

ANNA MORENO

"Can the angle between two walls have a happy ending?" J.G. Ballard

Anna Moreno (1984, Barcelona) is a visual artist and researcher. She holds a degree in Fine Arts from the University of Barcelona (2007), where she also studied the MFA Artistic Productions and Research (2009). Moreno's artistic practice is research-based and focuses on the inconclusive nature of (historical and future) events while it questions documentation processes during post-production. Using dystopian narratives, progressive architecture, and speculative literature, Moreno stages performative encounters foreshadowing futures. That translates to installations, movies, or events with strong conceptual criticism of social progress, urban design, and speculative futures. Her work, consisting of video installations, has been exhibited at Rencontres Internationales Paris/Berlin, Centro Botín, Fundació Joan Miró (Barcelona), MOCAB (Belgrade), La Casa Encendida (Madrid), HIAP (Helsinki), Blueproject Foundation (Barcelona), 1646 (La Haia), among others. She has been an artist in residence at Jan Van Eyck Academie (Maastricht), CA2M (Madrid), Hangar (Barcelona), SASG (Seoul), Pistoletto Foundation (Biella, Italy) and at Salzamt (Linz, Austria), and lectured at MOMA San Francisco, Universität für Angewandte Kunst (Vienna) and the University of Amsterdam. Her practice has received support from Mondriaan Fonds, the Botín Visual Arts Prize, and the Institut de Cultura de Barcelona, among others. Her articles on art, architecture, and politics have been published in specialized magazines such as CARTHA magazine, JOURNAL Cittadellarte - Fondazione Pistoletto, and Pau Lablados, the magazine of the Colegio de Arquitectos de Madrid. Moreno founded the subject of artistic research at the Royal Academy of Art in The Hague, where she taught for 5 years, and developed research seminars for several European art academies. She is co-founder of the artists' initiative Helicopter in The Hague, where she has been working since 2012. She is currently the recipient of the Artist Basis Grant by the Mondriaan Fonds (NL).

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 - Residency Maastricht, Jan van Eyck
2020 Academie

2012 - Imogen Stidworthy, The Borders of
2012 Language Fundació Tàpies, Barcelona

2011 - Antonio Ortega, Speaking Corner
2011 Nauestruch, Barcelona

2009 - Rirkrit Tiravanija, Disruption Can Xalant,
2009 Barcelona

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

2002 - BA in Fine Arts University of Barcelona
2007 diploma

EXHIBITIONS

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

2023 Abitare la Vacanza Maison de l'Arquitecture Marseille, France The exhibition, which will involve the participation of all partners involved in Abitare La Vacanza, will be organised in September 2023 together with the Maison de l'architecture in Marseille, a cultural hub attentive to the issues of sustainability environmental sustainability and citizen participation in urban policy decision-making processes. It will take place in the premises of the Maison de l'Architecture, which also houses the Order of Architects Architects of the region. The experiences carried out within the framework of "Abitare la vacanza" will be presented and compared with experiences identified by the Maison de l'Architecture

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 (Haus der Kulturen der Welt) 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).

collective to develop an organic reflection and make the methodologies adopted replicable and transferable, respecting the specificity of each case. The results of the experience will be included in a publication, the distribution of which will also be disseminated in the networks of the Maison de l'Architecture networks, throughout France as well as in the PACA region. www.maison-de-l-architecture-et-de-la-ville-paca.fr

Group

2023 shared booth with Joey Ramone (Rotterdam) and House of Chappaz (Valencia/Barcelona) ARCO Madrid Madrid, Spain shared booth with Joey Ramone (Rotterdam) and House of Chappaz (Valencia/Barcelona) with artists Momu & No/Es (Spain, The Netherlands), and Vicky Uslé (Spain). www.ifema.es/en/arco/madrid/galleries Group

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 Anna Moreno - Ondertussen Stroom den Haag, The Hague, Netherlands A public talk and presentation by Anna

Moreno followed by a sound intervention by the artist and musician Sergi Botella, who edited and mixed the record. In Ondertussen, The Hague based artist Anna Moreno presents parts of her recent project The Drowned Giant. The starting point was a happening from 1970 that was organized in Moratalaz in Madrid, Spain to promote the utopian housing project 'The City in Space' by the Spanish architect Ricardo Bofill. That unofficial event was never documented and ultimately the housing project was never built. In June 2017 Anna Moreno reenacted the happening in the same place as the original, and documented both the event and the research process through sound. These recordings have been released on a limited edition LP, which is now on show in the Ondertussen space, containing the testimonies of the architects, musicians and direct witnesses involved in the 1970 event. The edition also includes a booklet with fictional stories written by the architects Paula Currás & Havi Navarro, the curator María Montero, the blues expert Ramón del Solo and Anna Moreno herself. The Drowned Giant also included an exhibition at the Sala de Arte Joven in Madrid, and a residency at 'Artistas en Residencia', a program by La Casa Encendida and Centro de Arte Dos de Mayo (CA2M) in Madrid.

