ANNA MORENO

"Can the angle between two walls have a happy ending?" J.G. Ballard
Anna Moreno werkt met bewegend beeld, installatie en tekst om te doordenken hoe geschiedenis en fictie elkaar vormgeven. Via cinematische montage als vorm van redeneren volgt ze het voortleven van moderne utopieën, en hoe hun projecties in het heden blijven bestaan als ruïnes, herhalingen of verbeelde toekomsten. Haar recente werk draait om Marfantes, een video-installatie ontwikkeld met gemeenschappen uit de Ebrodelta en ondersteund door de Daniel and Nina Carasso Foundation, en om La Tercera Torsió, haar solotentoonstelling in MACBA (Barcelona), samengesteld door Hiuwai Chu en te zien tot en met januari 2027, waar de trilogie die de kern van de tentoonstelling vormt inmiddels is opgenomen in de vaste collectie van het museum. In 2026 presenteerde ze ook Ways of Measuring Tides, een solotentoonstelling in Open Space (Nancy), samengesteld door Vincent Verlé, en Bash na Bash, een solotentoonstelling in HAUS (Barcelona). Een eerder keerpunt was haar residentie aan de Jan Van Eyck Academie (Maastricht, 2019–2020), waar ze Plastic, Marble and Helicopters produceerde, nu onderdeel van de Colección Botín na presentatie bij Itinerarios, Centro Botín (2021). Haar werk is onder meer getoond bij Fundació Joan Miró (Barcelona), 1646 Project Space (Den Haag), Framer Framed (Amsterdam), Centro Botín (Santander), La Casa Encendida (Madrid) en MOCAB (Belgrado), en is binnenkort te zien bij TBA21–Ocean Space (Venetië, 2027). Haar werk bevindt zich in de collecties van MACBA, Banco Santander en de Blueproject Foundation. Ze was artist in residence bij Pivô (São Paulo), de Jan Van Eyck Academie (Maastricht), HIAP (Helsinki), SASG Geumcheon (Seoul) en Cittadellarte–Fondazione Pistoletto (Biella). Moreno woont en werkt tussen Barcelona en Den Haag. keywords: bewegend beeld · installatie · moderne utopieën · archiefre-enactment · documentaire fictie · collectief geheugen · speculatieve toekomsten

WEBSITES

Personal website

www.annamoreno.net

SOCIAL MEDIA

instagram.com/aa_oeo
vimeo.com/annamoreno

MEMBER OF A PROFESSIONAL ASSOCIATION/ARTISTS' ASSOCIATION

Catalan Association of Artists

EDUCATION

2019 - 2020 Residency Maastricht, Jan van Eyck Academie

2008 - 2010 MA in Artistic Production & Research University of Barcelona diploma

2002 - 2007 BA in Fine Arts University of Barcelona diploma

EXHIBITIONS

2026 Anna Moreno. The Third Twist MACBA Barcelona, Spain The exhibition The Third Torsion presents recent works by Anna Moreno that reflect on temporality through utopian architecture and the potential of speculative imagination. The central piece is The Terminal Beach, part of a trilogy that contraposes projects by Ricardo Bofill with short stories by James Graham Ballard. The Terminal Beach, a film co-directed with Brazilian filmmaker Bernardo Zanotta, documents -in the form of a road movie- the current state of a nomadic settlement built in 1979 by Ricardo Bofill in the Algerian Sahara, commissioned by President Houari Boumédienne. The construction belongs to the architect's utopian period, when his studio, Ricardo Bofill Taller de Arquitectura (RBTA), operated as an amalgam of architects, poets, painters, and other creators. What was intended to be a complex conceived alongside

PROJECTS

2022 Curator Centre Pompidou Barcelona, Spain
www.cccb.org/en/activities/file/cultures-davenir/237445
Centre Pompidou in Paris, Haus der Kulturen der Welt (HKW) in Berlin and Centre de Cultura Contemporània de Barcelona (CCCB) are collaborating to create an international net that will enable 25 master students to enrich their artistic experience and reinforce their european bonds with the support from the Franco-German Youth Office (FGYO).

