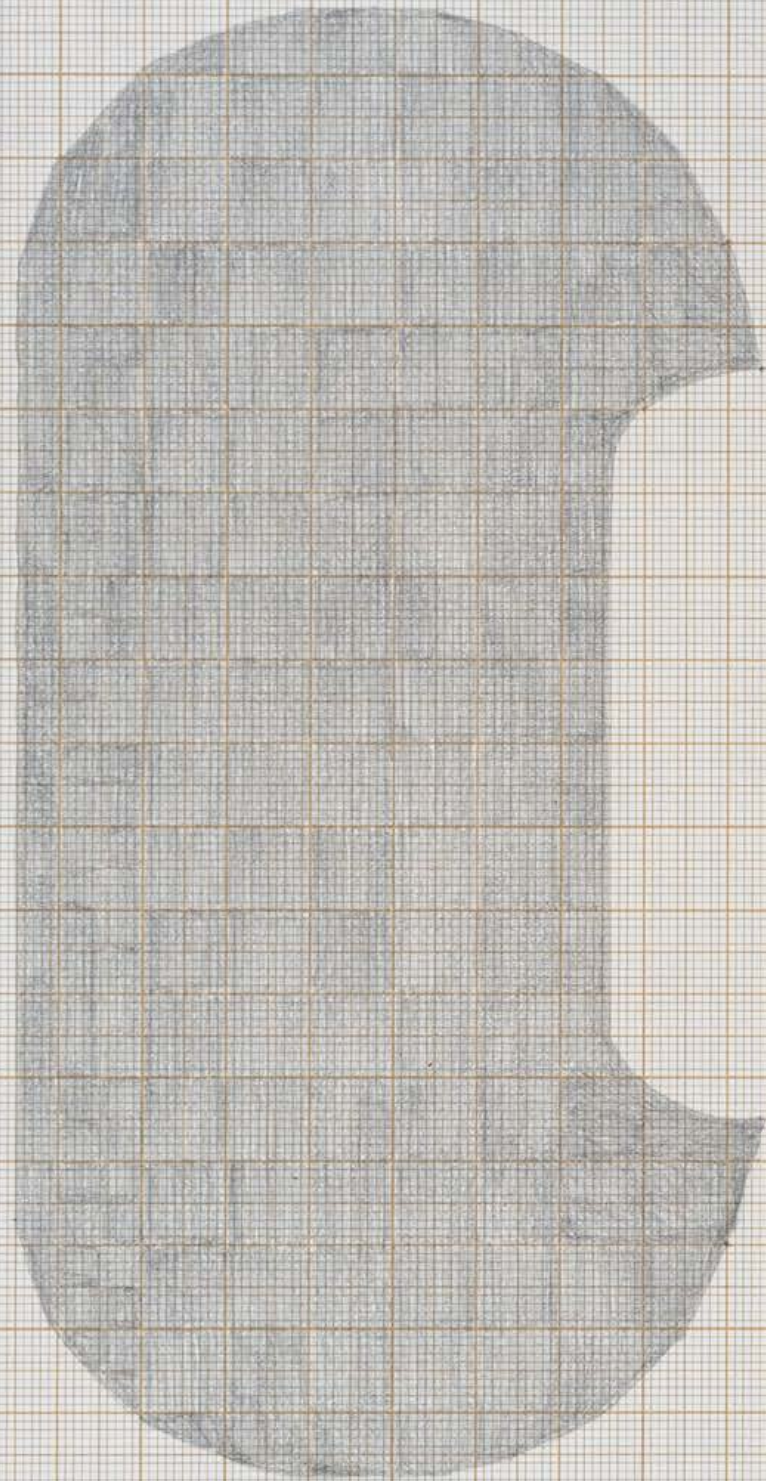


WORKS



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BIEL LLINÀS

(Felanitx, 1994) Visual artist, mediator and cultural researcher
bielllinas.hotglue.me - @b.llinas - bielllinas94@gmail.com
Tlf: 627632081



FORMATION

- 2022 Memory of Barcelona. Narratives of the city. Institut d'humanitats de Barcelona - CCCB.
- 2020 PhD student at the Fine Arts Faculty. EAPA Programme (UB).
Usce in motion. Workshop by artist Elena Lavellés. MocaB (Belgrade, Serbia).
Agents between Art and Education course. Experimentem amb l'Art (Barcelona).
- 2019 *Asimetries. Ciutat, Tercer Espai i Desigualtats contemporànies*. Idensitat, Fabra i Coats.
- 2018 MA in Cultural Heritage Management and Museology (UB).
Explorando el mundo-valla, seminar by Colectivo En Medio. La Virreina Centre de la Imatge.
ON Mediation #5. Curatorial practices seminar (UB). Directed by A. M. Guasch and M. Peran.
MA Practices at Centre d'Art Tecla Sala (L'Hospitalet de Llobregat).
- 2016 BA in Fine Arts (UB).

