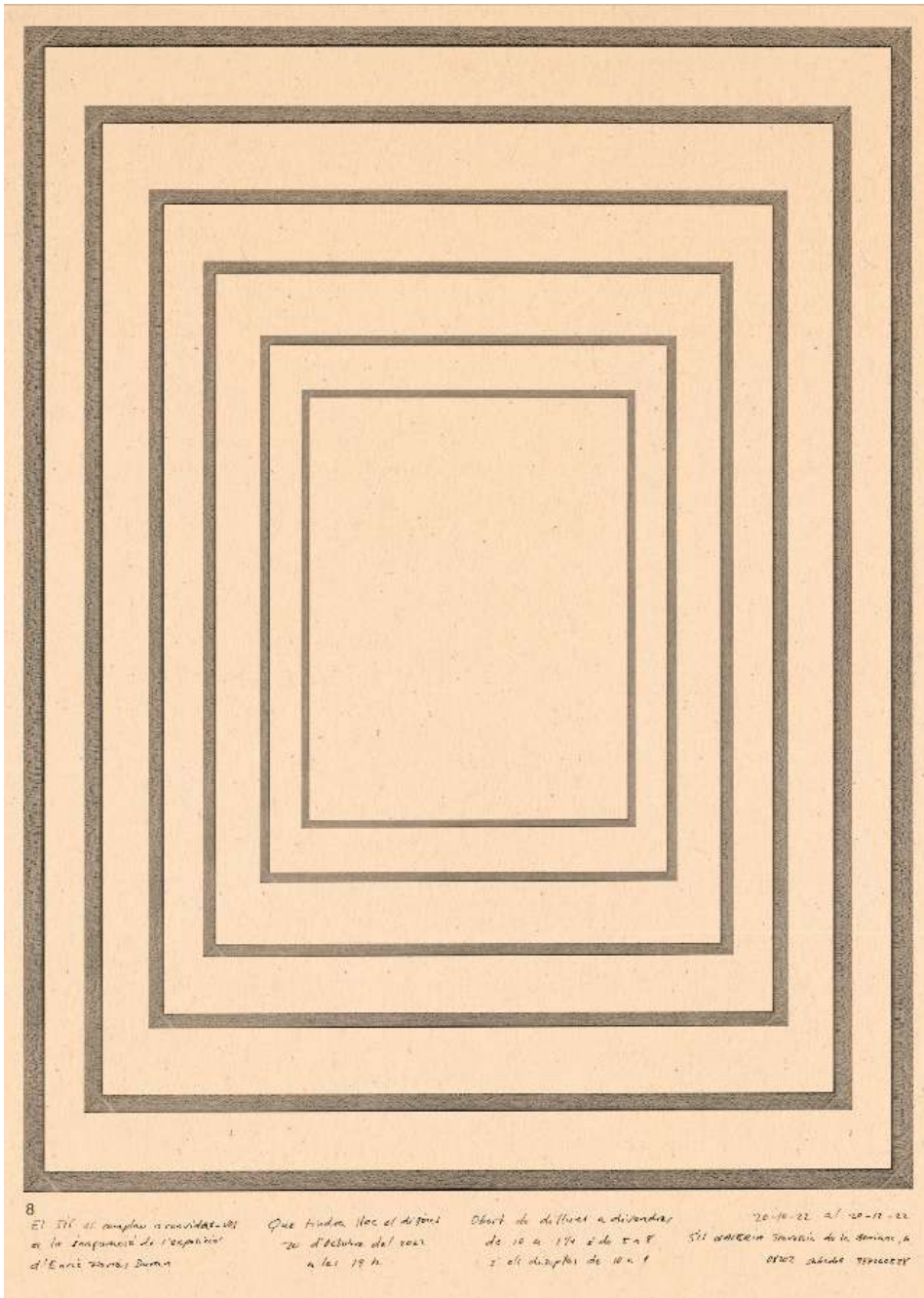




**(b.1983, based in Barcelona)**

Enric Farrés Duran is a story teller, someone who continually blurs the line between the real and the fictional. His work is articulated through researches, 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) and Philosophy (University of Barcelona). Recent solo shows include *An exhibition by Enric Farrés Duran @ SiS* (Sismarcs, Sabadell, 2022), *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 *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).