modernist principles remained unfinished, and today reveals the tension between the dream of that era and the reality of modern colonial legacies. The trilogy has received support from Amarte Fonds, Mondriaan Fonds, Stroom Den Haag, VEGAP, Hangar, and Ricardo Bofill Taller de Arquitectura. www.macba.cat/en/exhibitions/anna-moreno-the-third-twist/
Solo

2026 Wild Waters: Dammen en delta's na het modernisme Framer Framed Amsterdam, Netherlands The Dutch landscape is interwoven with water: a vast network of rivers, canals, aquifers and engineered waterways flowing above and beneath the ground. For centuries, inland water has been both a source of life and a persistent threat to Dutch society. In response, engineers constructed dikes, canals and storm surge barriers to protect land that lies below sea level. These infrastructures produced not only safety, but also a national mythology of mastery over a resource that doesn't always flow in such abundance. During the era of global modernisation, dams and river engineering came to symbolise technological progress and national development. The Aswan High Dam, completed in 1970 under Gamal Abdel Nasser, brought hydroelectric power to thousands of Egyptians and transformed the Nile into an emblem of postcolonial ambition. Yet such projects have often been accompanied by displacement, ecological damage and the erasure of histories. In neighbouring Libya, the canalisation of wells enabled Italian colonial authorities to control access to water as a mechanism of dispossession, while the later abandonment of infrastructure contributed to the catastrophic floods in Derna in 2023. In occupied Palestine, the Zionist project framed through the idea of "making the desert bloom" was predicated on the extraction and redirection of underground waterways tied to longstanding traditions, agricultural practices and oral histories. The exhibition Wild Waters traces the entanglements between water, colonial expansion and territorial exploitation through works by artists Jumana Emil Abboud, Suzette Bousema, Ewa Ciepielewska & Agnieszka Brzeżańska, Giovanni Giaretta, Adelita Husni-Bey, Anna Moreno, Suat Öğüt, Eunice Pais, Ashfika Rahman, Morteza Soorani, and Abdo Zin Eldin. framerframed.nl/en/expositions/wild-waters/
Group

2025 Bash na Bash HAUS Barcelona, Spain Based on long-term research on the Delta del Ebro, the largest wetland in the Mediterranean and a region marked by climate emergency, 'Bash na Bash' explores how the crossover between local traditions, youth and speculation can generate narratives of adaptation. Through video, sound and visual mapping, Anna Moreno imagines how the vernacular tends to transform itself to face future challenges. barproject.net/?p=11798
Solo

2025 Poetry has just begun. 50 years of the Miró Foundation Fundacio Joan Miro Barcelona The exhibition provides a multifaceted history that is open to interpretation, in which the keys that motivated the setting up of the Centre for Contemporary Art Studies (CEAC) are revisited. It will explore the circumstances and the people who promoted modernity in Catalonia, with a particular emphasis on the figure of Joan Prats, who was crucial to the creation of the Fundació Joan Miró - CEAC. It

will also reflect on the impact of the Spanish Civil War and the Franco regime, as well as the desire to recover the ideals of the modern movement of the 1920s and 1930s. The exhibition will cover key moments in the Fundació's history, such as the 75th anniversary of Joan Miró, the exhibitions dedicated to the artist in Barcelona in 1968 and 1969, and the construction of the building designed by Sert. This will be followed by a room dedicated to the early years of CEAC until Miró's death in 1983. The visit will continue with the transformation of the Fundació from the 1980s onwards, highlighting the enlargement of the building and the changes brought about by the Barcelona Olympic Games as key elements. Finally, the exhibition will culminate in a tribute to the artists who have been part of the Fundació's recent history, emphasising their creative processes. Since January 2026, the exhibition has showcased original works from the Foundation's own collection, featuring a selection of artworks by Joan Miró and other artists such as Joan Brossa and Claes Oldenburg, adding new layers of interpretation to the Foundation's history and providing a broader context of creation and experimentation. Artists who have contributed to the space design and conceptualisation: Lúa Coderch, Anna Moreno, Àngels Ribé and Antonio Ortega Artists participating in the artistic mediation space: Ariadna Guiteras, Enric Farrés Duran, Dani Montlleó and Lola Lasurt
www.fmirobcn.org/en/exhibitions/5830/poetry-has-just-begun-50-years-of-the-miro
Group

