPS

2020 Talk in the context of the exhibition *The Infinite Library* by Haris Epaminonda and Daniel Gustav Cramer, Fabra i Coats Contemporary Art Center, Barcelona, ES

2018 *Los papeles del Siglo*, conference on *Artistas Encontrados* wokshop directed by Paulo Bruscky in the context of the exhibition *Etceterarte*, Fundación Luis Seoane, La Coruña, ES
não é meu, conference in the context of the exhibition *Nothing is mine*, Bòlit Contemporary Art Center, Girona, ES
Haciendo documentación, workshop in the context of the exhibition *El 85% de la matèria* curated by Caterina Almirall, Barcelona, ES

Profundamente superficial, conference in the context of the exhibtion *Una cosa a fondo que probablemente no existe exhibition*, Bombon Projects, ES

Los paples del Siglo,conference/workshop, democratic memorial in the context of the exhibition *Una Catalunya independent?* Exhibition, Barcelona, ES
Tercera edición, última presentación, presentation of the book by Xavier Ristol edited by Los Cinco Delfines, ES

2017 *não é meu*, conference in the context of the investigation about Lina Bo Bardi, Museum of Modern Art, São Paulo, BR

DEMO_ El método Flaubert, 3 day workshop at La Panera Art Center, Lleida, ES

Library without titles, presentation of the publication with Tiago de Abreu, La Casa Encendida, Madrid, ES

Ok, where are the documents?, conference, Los Angeles Contemporary Archive, Los Angeles, US

Library without titles, conference with Jose Luis Gonzalo Sánchez-Moleroat at the MNCARS library, Madrid, ES

Entrevista A Fondo con el escritor desconocido Víctor Balcells, conference, Salon Leibniz, Arco, Madrid, ES

Habrà premio, workshop, Facultad de Bellas Artes, Universidad de Barcelona, Barcelona, ES

2016 *El tiempo es oro*, conference with the philosopher Josep Maria Esquirol,in the

context of the exhibition *El deseo de creer*, Can Palauet, Mataró, ES

Objeto ficción, conference in the symposium *Dramaturgias del Objeto*, Institut del Teatre, Barcelona

La colección potencial, workshop, La Casa Encendida, Madrid, ES

La colección como tentativa, workshop, MACBA, Barcelona, ES

2015 *Los papeles del Siglo, 25 años de publicaciones*, conference with Clara Plasencia, Fundació Antoni Tàpies, Barcelona, ES

Los papeles del Siglo, A.XMI fondo Xavier Miserachs, conference with Maite Muñoz and Jorge Blasco, MACBA, Barcelona, ES

El visitante ideal de una colección sentimental, congress organized with Joana Llauredó, Museo Frederic Marés, Barcelona, ES

Arte y espacio público:
Parísnoseacabanunca#Poblenou, conference, ÚsBCN, Barcelona, ES

L'architecture d'Aujourd'hui de Regina Giménez, conference with Anna Pahissa and Regina Giménez, Arts Santa Mònica, Barcelona, ES

Un paseo con Pessoa, performance, Fireplace, Barcelona, ES

La colección inclasificable, workshop Exotéric Department, MACBA, Barcelona, ES

Gran exposición de Marcel Duchamp, exhibition coordination, Koob Gallery, Libreria El Siglo, ES

El carro de les bèsties, workshop in the cycle organized by Antoni Hervás, Sant Andreu

Contemporani, Barcelona, ES

Los mejores, performance at the presentation of the publication *See you Later*, Sant Andreu Contemporani, Barcelona, ES

Parísnoseacabanunca@Distritoquinto, presentation with Enrique Vila-Matas, Libreria + Bernat, Barcelona, ES

2014 *Buscarse enemigos*, performance, MACBA, Universidad de Barcelona, Escola Massana, ES

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