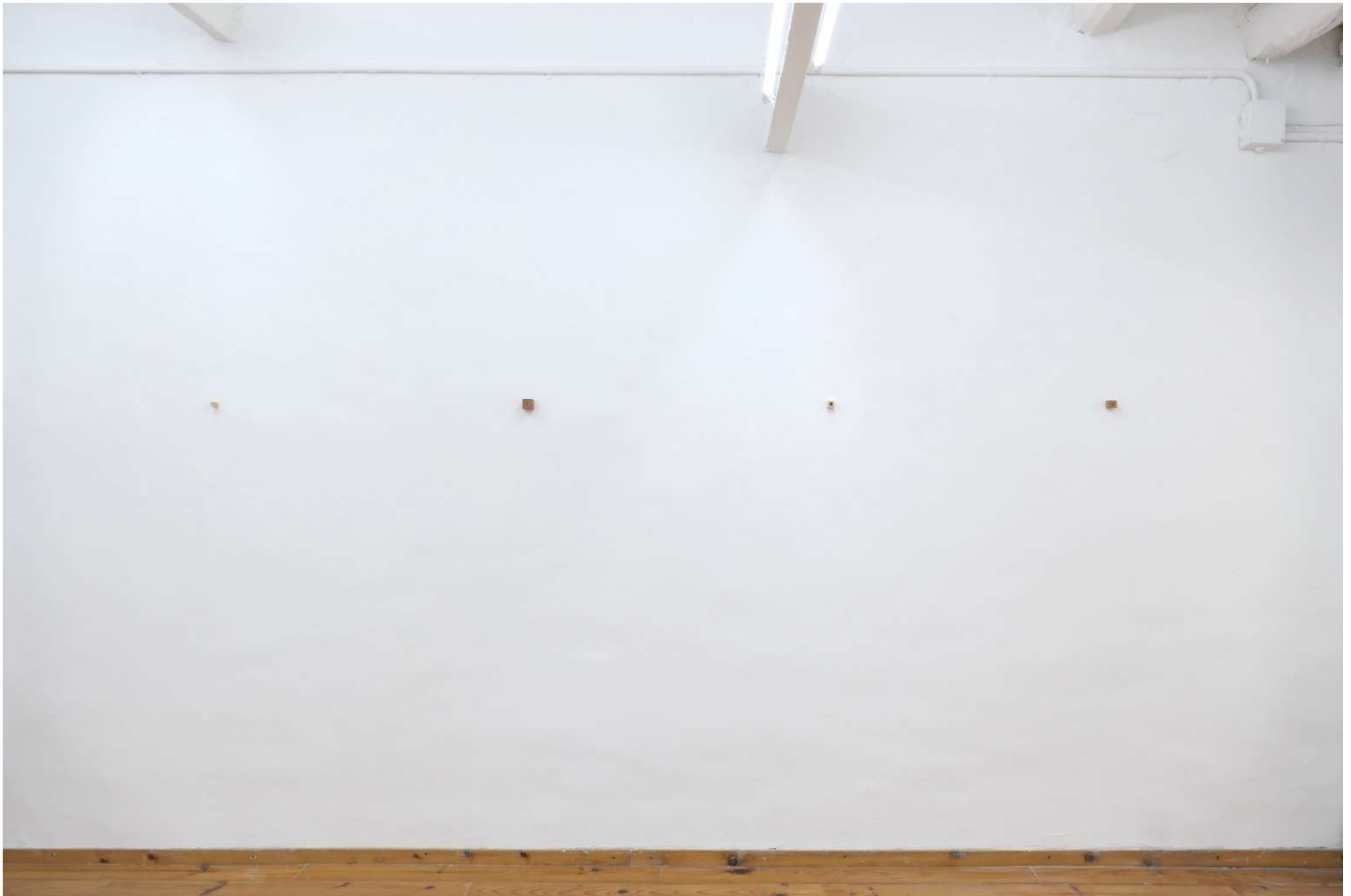


AN EXHIBITION BY ENRIC FARRÉS DURAN  
SISMARCS  
Sabadell, 2022

“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.”

– Fragment of the exhibition text

An exhibition by Enric Farrés Duran, pamphlet, 2022



*An exhibition by Enric Farrés Duran, exhibiton view, 2022*



*Frame 1, object, 1.5 x 1.5 cm, 2022*



*Frame 2, object, 3.1 x 3.1 cm, 2022*





Oyster, photographs, 2022

ACID LOVE FOREVER  
NOGUERAS BLANCHARD  
Madrid, 2022

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.