2023 Solo booth with Joey Ramone (NL) and House of Chappaz (ES) Art Brussels Brussels, Belgium SOLO booth with Joey Ramone (Rotterdam) and House of Chappaz (Valencia/Barcelona). I present pieces in the form of a shared booth between the two galleries in my first ever solo presentation at an art fair.
www.artbrussels.com/en/
Solo

2023 Strobe Surface Joey Ramone Gallery Rotterdam, Netherlands First solo exhibition as an artist from the gallery
www.joeyramone.nl/artists/AnnaMoreno/index.html
Solo

2023 Strobe Surface House of Chappaz Barcelona, Spain First solo exhibition as an artist from the gallery
houseofchappaz.com/en/artist/73
Solo

2020 Overview Effect MOCAB Beograd, Serbia and Montenegro The term Overview Effect was coined by Frank White in 1987 to describe the cognitive shift reported by a number of astronauts on having looked back from Space at their home planet Earth. The question is, do we need such a distant point of view of the planet we occupy, as a “crew of the Spaceship Earth” to use Buckminster Fuller’s metaphor, to realize that this “spaceship” is slowly running out of “fuel” and that the crew is in need of “oxygen”? This project seeks to address the issue of the environmental justice that can only be approached through an analysis of the inseparable links between climate change and other forms of injustice related to gender, race, corporate imperialism, indigenous sovereignty, and the importance of decolonising and de-anthropocentrizing the planet in order to reshape an inclusive mindset akin to a multispecies world.
eng.msub.org.rs/overview-effect

Group

2018 Beehave Joan Miró Foundation Barcelona, Spain Where are the bees? The mass disappearance of honey bees in recent years has elicited a growing interest in urban beekeeping as a way to re-naturalise cities. The Beehave exhibition project curated by Martina Millà draws on this debate - also among contemporary artists - presenting installations and pieces in a range of different media by local and international artists who invite visitors to engage in sensorial experiences focused on a variety of aspects of the world of bees. The Beehave project features works by the artists Joan Bennàssar, Luis Bisbe, Alfonso Borragán, Joana Cera, Gemma Draper, GOIG (Pol Esteve & Miquel Mariné) & Max Celar, Vadim de Grainville & Marcos Lutyens, Jerónimo Hagerman, Marine Hugonnier, Anne Marie Maes, Melliferopolis (Ulla Taipale & Christina Stadlbauer), Joan Miró, Anna Moreno, Àlex Muñoz & Xavi Manzanares, Luis Fernando Ramírez Celis, Toni Serra (Abu Ali), Ulla Taipale, Andrés Vial, Pep Vidal and Philip Wiegard. www.fmirobcn.org/en/exhibitions/5728/beehave
Group

2016 The Whole World Will be Singing HIAP Project Space Helsinki, Finland The work that Anna will develop at HIAP consists of three semi-public events and a final public presentation. Each event will present a display as a kind of chapter or scenario, to be activated by invited guests. Different professionals will be involved in the construction of these displays, adding notions like authority, authorship and honesty to the project. Each display will be set in a different timeframe: From the 70s to the beginning of the 20th century, to a future post-apocalyptic reality, each display will be borrowing aspects from functionalist design, Ballardian futurism and misplaced foundational myths. www.hiap.fi/artist/anna-moreno
Solo

