

NOT YET  
ENRIC FARRÉS DURAN

**bombon**



BARCELONA GALLERY WEEKEND  
14.09.23 - 17.09.23

## Not yet

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. It interests me how Stephen Melville<sup>1</sup> makes a “critique of vision” based on a systematic suspicion of its apparent transparency and naturalness. Simply looking can be a bit more complicated than the expression itself might suggest; sight can be irrational, unconscious and unreliable. In the end, ways of seeing are historically determined and culturally influenced, which is why correction methods such as optometry and glasses are imposed and appear. Art and the perception that surrounds it have been organized through a particular sensory regime: sight, and therefore, the visual is the dominant sense. As this is the sense most associated with the production of knowledge, it generates a great interest in its control and regulation. Our gaze is constantly corrected and mediated.

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.

The gaze is proposed here as access, as an opening and method from which to question what is inside and outside the frame, making accessible and evident the limits that make up the different layers of meaning of the works and the exhibition. Farrés’ works could also be understood as dispositives, understood as any gesture or object that has the capacity to capture, orient, intercept gestures, behaviors and opinions, in this case of the observers who enter the room. But Farrés’ works have the particularity of a certain self-awareness, they do not manipulate the viewer but rather give themselves away; they evidence their own constitution and their material and conceptual limits, opening the possibility of suspicion even outside themselves. A reminder to remain attentive and aware of all the invisible structures that shape reality and organize us without us being very conscious. It is also a wake-up call to the invisible work that is consciously hidden but that shapes and makes perceptible the way we approach what surrounds us, and in this specific case, the artworks and the exhibition space.

This is also an act of speculation on contradiction from a contained and sustained gaze. Farrés decides to stay where the problem is, the place par excellence of contradiction, the moment in which nothing has been decided yet, the territory where all possibilities are still open, where the not yet subsists.

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<sup>1</sup> Stephen Melville, “Division of the Gaze or: Remarks on the Color and Tenor of Contemporary Theory” dins de *Vision in Context. Historical and Contemporary Perspectives on Sight*, Teresa Brennan and Martin Jay (eds.), New York and London, Routledge, 1996.

If we understand the gaze not as a passive element or as an archive of data but as an activator of mechanisms, skilled in revealing structures of meaning latent in things, and especially in works of art, we will see that the gaze has more to do with an active correlation between the eye and the object that makes the established limits visible. Like an arrow on its way to a target, the eye accompanies the gesture of the hand in an act of correlation, a chain of events that, catalyzed one after the other, make explicit the physicality of the looking.

A very similar gesture happens when stripping the frame and dislocating it from its functional attitude; in making it evident to the eye, the frame becomes the piece itself. As in the story of the *Stolen Letter* by Edgar Allan Poe, the best way to hide something is to make it obvious. The frames of the room make the structure appear as a primal doubt about the essence of the work of art, and this is postulated as its own origin and content, evidencing the limit of its existence and condition. W.J. Mitchell says that we can never understand an image unless we grasp the ways in which it shows what cannot be seen, when he talks about the discussion of how perspective produces an image of the visible world. The reverse side of a picture is made not to be seen, but here it is exposed and confused with its other side and image.

The museum glass is invisibly very present in many of the pieces but is only perceived through a certain drive between the object and the observer. The museum glass only exists insofar as it does not allow us to be reflected in it, and the more we try, the more it hides us and the more it reveals itself. There is thus a correlation between the directed and conscious gesture of the gaze and the subtle mechanism with which the museum glass activates its structure and essence: to hide in order to let us see.

Many of Enric's pieces uncover in this way an evidence, they are there to be seen; a direct presence that activates the matter itself, the performativity and the desire of our gaze. But they also point to eyes that see too much, eyes that see in excess and suffer the consequences of their own desire. Nothing can be creepier than a voyeur caught in his perverse act of spying. In an act incapable of being contained when an aperture tempts us to look through it, what could be a discreet peeping, opens the door to the danger of the gaze being returned, and it is the observer who is observed, hunter hunted.

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

– Margot E. Cuevas, Barcelona 2023

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<sup>2</sup> W.J.T. Mitchell. *Iconología: imagen, texto, ideología*, Buenos Aires, Capital intelectual, 2016.