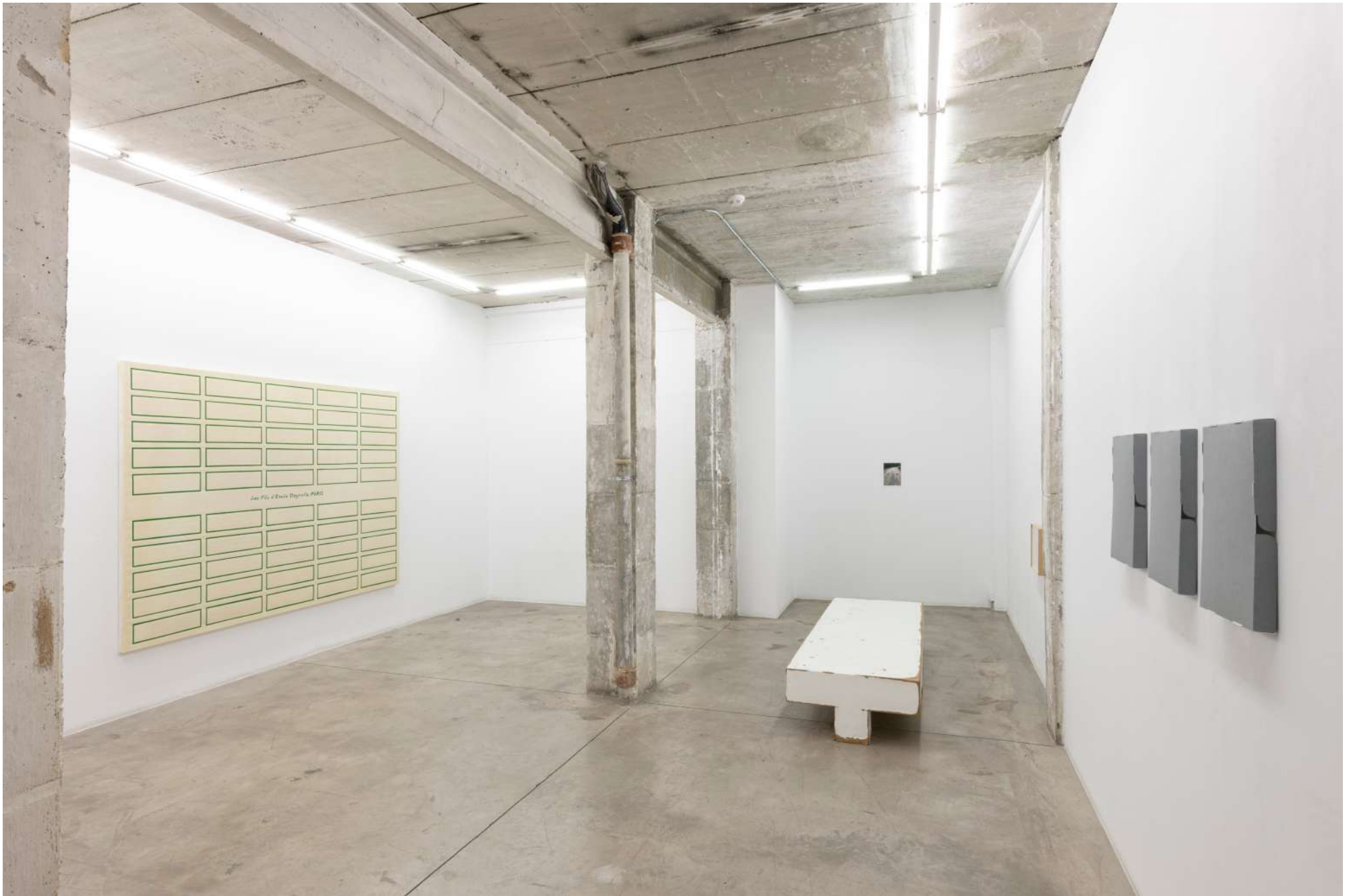
*“Acid Love Forever* is a promise. The material condition of the archive tells us that it will never change, that it will remain stable over time in order to preserve intact what it contains. Three open boxes impossible to close. The material condition of the archive is words and substances. The neutrality 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 Duran



*Acid Love Forever*, exhibition view, 2022





*Dirt fixed by the Department of Conservation, site specific installation, 2021*

THINGS THAT HAPPEN  
MACBA  
Barcelona, 2021

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 formalised with an exhibition, a public programme of activities, a publication and a [virtual space](#).