2016 D'Ahir d'Abans d'Ahir de l'Altre Abans d'Ahir i més d'Abans Encara Blueproject Foundation Barcelona, Spain The Blueproject Foundation presents "D'ahir d'abans d'ahir de l'altre abans d'ahir i més d'abans encara", the second exhibition of the residency program of 2016 by Anna Moreno. Structured around three tables, three universes, three thoughts that will be activated by specific events and on-site activities, the exhibition offers a journey in which space, craft, apocalyptic feeling, material aspects and music mingle, in all its forms. “In the work of Anna Moreno we will not find a solution. She shells viral dystopia. She places the tables and they come from others that as a symbol of the micro-scientific athletics will penetrate your latitudes." Extract from the text by Sergi Botella. www.blueprojectfoundation.org/en/exhibitions/item/d-ahir-d-abans-d-ahir-de-l-altre-abans-d-ahir-i-mes-d-abans-encara
Solo

2015 An Awkward Game 1646 The Hague, Netherlands An Awkward Game is a week long performance on the intersection between table tennis and politics. Consisting of a series of public events and an installation on the political origins of the game. The origins of table tennis are aligned with geopolitics: British aristocrat Ivor Montagu set the rules of the game in the 30s, as he believed it could help spread Communism over the world. He became a Soviet spy, befriending Trotsky, Chaplin and producing Hitchcock’s early films. When Mao established the

game as China's national sport it became a vital cog in his foreign policy, reaching its peak with the reestablishment of US-China relations through the exchange of table tennis players in 1971. In this project, Anna Moreno parallels diplomacy to dialogics, a term coined by Bakhtin also in the 30s meant to note how readers become engaged in a story by non-linear processes, and that is currently used in social sciences, stressing how dialogue itself enables the existence of 'the other'.
1646.nl/projects/an-awkward-game/
Solo

2015 What is to come has already arrived MUSAC León, Spain Cecilia Barriga, Sarah Browne, Carolina Caycedo, Peter Coffin, David Diao, Druot Lacaton & Vassal, Ecosistema urbano, Yona Friedman, Dionisio González, Tellervo Kalleinen & Oliver Kochta-Kalleinen, Regina de Miguel, Anna Moreno, Claire Pentecost, Mathias Poledna, Mika Taanila, Alain Tanner, The Temple Crew, Stefanos Tsivopoulos, Mona Vatamanu & Florin Tudor, ZEMOS98, 15M Files. What It Is To Come Has Already Arrived is the title of the project that examines the circumstances of the present moment based on what we expect, hope for or intuit about the immediate future. The exhibition attempts to sketch possible channels of future progress which, though not necessarily opposed to the prevailing systems in contemporary societies, do present alternatives that herald the advent of a different civic status quo.
musac.es/#exposiciones/expo/?id=6253&from
Group

-- Ways of Measuring Tides Open Space Nancy Anna Moreno is interested in what shapes history (or histories), in those moments that give rise to new paradigms with an uncertain future. These moments, which linger in the air for a brief instant, then form the starting point for investigations that draw on speculative writing to explore their fictional possibilities. Each project thus arises from a desire to observe and recompose what endures amidst these transformations, the performativity of which she subsequently explores through cinematic and sculptural forms that function as spaces of attention and encounter. The exhibition she is presenting at openspace forms part of this long-term process of research and hypothetical constructions. The project came about when, five years ago, Anna Moreno began to take an interest in the past, present and future history of the Ebro Delta. It comprises works from a body of work that constructs a speculative narrative around the resilience of the local communities in this delta in the face of climate change. This delta is a unique world. It is criss-crossed by the age-old shadows of an eventful history. The delta was formed from sediments once carried by the Ebro, Spain's largest river. As a result, the river cut deep into the Mediterranean Sea, where it flows into the sea, but was subsequently held back by the numerous dams built under Franco's regime. Consequently, the river is now constantly receding under pressure from the threat posed by rising sea levels in the Mediterranean. www.opn-space.com/2026/03/13/anna-moreno_manieres-de-mesurer-les-marees/