*Not yet*, exhibition view, 2023



*Not yet*, exhibition view, 2023



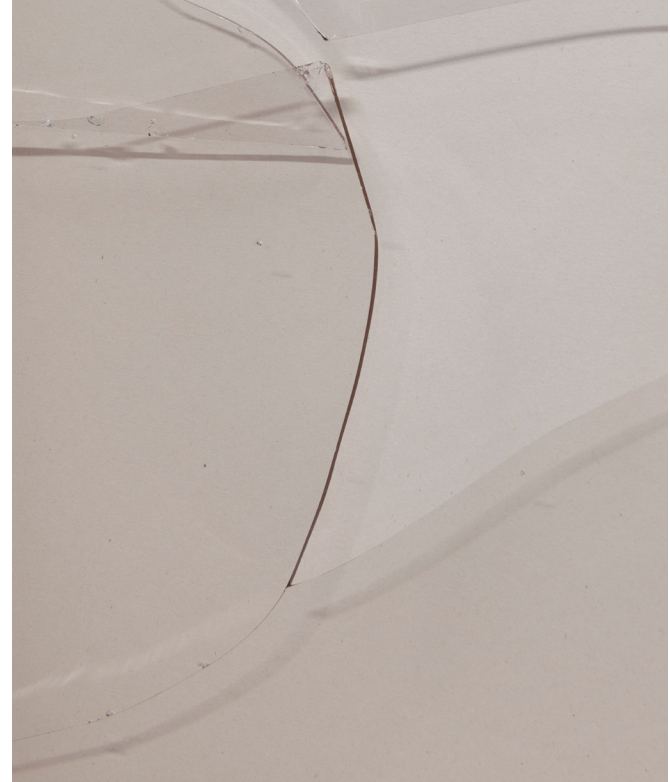
*ST*, 2023  
Sanded and varnished wooden frame with reverse side backing  
133 x 126 cm



*ST detail, 2023*



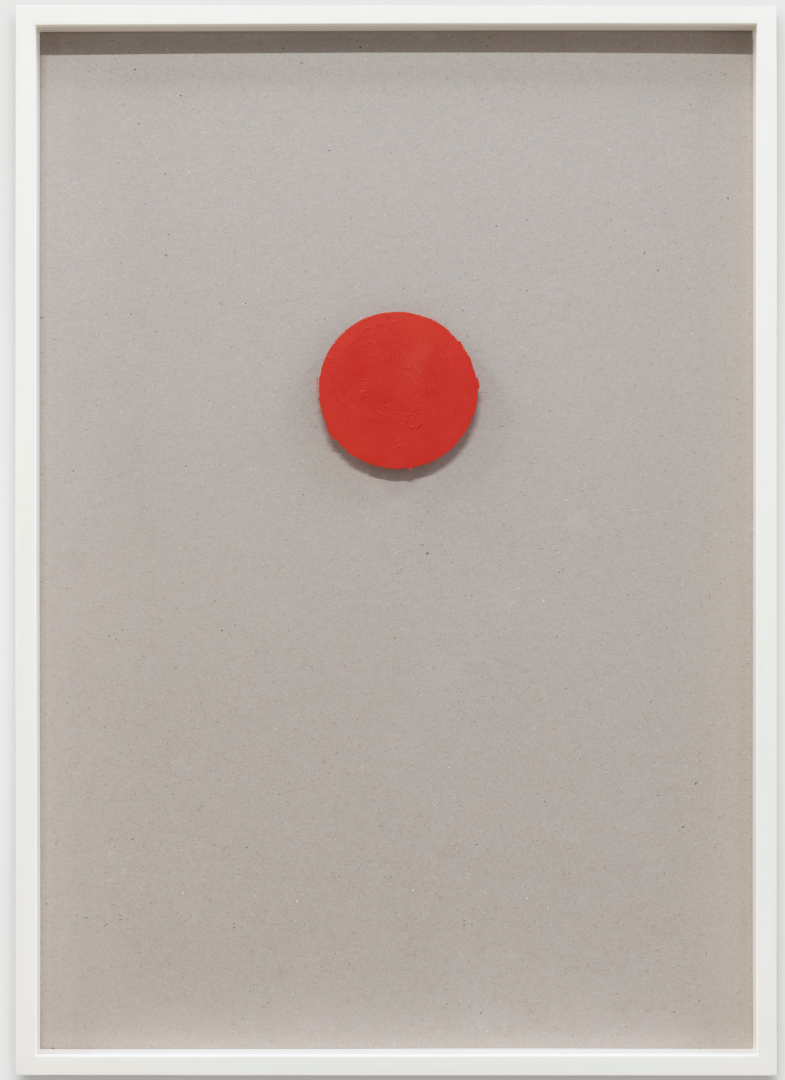
*Broken inside, 2022*  
Frame with broken glass and with unbroken glass, with neutral background  
65 x 47 cm