*Vis a vis guided tour*, two-channel video, 2021



*Things that Happen*, installation, vinyl and label, 2021



I DREAM OF A LARGE STUDIO  
JOAN MIRÓ FOUNDATION

Developed in the context of [\*Shared Studios: Three Case Studies exhibition\*](#)

With Xavier Ristol

Barcelona, 2021

“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*, exhibition view, 2021





*Model to study the light of our dreams, sculpture, 2021*



*Storageism*, exhibition view, 2019

STORAGEISM  
BOMBON PROJECTS at ARCOLisboa  
Lisbon, 2019

“(…) 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



OP 06  
BOMBON PROJECTS  
BARCELONA / ESPANHA

MUY FRÁGIL

*Storageism*, exhibition view, 2019





A PAINTING THAT TALKS  
MACBA  
Barcelona, 2018

*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.

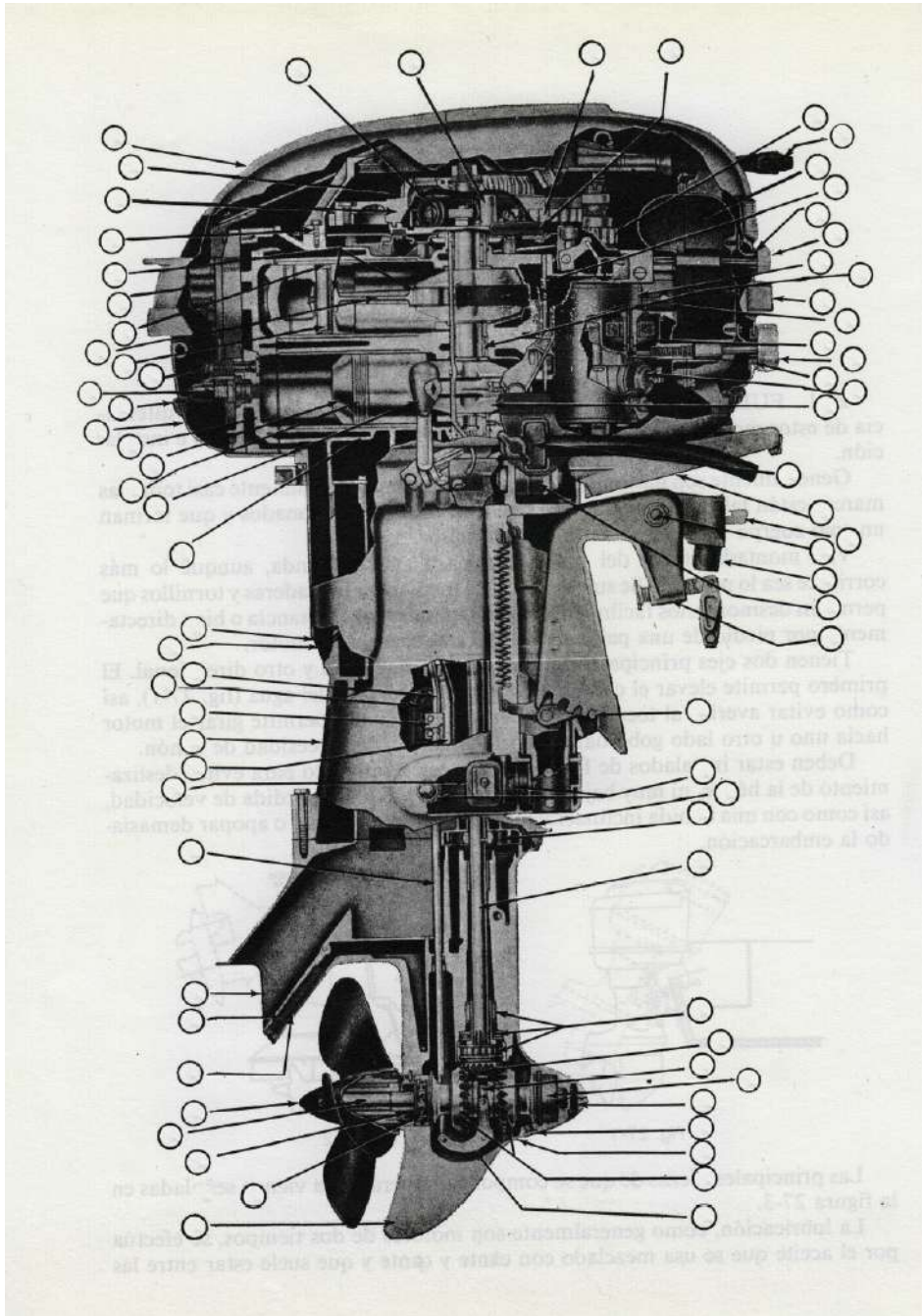
The project transfers the responsibility of the message of the author's work to the viewer, questioning, on the one hand, the capacity of telling something of the work in front of it, and on the other hand, the necessity of the existence of a specific message. Once we can make the work say what we want,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