INTERNATIONAL EXCHANGES/RESIDENCIES

COMMISSIONS

2025 Pivo Arte e Pesquisa Sao Paulo, Brazil Anna Moreno's participation takes place through the Spain Cooperation Action Action (AC/E) (@acecultura) for the Internationalization of Spanish Culture (PICE). As part of her residency at Pivô Pesquisa in São Paulo, the visual artist was in Salvador for a short period of experimentation at Pivô Boulevard in Salvador, expanding her dialogues from her contact with the city. In her research, Anna analyzes historical events from installations, films, and performances that connect utopian architecture and fictional narratives. During her passages in São Paulo and the Baian capital, Anna has been investigating how urban images are built and decomposed. Echoing Lina Bo Bardi's criticism of the "ice cream city", the artist has used simple and ephemeral actions to think of architecture as time: melt, disappear, remain. Part of the process developed by the artist during the residency will be shared in São Paulo in the Campo Aberto activity, which took place in October 2025. pivo.org.br/en/participantes/anna-moreno/

2024 Hangar, Barcelona Barcelona, Spain Artist in residence for 6 months hangar.org

2023 Sardinia, Italy “Abitare la Vacanza” (Inhabiting the holiday), an architecture festival encompassing three sites and three regions. Each site shares a common style of architecture, created in the post-war period specifically for the Italian holidaymakers. My residency will be in Costa Paradiso, where I will investigate its resort architecture, designed by Alberto Ponis, staying in one of his iconic holiday houses. I will analyse the creation of a holiday resort that lack an understanding of the landscape in which they are located in relation to the consequences of climate change, which is deemed to profoundly modify the orography of Italian coasts. “Abitare la vacanza” will culminate in late 2023 with an exhibition in Marseille. www.plugin-lab.it/

2020 Jan van Eyck Academie Maastricht, Netherlands Participant 2019 - 2020 janvaneyckacademie.nl

2018 Billennium Joan Miró Foundation Barcelona, Spain Art commissioned for the exhibition BEEHAVE www.fmirobcn.org/en/activities/adults-i-altres-grups/2/71/beehave-interventions-throughout-barcelona finished

SALES/WORKS IN COLLECTIONS

2025 The Terminal Beach MACBA Barcelona, Spanje The Terminal Beach trilogy forms the core of a long-term investigation in which Anna Moreno explores the relationship between utopian architecture, speculative fiction, and temporality. Each work confronts an architectural project from the 1970s by Ricardo Bofill / RBTA with a story by J. G. Ballard from the same period, as a strategy to investigate what remains of those projected futures when they are reactivated from the present. By acquiring the complete trilogy, MACBA can preserve and activate a coherent corpus that connects architecture and speculative thinking and is directly embedded in the context of Barcelona, its architecture, and the debates on modernity and postmodernity.

2022 Plastic, Marble, and Helicopters Fundación Botón Santander, Spanje In 2020, my research on Italian Radical Architecture led me to collaborate with the furniture company Poltronova. With Poltronova’s support, I made a four-piece modular sofa which was later used as a performance prop at the Space Electronic nightclub in Florence during the 50th anniversary event of its inauguration. The Florentine

PUBLICATIONS

2023 Abitare la Vacanza Book Silvana Editoriale Emanuele Piccardo, Maria Pina Usai Milan, Italy www.silvanaeditoriale.it/libro/9788836655250 Abitare la Vacanza is an architecture festival that becomes active research on the territory, with the aim of activating good practices for the management of the coast and the immediate hinterland, forming a collective consciousness in communities about the potential that quality architecture and urbanism offer in reducing the effects of climate change and overtourism. The research includes three sites in three regions, united by the presence of residential architecture for Italians' vacations: in Colletta di Castelbianco in Liguria, the village recovered by Giancarlo De Carlo; in Baratti, Tuscany, the works of Vittorio Giorgini; and finally in Costa Paradiso, Sardinia, the architecture of Alberto Ponis. So starting from the knowledge of these architectures, Abitare la Vacanza wants to develop a collective sensibility to prevent their complete alteration, in order to take them as archetypes from which to take inspiration to rethink the design of Italian coasts. The achievement of this goal is pursued through concrete actions in the territories: residencies of artists, researchers, photographers, self-construction workshops, visits to architectures. This publication-