[www.stroom.nl/activiteiten/kleine_presentation.php?
kt_id=8195948](http://www.stroom.nl/activiteiten/kleine_presentation.php?kt_id=8195948)

Solo

2018 We are as Gods and might as well get good at it Nieuwe Vide Haarlem, Netherlands Whole Earth Catalog was a paper guide, founded and published by Stewart Brand, between 1968 and 1972, and loved by hippies and counter-culture supporters. Brand studied biology at Stanford University in California, design at the San Francisco Art Institute and photography at San Francisco State University, and played an important role in counterculture in California in the 1960s and specifically in the San Francisco Bay Area. In his Whole Earth

Catalog he wrote about ecology, but also about new technologies and the relationship between the two. Brand strongly believed in the power of self-training and new technology, and as such coined the term 'personal computer'. "Ready or not, computers are coming to the people," he wrote in the article "Spacewar: Fanatic Life and Symbolic Death Among the Computer Bums," which appeared in Rolling Stone in 1972. "That's good news, maybe the best since psychedelics" He was also involved in the organization of the first international hackers' meeting in 1984. In his Whole Earth Catalog you could find information that came in handy when you tried to live in a self-sufficient manner: reviews about books and garden tools, maps, special clothing, welding equipment, personal computers, etc. cetera. With 'We are as God and might as well get good at it' we investigate, exactly 50 years after the foundation of the magazine, the legacy and current meaning of Whole Earth Catalog. What has been the influence of Whole Earth Catalog, for example on thinking about dissemination of information and personal experience? The title of the exhibition is the sentence that Brand wrote on the title page of Whole Earth Catalog. "Up until now power has been in the hands of government, big business, formal education and church ... But now, a realm of intimate, personal power is developing - power of the individual to conduct his own education, find his own inspiration , shape his own environment and share his adventure with whoever is interested. Tools that aid this process are sought and promoted by the Whole Earth Catalog ". If you read that text, you notice that Brands sounds quite modern. You can already see the search engines as Google in front of you. Sharing your own experiences and personal information, doing business yourself, no longer wanting to depend on external forces (government, God), that is also the vision with which the entire internet culture was started.

nieuwevide.nl/programma/we-are-as-gods

Group

2018 Billennium COAC Architects' Association of Catalonia Barcelona, Spain The COAC hosts the installation of the artist Anna Moreno, which takes place within the framework of the Beehave project and is one of the interventions in Barcelona of this same project, organized by the Joan Miró Foundation in Barcelona. Billennium is the result of an investigation into the communal and modular architecture that emerged from the studio of Spanish architect Ricardo Bofill in the 1970s, combined with the literature of sci-fi writer J.G. Ballard. In 1962, Ballard wrote Billennium, a story that describes the claustrophobia and paralysis of an overcrowded world. Billennium departs from the symbol of the bee as a floating signifier and relocates in the discontinuous line between utopia and dystopia in architecture, a balancing exercise that is repeated in the entire installation at a structural level. Adding to Ballard's scenario, Moreno speculates on a post-apocalyptic future in which honey, rather than gold or petrol, would act as the main value marker.

www.arquitectes.cat/en/arquitectura/exposicions/billennium
Solo

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 CAPITALOCEAN W139 Amsterdam, Netherlands “CAPITALOCEAN focuses strongly on the socio-ideological side of histories. We continuously emerge at the question of how to orientate and organize ourselves in the present moment, which is always already saturated in established currents of capital. Excavating sand, we produce an undercurrent that tries to move towards an alternate direction but invariably points to the inexistence of future imaginations. As vacuous as waiting for sea sparkle. It is easier to imagine an apocalyptic end of the world than the end of capitalism.” CAPITALOCEAN evolves from a series of public events that took place in July and August 2016 at the beach of Scheveningen. The intervention is initiated by Sara Pape and unfolded with artists, musicians, scientists and dancers who joined her in a symbolic act of waiting for the arrival of sea sparkle, a natural and unpredictable phenomenon produced by bio-luminescent microorganisms whereby the sea acquires a fluorescent glow. The events were scheduled to coincide with the lunar cycle (in each full and new moon) where the group shared performances, workshops, and presentations.
w139.nl/en/article/24211/capitalocean/
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