EXHIBITIONS

Solo

- 2024 *Portable classroom*. Fabra i Coats Fàbrica de creació (Barcelona).
- 2023 *An [im]proper corner*. Galeria àngels barcelona. Festival Artnou 2023 (Barcelona).
- 2022 *Studio views*. Curated by Ada Fuentes. TACA Studio (Palma, Mallorca).
- 2020 *Shades of white*. Curated by Gordana Zikic. Kulturni Centar Magacin (Belgrade, Serbia).
- 2019 *When the WIP comes down. Narratives del treball en art*. Espai Subsòl (L'Hospitalet de Llobregat).
- 2016 *En Paral·lel*. Ca'n Timoner, Associació Cultural Anagnòrisi (Mallorca).

Collective

- 2024 X Certamen d'Arts Plàstiques Ciutat de Felanitx. Centre Cultural Felanitx (Mallorca).
XXVII Premi Ciutat de Manacor d'Arts Plàstiques. History Museum of Manacor (Mallorca).
Villa Babel. Curated by Aina Pomar. Nueva Babel (Cala Figuera, Mallorca).
Si llueve así, que no escampe. Fabra i Coats Centre d'Art Contemporani (Barcelona).
- 2023 *La invención de los lindes: espacios penetrados*. Centre d'Art La Capella (Barcelona).
Certamen Artpertot. Maison de la Catalanité (Perpignan, France).
Esquinçar superfícies. Curated by Renan Camilo. Sala d'Art Jove (Barcelona).
Certamen Artpertot. Nit de l'Art de Palma 2023. Casal Sollerich (Mallorca).
Nitx de l'Art 2023. Curated by Sebastià Mascaró. Felanitx (Mallorca).
53è Certamen Biennal d'Art de Pollença 2023. Museu de Pollença (Mallorca).
Festival Inundart 2023. Pont de les Peixateries Velles (Girona).
- 2022 *Contemporary Voices*. Curated by Jordi Garrido. Plataforma ² (Barcelona).
Swab Ephemeral. Curated by C. Almirall y M. Cuevas. SWAB Barcelona Art Fair 2022.
Fare well, Peter Punk! Premi Miquel Casablanques 2022. Centre d'Art La Capella (Barcelona).
XXV Premi Ciutat de Manacor d'Arts Plàstiques 2022. Museu d'Història de Manacor (Mallorca).
Certamen Arts Visuals Art Jove de les Illes Balears 2022. Binissalem (Mallorca).
VIII Certamen Arts Plàstiques Ciutat de Felanitx 2022. Centre Cultural Felanitx (Mallorca).
- 2021 *Primal distance*. Curated by Carolina Lio. Looking Forward (London). SAC - IRL.L.
III Recreant Ruïnes. La Escocesa fàbrica de creació (Barcelona).

JCE Biennale d'Art Contemporain 2019/21. Museo Amadeo da Souza Cardoso (Amarante, Portugal).

- 2020 JCE Biennale d'Art Contemporain 2019/21. Kunstbygningen (Hjørring, Dinamarca).
Premi Ciutat de Palma Antoni Gelabert d'Arts Visuals 2019. Casal Sollerich (Mallorca).
- 2019 JCE Biennale d'Art Contemporain 2019/21. Le Beffroi de Montrouge (Paris, France).
Certamen d'Arts Visuals Art Jove Illes Balears 2019. Casal Sollerich (Mallorca).
52è Certamen Biennal d'Art de Pollença 2019. Museu de Pollença (Mallorca).
Cruixent #2. Valid World Hall gallery. Espronceda Center of Art and Culture (Barcelona).
Idea 19'. Nous creadors de Felanitx. Centre Cultural Felanitx (Mallorca).
- 2018 IV Certamen Arts Plàstiques Ciutat de Felanitx. Centre Cultural Felanitx (Mallorca).
VII Artnitcampos Festival de arte contemporáneo. Campos (Mallorca).
T. Molins. R. Páez. Fer-se un lloc en el desert. Curated at the Fundació Arranz-Bravo de L'Hospitalet.
V Guasch Coranty Painting International Award. Centre d'Art Tecla Sala (L'Hospitalet).
- 2017 LAVA, Exposició d'art jove. Vilafranca de Bonany (Mallorca).
Ciutat Subterrània 04. CCCB. Centre de Cultura Contemporània de Barcelona.
- 2016 II Certamen Arts Plàstiques Ciutat de Felanitx. Centre Cultural Felanitx (Mallorca).
Nitx de l'art 2016. Galeria Can Cabestre. Felanitx (Mallorca).
- 2015 En Procés, muestra de artistas residentes. Fabra i Coats Fàbrica de Creació (Barcelona).
Parchís, pintura y otros medios. Sala d'exposicions Facultat de Belles Arts UB (Barcelona).
Sensitive Constructions. Archivo Histórico Provincial de Jaén (Jaén).