disco was the underground nucleus where the radicals carried out several of their seminal experiments, including those pioneering light and sound installations. The video-installation that resulted from this work has recently been acquired by the Santander Bank collection, on display at the Centro Botín in Santander, Spain.

2018 The Drowned Giant Contemporary Art Museum of Barcelona (MACBA) Barcelona, Spanje Inclusion of "The Drowned Giant" LP in MACBA's Documentation Center.

2015 You have been doing it wrong Norlinda and José Lima Collection S. João da Madeira, Portugal Acquisition of this sculptural work in their collection.

2014 Select the Right Location Fundación Cajamadrid Madrid, Spanje Inclusion of this video work in their collection

2013 Art publications CENCEAC. Centro de Documentación y Estudios Avanzados de Arte Contemporáneo Murcia, Spanje Inclusion of all my publications in their archive

REVIEWS

2026 Anna Moreno's Futures That Never Came Magazine Caroline Elbaor China artreview.com/anna-moreno-the-third-twist-macba-barcelona-review-caroline-elbaor Review of my solo show at MACBA Barcelona

2023 Anna Moreno at House of Chappaz Website Artviewer London artviewer.org/anna-moreno-at-house-of-chappaz/

manifesto represents the synthesis of this process. This publication-manifesto represents the synthesis of this process.

2018 The Drowned Giant Vinyl/Lp ICUB Anna Moreno Barcelona, Spain lacapella.barcelona/system/files/2018-01/BCNPR17_AnnaMoreno_Fullsala_ENG.pdf

AWARDS AND GRANTS

2024 Arte por Venir Grants Fondation Daniel et Nina Carasso Madrid, Spain Art to Come supported my project Marfantes. Art to Come is a grant program of the Daniel and Nina Carasso Foundation that is committed to strengthening the artistic fabric, in order to help us imagine new horizons in the face of the challenges of our society. In some of the artistic processes and imaginaries we find a regenerative power capable of impacting society: these grants want to contribute to promoting these changes.

2023 Artist Basis Grant Mondriaan Fonds, Netherlands Netherlands

2021 Project Grant Mondriaan Fonds, Netherlands Netherlands Film Bulldozer (2022)

2021 ELisabeth Vermat Mueller fonds Prins Bernard Cultuurfonds State, Netherlands Film Bulldozer (2022)

2021 Film Project Amarte Funds Amsterdam, Netherlands Film Bulldozer (2022)

2021 Grant Stichting Stokroos Utrecht, Netherlands Film Bulldozer (2022)

2019 Pro Deo Pro Deo, Stroom, NL The Hague, Netherlands Series of studio visits facilitated by Stroom

2018 Plastic, Marble and Helicopters Botín Foundation Santander, Spain I have been awarded the Botín Visual Arts Grant (Santander, ES). During the next 9 months I will be researching and producing work around my future project, called: PLASTICA, MARMO ED ELICOTTERI. It is a research around several events organised by members of the radical architecture movement in the 70s, in Italy, such as Global Tools, who dealt with questions like the "refounding of manual labor", and the use of "poor technique" and "simple technology", while invoking the body as the ultimate form of architecture, a site with hidden political and creative potential. The project will end up in an exhibition in the Botín Arts Center in Santander in 2020.