*Broken inside, 2022 (detail)*



*Precaution*, 2023  
Glass and gouache  
65 x 54.5 cm





*Not yet*, exhibition view, 2023



*Not yet*, exhibition view, 2023



*Not yet*, exhibition view, 2023



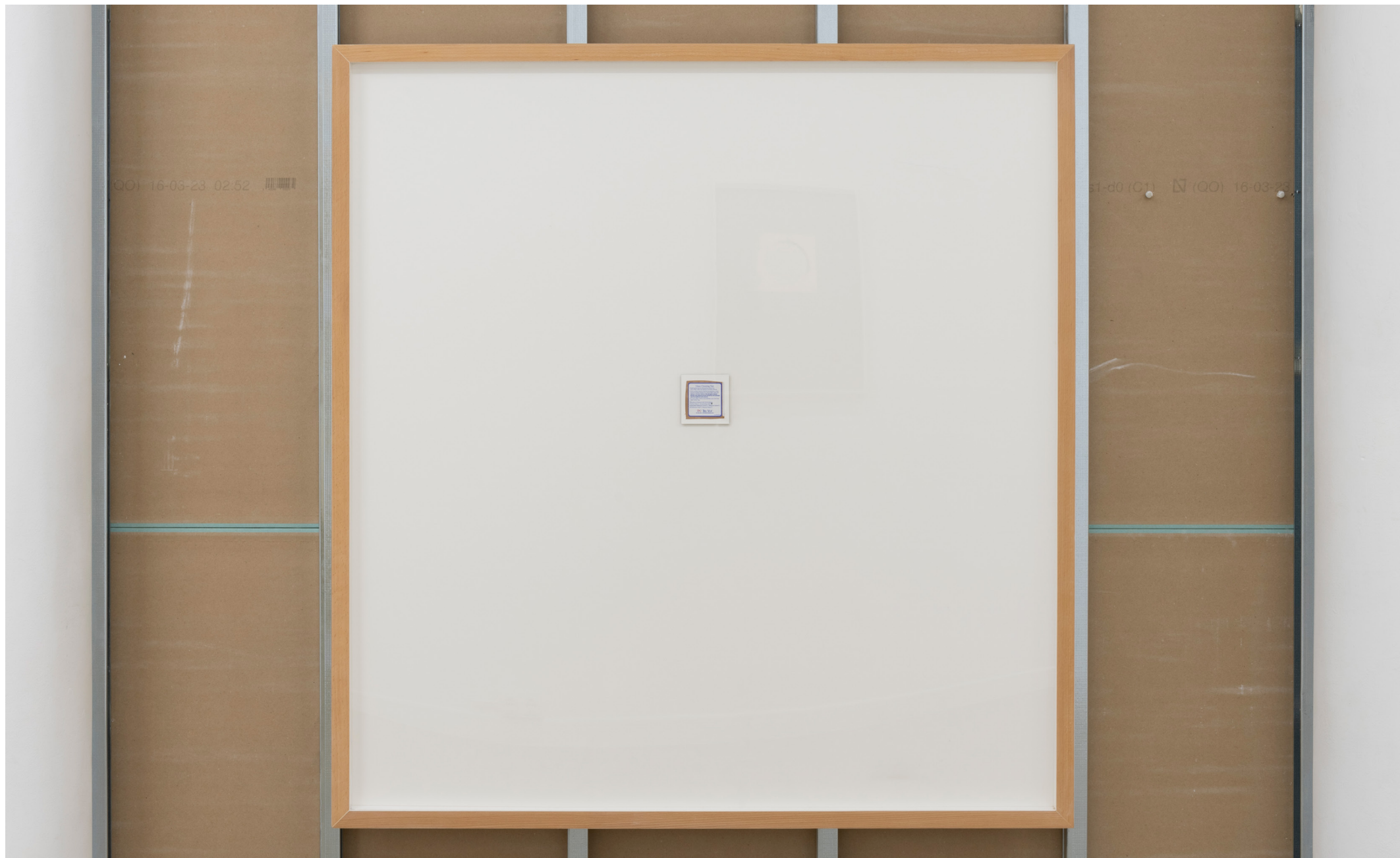
*Glasses with museum glass to showcase the world, 2023*  
Glasses with museum glass lenses (unique)  
5 x 17 x 17 cm