INTERNATIONAL EXCHANGES/RESIDENCIES

2025 Pivo Arte e Pesquisa São 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

COMMISSIONS

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

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

SALES/WORKS IN COLLECTIONS

2025 The Terminal Beach MACBA Barcelona, Spain The Terminal Beach trilogy

PUBLICATIONS

2023 Abitare la Vacanza Book Silvana Editoriale Emanuele Piccardo, Maria Pina Usai Milan,

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 Botín Santander, Spain 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 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, Spain 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, Spain Inclusion of this video work in their collection

2013 Art publications CENCEAC. Centro de

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-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
iacapella.barcelona/system/files/2018-01/BCNPR17_AnnaMoreno_Fullsala_ENG.pdf

REVIEWS

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

AWARDS AND GRANTS

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

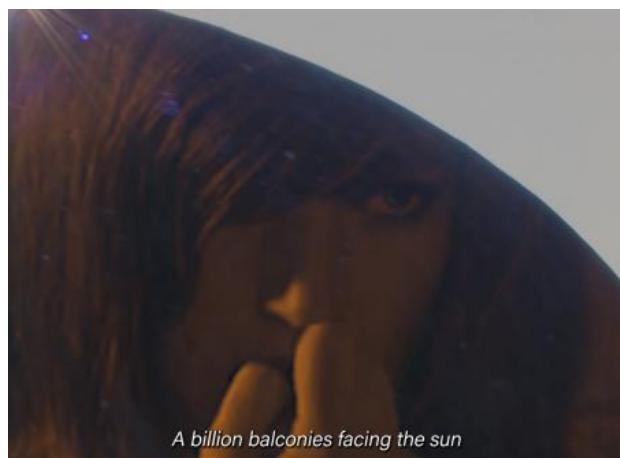
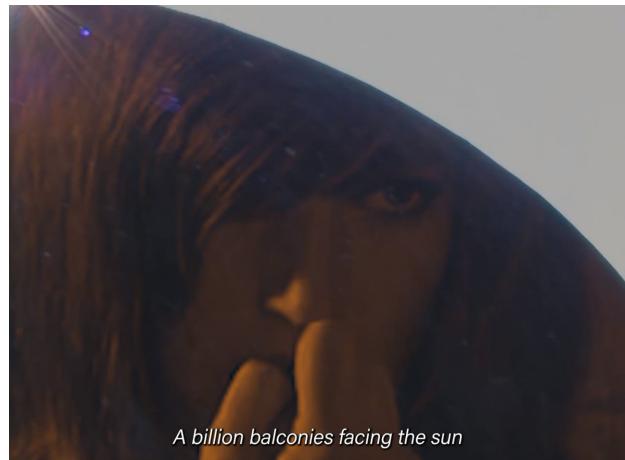
-- House of Chappaz Barcelona /
Valencia, Spain
houseofchappaz.com/en/artist/73

-- Joey Ramone Rotterdam, Netherlands
www.joeyramone.nl/artists/AnnaMoreno/index.html

SECONDARY ART-RELATED ACTIVITIES

2022 - BAU Fine Arts Barcelona, teacher of
2023 documentation and visualisation On-going

2013 - KABK (Royal Academy of Art, The Hague).
2018 Teacher of 'Artistic Research' in the Fine
Arts department



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

Bulldozer, 2023
Costa Paraíso, 2023
8min



Costa Paraíso, 2023
video, 8min



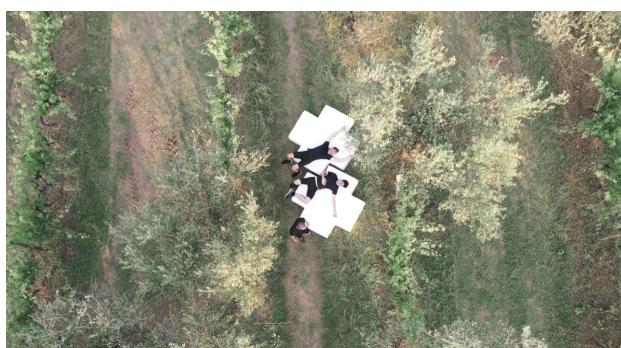
Bulldozer, 2022
film



El oro es tiempo para amar, 2021
Sentence scratched directly on wall, 200x20x0,5



Plastic, Marble and Helicopters, 2020
video installation, variable



Plastic, Marble and Helicopters, 2020



Plastic, Marble and Helicopters, 2020
video installation, variable