2017	The Drowned Giant LP Institut de Cultura de Barcelona Barcelona, Spain 300 LP Edition, 2017 Produced by La Capella, Barcelona Producció Tutored by Latitudes The final phase of “The Drowned Giant”, realized thanks to a Barcelona Producció grant, consists in the production of a publication in the form of a vinyl record with card sleeve and booklet insert, all designed by myself. Oral testimony and ambient sound from Moratalaz overlap. Among the voices are Bofill’s collaborator, and the mastermind of the first Moratalaz event, Peter Hodgkinson, as well as his then-partner Gila Dohle, Toti Soler, Enrique Doza, riffs from The Downtown Alligators, all layers bearing witness to the 1970 happening and its echo in 2017. The accompanying booklet features newly commissioned texts by architects Paula Currás and Havi Navarro (who created the reenactment stage), the curator María Montero, and the blues expert Ramón del Solo (who witnessed the 1970 event as a teenager).
2017	The Drowned Giant Pro Kunstprojecten, Stroom Den Haag The Hague, Netherlands In June 1970, architect Ricardo Bofill (Barcelona, 1939) staged an impromptu festive happening in Moratalaz, Madrid, with the intention of promoting his forthcoming utopian housing project La Ciudad en el Espacio (The City in Space). The American blues musician Taj Mahal and the Catalan guitarist Toti Soler were among the performers who played on an improvised stage. The hippie nature of the three-day event amused the local inhabitants but seemed to enrage the local conservative politicians, who ended up canceling the housing development. Fascinated by the inconclusive nature of the event as well as by its lack of documentation, I undertook in-depth research over the last year—involving interviews with witnesses and participants—in order to build a picture of what went on those summer days in 1970. Forty-seven years later to the month, I organized a reenactment at the very same location. This time, the rhythm-and-blues band The Downtown Alligators played on stage, followed by jam sessions and other activities. I decided not to create any type of photographic or filmic record of the reenactment, and to only document it through audio recording. This intricate web of reminiscence, nostalgia, supposition, and mediation takes its inspiration and its title from a disquieting 1964 short fiction story by the British novelist J.G. Ballard (1930–2009). In “The Drowned Giant” a titanic corpse is found washed ashore, where it is progressively decaying and being scavenged by the local townsfolk. Dwelling on the impossibility of recomposing and reproducing a living entity, and the exchange between moments that are real and those that might have been imagined,. this project is, like the tale, not concerned with explanations and origins, but with the uncanny effects of a whole disintegrating into parts.
2015	The Whole World Will be Singing PRO Onderzoek, Stroom Den Haag The Hague, Netherlands Support for my residency at HIAP Project Space. Helsinki, Finland.

REPRESENTATION

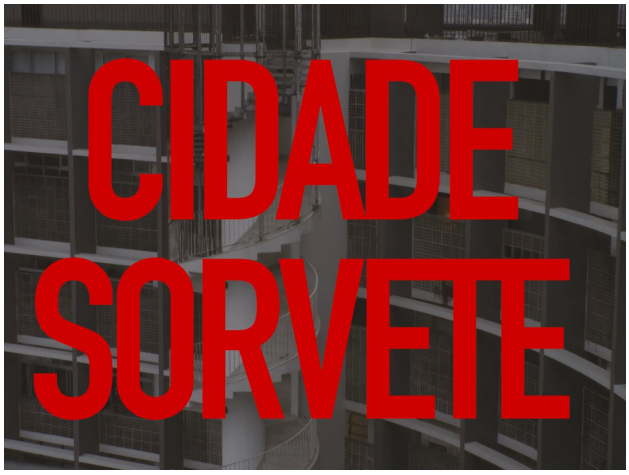
--	House of Chappaz Barcelona / Valencia, Spain houseofchappaz.com/en/artist/73
--	Joey Ramone Rotterdam, Netherlands www.joeyramone.nl/artists/AnnaMoreno/index.html

SECONDARY ART-RELATED ACTIVITIES

2022 - --	BAU Fine Arts Barcelona, teacher of documentation and visualisation On-going
2013 - 2018	KABK (Royal Academy of Art, The Hague). Teacher of 'Artistic Research' in the Fine Arts department