*Two pointless holes, 2023*  
Two sanded and drilled frames placed opposite each other with a hole through the wall  
71 x 51 x 19 cm



*Hole in the glasses (to see through), 2023*  
Glasses with perforated prescription lenses (unique)  
5 x 17 x 17 cm



*Tips, 2023*  
Sanded frame and label  
133 x 126 cm



### Glass Cleaning Tips

- Small spots may be removed by using a dry micro-fiber cloth and wiping in circular motions.
- Entire surface may be cleaned by spraying a small amount of glass cleaner on a micro-fiber cloth and wiping in circular motions. **Do not spray cleaner directly onto glass to prevent streaking and seepage onto the matboard and artwork.**
- If a micro-fiber cloth is not available, use a lint-free clean cotton rag.

This piece is framed with TruVue® glass:

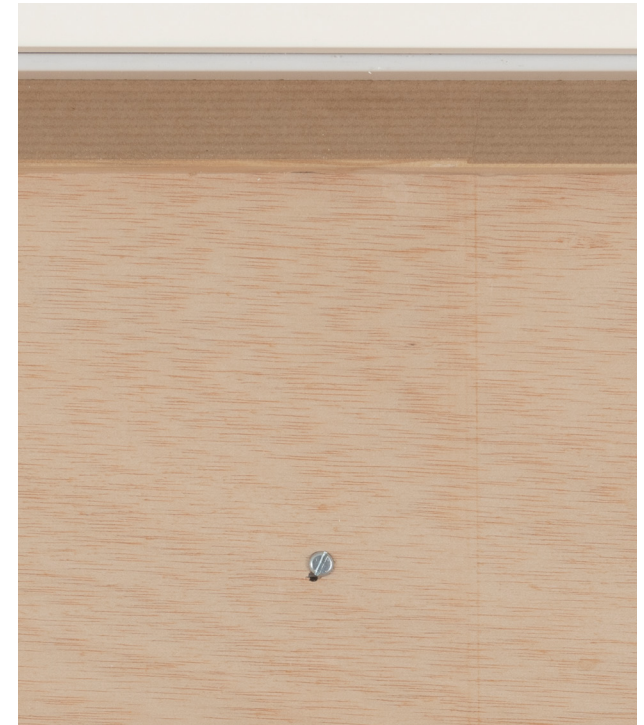
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Conservation Reflection Control®  Reflection Control®   
AR Reflection-Free®  Museum Glass®

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Item M99-00251



*Not yet*, exhibition view, 2023



*ST*, 2013  
Sanded and varnished wooden frame with reverse side backing  
127 x 133.5 cm

*ST* detail, 2013



*#POV has two meanings, 2023*  
Giclée print on 315 gr. Hahnemühle Photo Rag Baryta  
Ed. 1 + PA  
20 x 25 cm / unit