*A painting that talks*, MACBA, Barcelona 2018





*A painting that talks*, exhibition view, 2018



*The collector*, inkjet print, 88 x 63 cm, 2018

TO START FROM THE MIDDLE  
NOGUERASBLANCHARD  
Madrid, 2019

“(…) *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. (…).”

– Fragment of the exhibition text by Enric Farrés Duran



*To start from the middle*, exhibition view, 2019





*To start from the middle*, exhibition view, 2019





*To start from the middle*, exhibition view, 2019



UNA COSA A FONDO QUE PROBABLEMENTE NO EXISTE  
BOMBON PROJECTS  
Barcelona, 2018

“(…) 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. (…).”

– Fragment of the exhibition text by Nick Riviera

*Una cosa a fondo que probablemente no existe*, Bombon Projects, Barcelona 2018



*Una cosa a fondo que probablemente no existe*, exhibition view, 2018



*Una cosa a fondo que probablemente no existe*, exhibition view, 2018





*Nothing is mine*, exhibiton view, 2018 (photo by Pau Ardid)

NOTHING IS MINE  
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



*Nothing is mine*, exhibition view, 2018 (photo by Pau Ardid)



*An exhibition to look at*, exhibition view, 2017 (photo by Pau Ardid)

AN EXHIBITION TO LOOK AT  
CENTRE D'ART LA PANERA  
Lleida, 2017 - 2018

“(…) *An exhibition to look at* is a solo exhibition by Enric Farrés Duran in which an unpublished manuscript of the writer Josep Pla is presented.

The exhibition proposes a challenge about the meaning of what we see. The title pays tribute to the titles Hans-Peter Feldmann calls his proposals to confirm what might seem obvious, that exhibition spaces are spaces of authority that are governed by a series of conventions that indicate what is exhibited therein. It is art, and the presentation of the works for the audience to observe implies their legitimation as such. Enric Farrés Duran already has made a large number of projects, many of which can be consulted at the documentation center, one of the key spaces to enter the artist's universe. In this space he has conceived a specific intervention that subverts its functionality, while directing the visitor's attention to the selection of video documentation and the publications that accompany the artist's most outstanding projects.

Exploring the reverse of what we know is one of the focal points of this project in which Enric Farrés Duran appropriates exhibition devices associated with renowned authors (such as architects Richard Meier and Lina Bo Bardi) and invites us to look at them in another way with the ultimate purpose of analyzing and questioning the mechanisms that give value to the artistic process. In *An exhibition to look at* nothing is as it seems.

To mark the centenary of the Jaume Morera Art Museum, the artist has conceived a new work from the documentary archive of Leandre Cristòfol and, together with Joana Llauredó, will carry out a specific project with the museum's collection, produced by the Sorigué Foundation. (…).”

– Fragment of the exhibition text by Cèlia del Diego





*An exhibition to look at*, exhibition view, 2017 (photo by Pau Ardid)



*An exhibition to look at*, exhibition view, 2017 (photo by Pau Ardid)



## LIBRARY WITHOUT TITLES

NOGUERASBLANCHARD (Barcelona), MUSEO REINA SOFIA (Madrid),  
LA CASA ENCENDIDA (Madrid), BÒLIT (Girona), CENTRE D'ART LA PANERA (Lleida),  
FUNDACIÓN ALUMNOS (México DF), ATENEU BARCELONÉS (Barcelona)  
2016 - ongoing

*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.