The Third Twist, 2026
video installation, variable



Cidade Sorvete Ep 2, 2026
1'42"



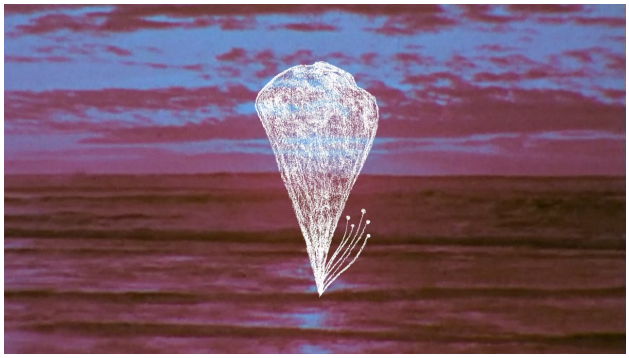
Marfantes, 2026
3 screen installation, variable



Cidade Sorvete Ep 2, 2026
1'30"



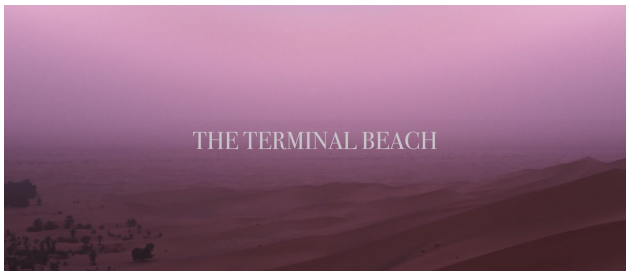
Bash na Bash, 2025
2-screen installation, variable



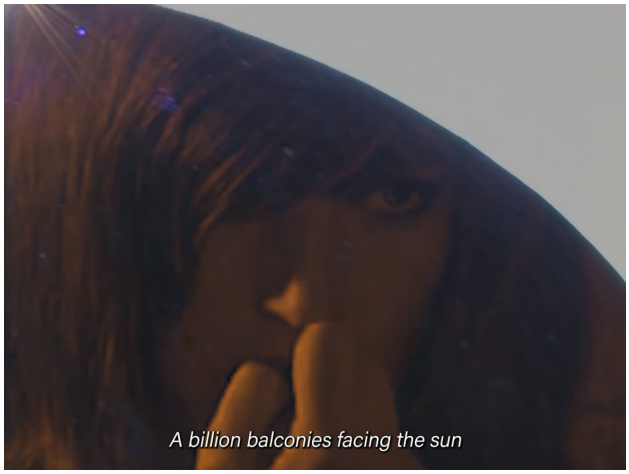
Rondalla 99, 2025
1'



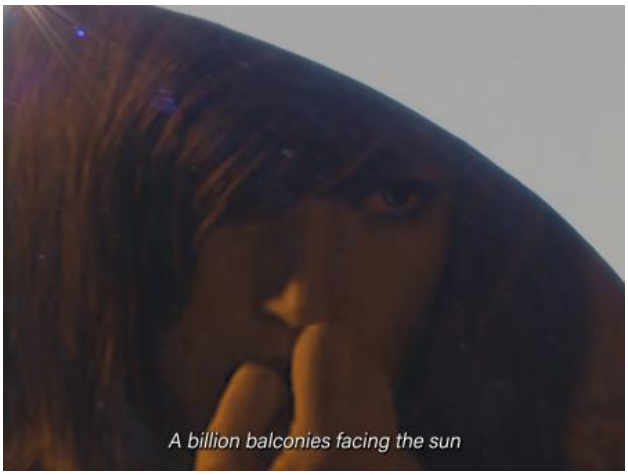
Three Ways of Measuring Tides, 2025
series of 7 lightboxes, variable



The Terminal Beach, 2024
1'30"



Il Capovolto (The Overturned) - excerpt, 2024
10



Il Capovolto (The Overturned), 2024
Video, 10'