*Out of order*, 2023  
Out of order frame  
Frame pieces and glue  
20 x 20 cm



*Frame 1, 2022*  
Minimum frame size  
1.5 x 1.5 cm



*Frame 5, 2022*  
Minimum frame size  
3.5 x 3.5 cm



*Frame 2, 2022*  
Minimum frame size  
3 x 4 cm

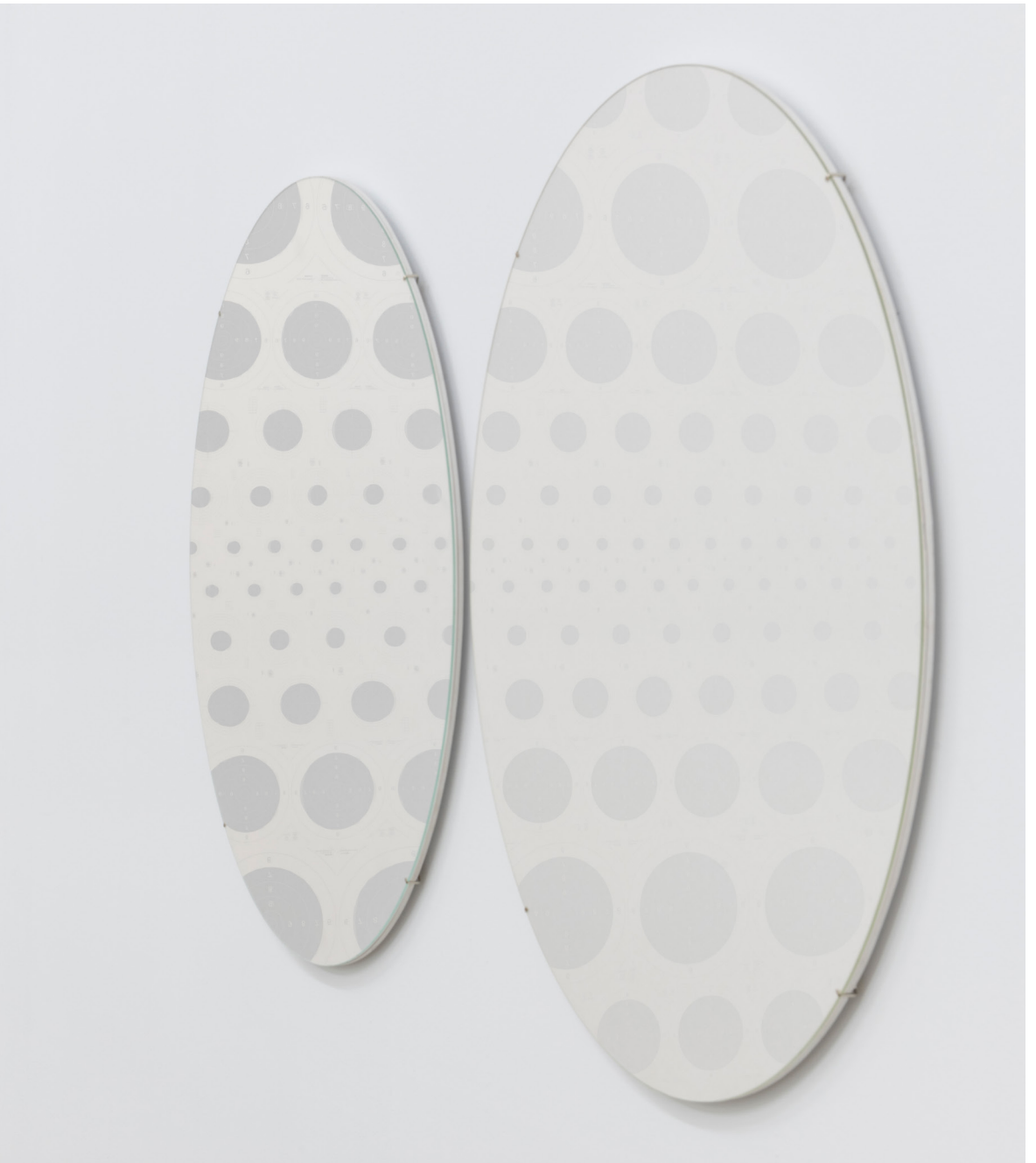
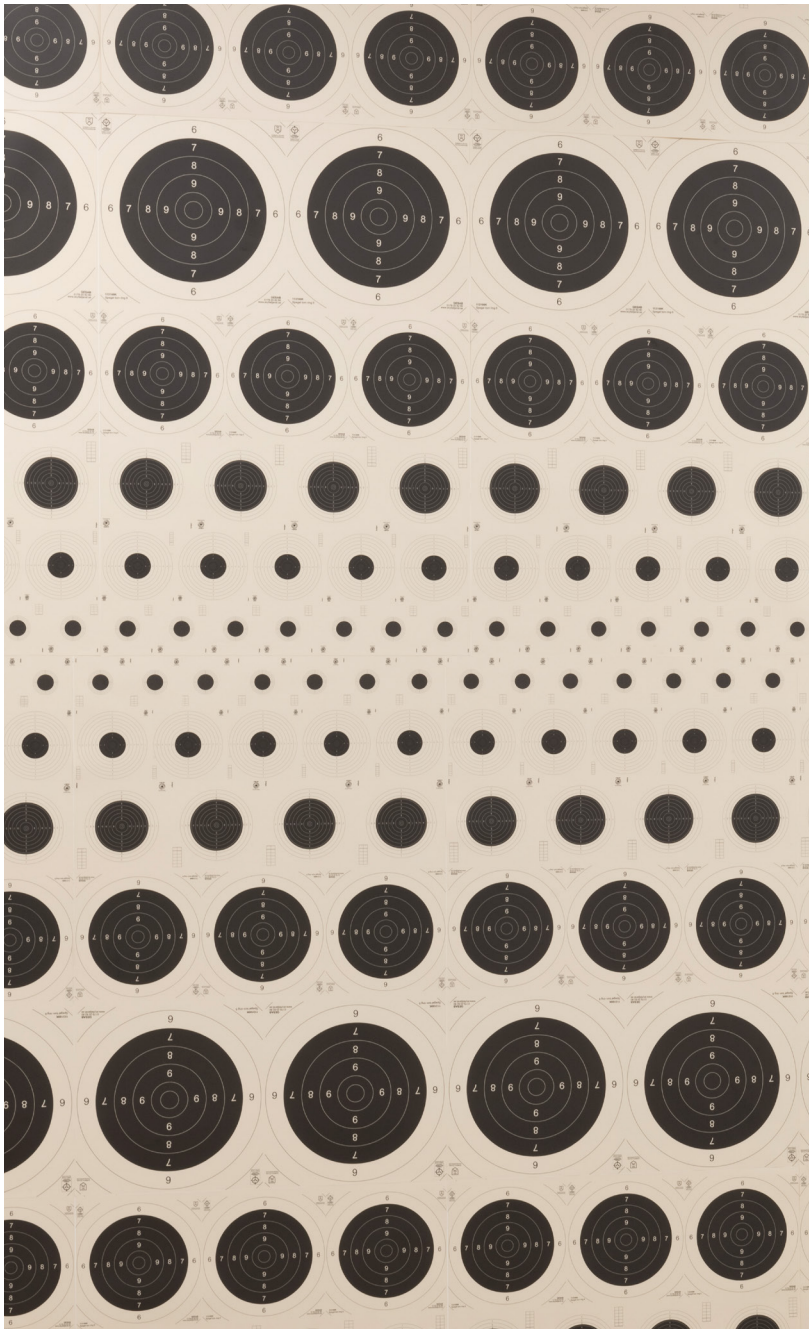