*Library without titles*, Fundación Alumnos, Mexico DF, 2018





*Library without titles*, Museo Nacional Reina Sofía, Madrid, 2017





*Library without titles, Centre d'Art la Panera, Lleida, 2017*



*Establecer un principio de procedencia*, La Casa Encendida, 2016 (photo by Pau Ardid)

ESTABLECER UN PRINCIPIO DE PROCEDENCIA  
LA CASA ENCENDIDA  
Madrid, 2016

“Every beginning is an invention. When do things begin: when are they created or when we discover them? Everything was out there until someone found it.

Or perhaps not. And if not, is it still there? What if we forget it? Enric Farrés explains that it all began with a chance discovery: a note tucked inside an old book at the second-hand bookshop where he worked, which read, “PEPSI COLA: Go on Monday, 4 in the afternoon. Ask for Mr. Grasa. In the event of any problems, call 337-48-80”.

Naturally, Farrés called, but the number did not exist, and what ensued was therefore not a novel but a project in which he began to work -or, more accurately, to waste time looking for lost papers. In this process of accumulating wasted hours and papers, Farrés had no other priorities or criteria than to hoard it all. He gathered as many as 2,212 documents of varying interest: shopping lists, medical prescriptions, bits of newspaper, phone numbers, cheques, love letters-reminders of something once forgotten.

These are *Los papeles del Siglo* (*The Papers from The Century*), and here is where the novel begins. First of all, the bookshop is called El Siglo (The Century) and it is so huge that it even has a theatre inside. Farrés removed the papers from the bookshop and placed them on different situations so they could play their part: he presented them in lectures (*Los mejores*, Passatge Studio, Barcelona) and publications (*See You Later*, released by Sant Andreu Contemporani, Barcelona), he hid them in libraries (*Tres cosas raras. Història d’una desaparició*, Fundació Antoni Tàpies, Barcelona) and he exhibited them, whether as a partial selection (*Una exposició de dibuixos*, etHall gallery, Barcelona) or the entire collection (*Le gustaba cenar un exquisito sándwich de jamón con zumo de piña y vodka frío*, Capella de Sant Roc in Valls, Tarragona, Spain), inviting the audience to interpret and recount his democratic convictions. (...).”

– Fragment of the exhibition text by Joana Hurtado





*Establecer un principio de procedencia*, exhibition view, 2016 (photo by Pau Ardid)



*Una exposición de dibujos, solo exhibition at Ethall, Barcelona, 2015*



*Le gustaba cenar un exquisito sándwich de jamón con zumo de piña y vodka, solo exhibition at Capella de Sant Roc, 2015*





THE FRUSTRATED JOURNEY  
CAL CEGO COLLECTION  
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.

– Fragment of a text by Montse Badia

Still from *The Frustrated Journey*, film, 1 h 33 min, 2015



Still from *The Frustrated Journey*, film, 1 h 33 min, 2015

OTHER WORKS  
2016 - ongoing

*Meetings in the basement*, photography, 45 x 25 cm, 2019





*A good display*, found photo and passe-partout, 38 x 28 cm, 2018





*Cualquier objeto excepto un papel*, exhibition details, Barcelona, 2016

BIO  
Barcelona, 1983 / Lives and works in Barcelona, Spain

#### SELECTED SOLO EXHIBITIONS

2022

*An exhibition by Enric Farrés Duran*, Sismarcs, Sabadell  
*Acid Love Forever*, NoguerasBlanchard, Madrid

2021

*Things that Happen*, MACBA, Barcelona

2019

*Uno más de la familia*, Dràcul·la, Barcelona  
*Storageism*, ARCO, Bombon projects, Lisboa  
*To start from the middle*, NoguerasBlanchard, Madrid

2018

*Nothing is mine*, Bòlit Centre d'Art Contemporani de Girona  
*Una cosa a fondo que probablement no existe*, Bombon projects, Barcelona

2017

*An exhibition to look at*, Centre d'Art la Panera, Lleida  
*Library without titles*, MNCARS, Madrid  
*USELESS#2: Enric Farrés Duran, Paper Playing a Part*, Los Angeles, EEUU  
*Encostar-se a um morto para se fazer invisível*, Uma Certa Falta de Coerência, Porto, Portugal