*Frame 3, 2022*  
Minimum frame size  
2 x 2 cm



*Museum glass makes you disappear*, (diptych), 2023  
Museum glass, ordinary glass and conservation material  
60 cm diameter / unit

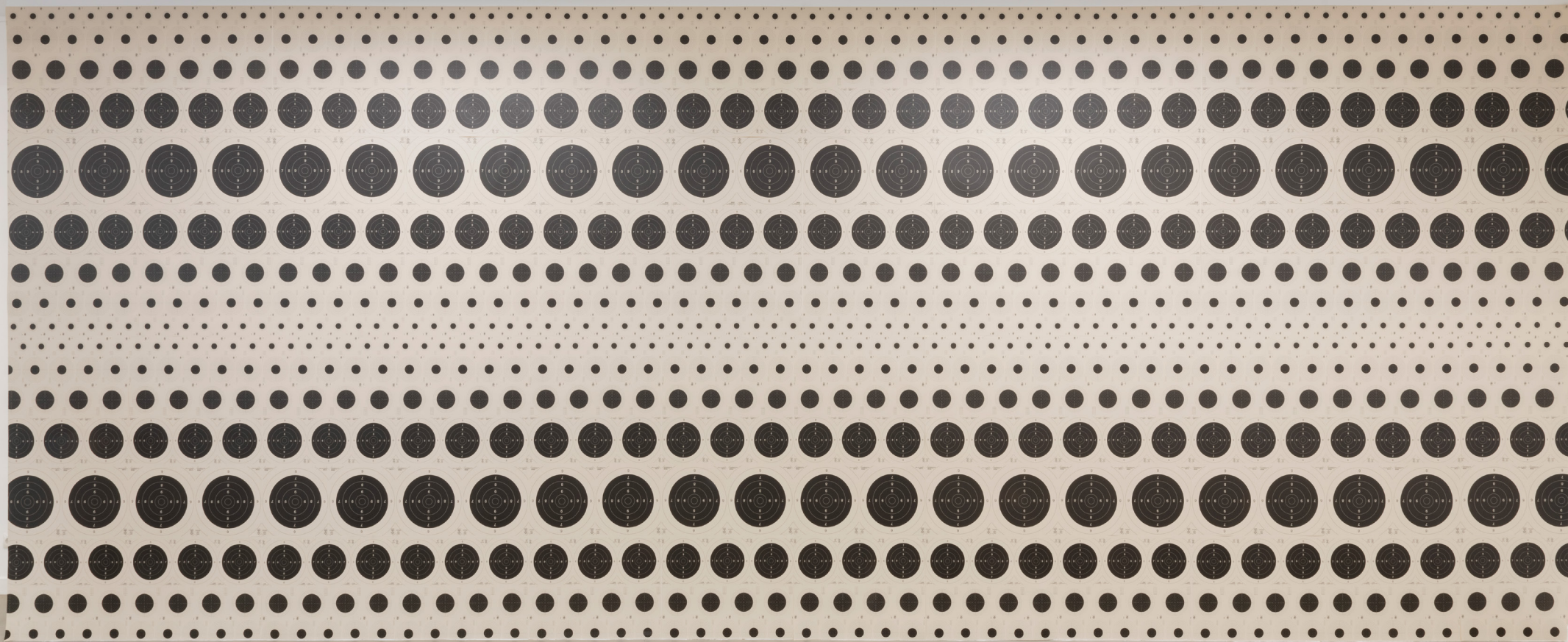




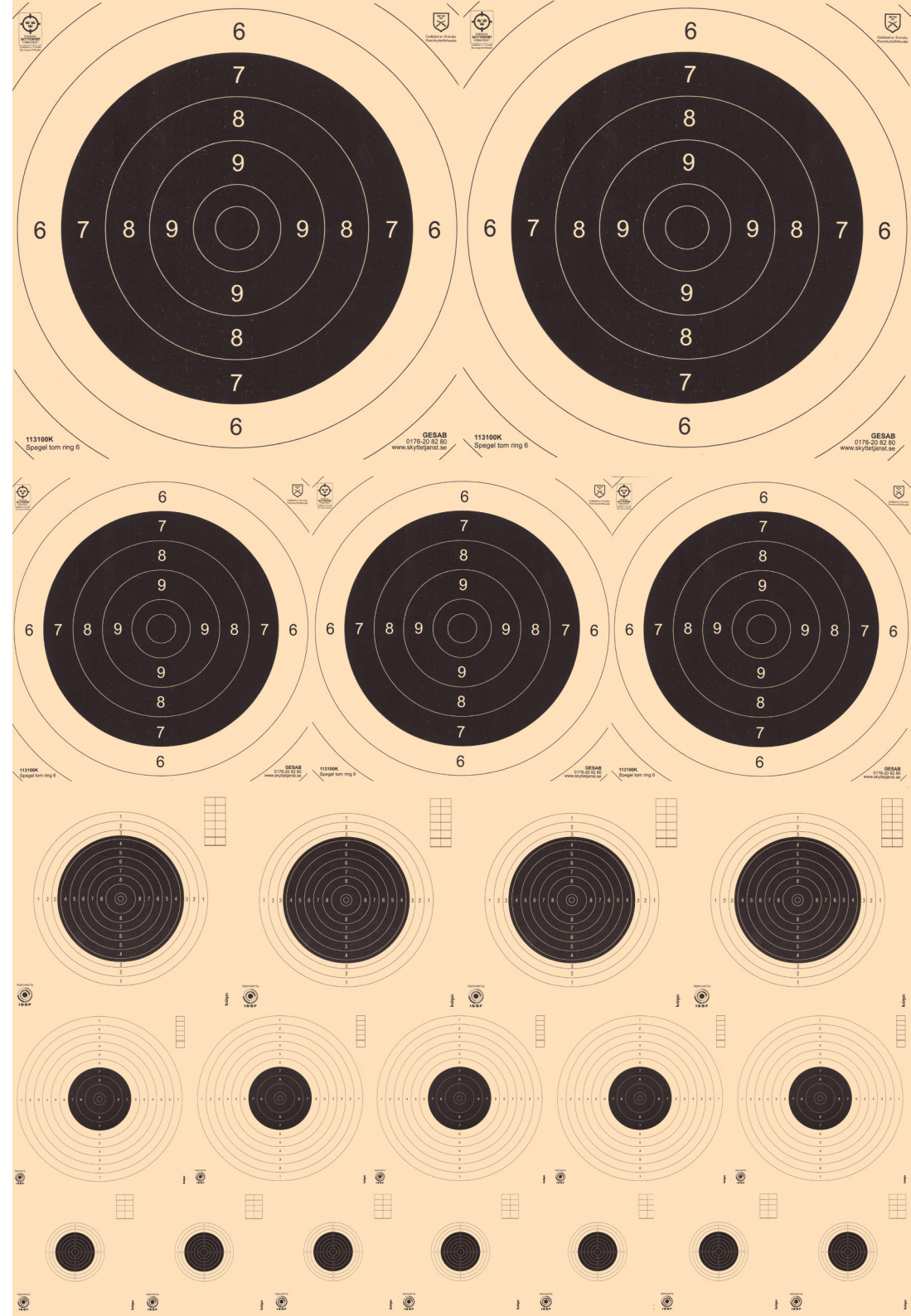
*Not yet*, exhibition detail, 2023



*Not yet*, exhibition view, 2023



*Hitting the mark*, (mural), 2023  
Unlimited edition  
Printed on 120 gr. Sirio paper  
9.40 m x 3.40 m (adaptable dimensions)



*Hitting the mark* (mural detail, unit), 2023  
1 m x 70 cm



*Peeping in plain sight, 2023*  
Site-specific installation  
2 holes of 4 cm in diameter in a window pane each



*Peeping in plain sight (detail), 2023*

**(Barcelona, 1983)**

**Lives and works in Barcelona**

Enric Farrés Duran is a storyteller, someone who continually blurs the line between the real and the fictional. His work is articulated through investigations, coincidences and chance encounters, as well as, the possibility of establishing connections between different places, objects and circumstances. Farrés Duran creates narratives that reveal hidden and unexpected relationships, in some cases involving different times and places. The story - narrated and written - plays an essential role in this process, and the information it provides is fundamental for us to become involved in the process and the connections it establishes. His projects are formalized in installations, guided tours, books and videos.

Enric Farrés Duran studied Art and Design at Escola Massana (Barcelona) and Philosophy at the Universitat de Barcelona. Recent solo exhibitions include *An exhibition by Enric Farrés Duran @ SiS* (Sismarcs, Sabadell, 2022), *Acid Love Forever* (Nogueras Blanchard, Madrid, 2022), *Cosas que Pasan* (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) y *Cualquier objeto excepto un papel* (Nogueras Blanchard, L'Hospitalet de Llobregat, 2016).

SOLO EXHIBITIONS (Selection)

- 2022  
*An exhibition by Enric Farrés Duran*, Sismarcs, Sabadell  
*Acid Love Forever*, Nogueras Blanchard, 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*, Nogueras Blanchard, 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*, Centro de Arte 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*, Nogueras Blanchard, 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 Llauradó, Museo Frederic Marés, Barcelona
- 2014  
*Una colección heterodoxa, el legado T.F.*, project done with Joana Llauradó, MNAC, Barcelona