2016

*Cualquier objeto excepto un papel*, NoguerasBlanchard, Barcelona  
*The Frustrated Journey*, Espai 01 Fundació Suñol, Barcelona

2015

*Una exposición de dibujos*, etHALL, Barcelona.  
*Le gustaba cenar un exquisito sándwich de jamón con zumo de piña y vodka frío*, part of Dèria cycle curated by Marina Vives Valls, Capella de Sant Roc, ES

*El visitante ideal de una colección sentimental*, project done with Joana Llauredó, Museu Frederic Marès, Barcelona

2014

*Una colección heterodoxa, el legado T.F.*, project done with Joana Llauredó, MNAC, Barcelona

#### SELECTED GROUP EXHIBITIONS

2021

*Shared Studios: Three Case Studies exhibition*, Fundació Joan Miró, Barcelona  
*SUSU*, Punt WG, Amsterdam  
*Lost&Found Collection Edgard F. Grima & Collection Veys-Verhaevert*, Hangar Art Center, Bruxelles  
*Trois Collectionneurs #8. ÉTÉ 78*, Bruxelles

2020

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

2019

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

2018

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

2017

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

2016  
*ZONA VIP*, stand at Passatge Studio, Swab Fair, Barcelona  
*Llamar a la puerta, entrar, salir*, project done with Joana Llauradó, curated by Jordi Mitjà, Bòlit, Girona.  
*Passe/Impasse*, Blueproject Foundation, Barcelona.  
*Generaciones 2016*, presentation of the project *Establecer un principio de procedencia*, La Casa Encendida, Madrid.

2015  
*El deseo de crear*, curated by Cèlia del Diego, Can Palauet, Mataró  
*Consideraciones respecto al 13*, Palmadotze Galeria, Barcelona  
*Boicot y zancadilla*, curated by Joana Llauradó, Centre d'Art Maristany, Sant Cugat del Vallés

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

#### BOOKS, PUBLICATIONS & EDITIONS

2021  
*APARICIONES*, artist book, 490p, edited by MACBA, Barcelona

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

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

2015  
*L'architecture d'aujourd'hui de Regina Giménez*, magazine, edited by

Los 5 Delfines  
*El alcalde, el trapero y el Dalí (de Valls)*, publication produced by Museu de Valls  
*Una colección heterodoxa, el legado T.F.*, publication produced by the Sala d'Art Jove

2014  
*Parisnoseacabanunca#Distritoquinto*, book produced by MACBA

#### PRESENTATIONS, READINGS & WORKSHOPS

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

2018  
*Los papeles del Siglo*, conference in the Artistas Encontrados workshop directed by Paulo Bruscky in the context of the Etceterarte exhibition, Fundación Luis Seoane, La Coruña.

*não é meu*, conference in the context of the *Nothing is mine* exhibition, Bòlit, Girona  
*Haciendo documentación*, workshop in the context of the exhibition *El 85% de la matèria* curated by Caterina Almirall  
*Profundamente superficial*, conference in the context of the *Una cosa a fondo que probablemente no existe* exhibition, Bombon projects  
*Los paples del Siglo*, conferencia/workshop, democratic memorial in the context of the *Una Catalunya independent?* exhibition  
*Tercera edición, última presentación*, presentation of the book by Xavier Ristol edited by Los Cinco Delfines

2017  
*não é meu*, conference in the context of the investigation about Lina Bo Bardi, Museu de Arte Moderna, São Paulo, Brazil  
*DEMO\_ El método Flaubert*, 3 days workshop in Centre d'Art La Panera, Lleida  
*Library without titles*, presentation of the publication with Tiago de Abreu, La Casa Encendida, Madrid

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

*Library without titles*, conference with Jose Luis Gonzalo Sánchez-Molero in the MNCARS library, Madrid

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

*Habrà premio*, workshop, Facultat de Belles Arts, Universidad de Barcelona, Barcelona

2016

*El tiempo es oro*, conference with philosopher Josep Maria Esquirol, in the context of the exhibition *El deseo de crear*, Can Palauet, Mataró

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

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

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

2015

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

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

*El visitante ideal de una colección sentimental*, congress organization with Joana Llauredó, Museu Frederic Marés, Barcelona

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

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

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

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

*Gran exposición de Marcel Duchamp*, exhibition organization, Koob Gallery, Libreria El Siglo

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

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

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

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



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