GROUP EXHIBITIONS (Selection)

- 2023  
*Blank. Raw. Illegible... Artists' Books as Statements (1960–2022).*, curated by Moritz Kung, Leopold-Hoesch-Museum, Düren, DE
- 2021  
*Shared Studios: Three Case Studies exhibition*, Joan Miró Foundation, 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*, Maristany Art Center, 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'autor!*, 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*, Centro de Arte de Barcelona Fabra i Coats  
*Jo 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



2015 *Generaciones 2016*, presentation of the project *Establecer un principio de procedencia*, La Casa Encendida, Madrid

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

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

#### BOOKS, PUBLICATIONS AND EDITIONS

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

2017 *El visitante ideal de una colección sentimental*, publication produced by the Frederic Marés Museum  
*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 the Valls Museum

*Una colección heterodoxa, el legado T.F.*, publication produced by the Sala d'Art Jove

2014 *Parisnoseacabanunca#Distritoquinto*, book produced by MACBA

#### PRESENTATIONS, LECTURES AND WORKSHOPS

2023 *ZOOM IN, ZOOM OUT*, talk with Asunción Molinos Gordo, curated by Marta Ramos-Yzquierdo, Conde Duque, Madrid  
*Postal Brindis*, workshop, Centre d'Art Santa Mònica, Barcelona

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

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 Contemporary Art Center, 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*, conference/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, Museum of Modern Art, São Paulo, Brazil  
*DEMO\_ El método Flaubert*, 3 days workshop in La Panera Art Center, 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, Faculty of Fine 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, Museo Frederic Marés, Barcelona  
*Arte y espacio público: Parísnoseacabanunca#Poblenou*, conference, ÚsBCN, Barcelona  
*L'architecture d'AJourd'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 exposició de Marcel Duchamp*, exhibition organization, Koob Gallery, Libreria El Siglo  
*El carro de les bèsties*, workshop in the cycle organized by Antoni Hervàs, 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

2014

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

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