EDUCATION AND MEDIATION

- 2024 Jury at Art Jove IB Visuals Arts Contest 2024. IB Jove (Balearic Islands).
Presentation of *Work(in') work(out)* with art historian Gabriel Noguera. Call Vermell Books (Mallorca).
Presentation of *Work(in') work(out)* with curator Gisela Chillida. La Canibal bookshop (Barcelona).
Presentation of *Work(in') work(out)* with writer Marcos Augusto. Es Baluard Art Museum (Mallorca).
- 2023 Mediation head at Bòlit Centre d'Art Contemporani (Girona).
- 2022 Jury at SAC-FiC Programa de Residències i Stage Intensiu 2023 (Barcelona).
Presentation of *Self storage. Estéticas de la emergencia habitacional*. Fabra i Coats (Barcelona).
- 2021 Artist Talk at the Fine Arts Faculty (UB), Visualitats contemporànies. Polaritats (Homesession - UB).
Dialogued visit at talaiotic town Torre d'en Galmés (Menorca). Illa Delta Art.
Online conversation with curator Giulia Menegale. *Primal Distance* public program (LF London).
- 2020 *Visites Dialogades*. Nit de l'Art de Palma 2020. Art Palma Contemporani (Mallorca).
Tracing white. Urban collective drift in the frame of *Shades of white* (Belgrade).
- 2019 *When the WIP comes down*. Fine Arts Faculty guided visit (UB). Espai Subsòl (L'Hospitalet).
- 2019/22 Visitor Attendance at La Pedrera. Fundació Catalunya La Pedrera (Barcelona).

RESIDENCY FELLOWSHIPS AND AWARDS

- 2024 Resident at Casa de Velázquez. Pilar Juncosa y Sotheby's Awards 2023. Miró Mallorca.
X ARP Residency grant. Centro Luigi di Sarro (Rome) and Espronceda Institute (Barcelona).
- 2023 Programa En Residència. Creadors als instituts 2023-24. Ajuntament de Barcelona.
Finalist at I Biennal d'Art Ezequiel Torroella 2023. Ajuntament de Palamós (Girona).
II Award at 53 Certamen Biennal d'Art de Pollença 2023. Museu de Pollença (Mallorca).
Art Jove Creació Fellowship, con Ada Fuentes. Sala d'Art Jove (Generalitat de Catalunya).
Guasch Coranty Creation Fellowship 2023 (Barcelona).
Residency Fellowship at Fabra i Coats Fàbrica de creació (Barcelona).

- 2022 I Award at Miquel Casablanques 2022 - Project. Sant Andreu Contemporani (Barcelona).
Finalist at XXV Premi Ciutat de Manacor d'Arts Visuals 2022. Torre dels Enagistes (Manacor).
Finalist at VIII Certamen Arts Plàstiques Ciutat de Felanitx 2022. Centre Cultural Felanitx (Mallorca).
I Award Visuals Arts Contest of the Balearic Islands. IB Jove / Govern de les Illes Balears.
Finalist at Miquel Casablanques Award 2022 - Work. Sant Andreu Contemporani (Barcelona).
SAC-FiC Residency and Intensive Stage Programme. Sant Andreu Contemporani (Barcelona).
BKF MACBA Fellowhsip 2022. Contemporary Art Museum of Barcelona.
- 2021 *ILLA Delta Art Grant*. Es Far Cultural (Menorca), Konvent (Berga), La Providence (Ille-sur-Tet).
Site-specific Festival Stripart. Centre Cívic Guinardó (Barcelona).
- 2020 Exchange Belgrade Residency Fellowship. Homesession (Barcelona), BAIR (Belgrade).
Finalist at Premi Ciutat de Palma Antoni Gelabert d'Arts Visuals 2019 (Palma de Mallorca).
Investigation and experimentation La Escocesa Fellowships 2020 (Barcelona).
Finalist at *POSTBROSSA '20*. Fundació Joan Brossa (Barcelona).
Residency Fellowhsip La Escocesa 2020 (Barcelona).
- 2019 II Award at Visuals Arts Contest of the Balearic Islands. Casal Solleric (Mallorca).
Selected at the *Jeune Création Européenne Biennale d'Art Contemporain 2019/21*.
LAB LAIKA Grant 2019, with Ada Fuentes. Centre d'Art Torre Muntadas. (El Prat de Llobregat).
Finalist at *52 Certamen Biennal de Arte de Pollença*. Pollença (Mallorca).
Selected at *Cruixent #2*. Espronceda Center of Art and Culture (Barcelona).
- 2018 Finalist at *IV Certamen Arts Plàstiques Ciutat de Felanitx*. Felanitx (Mallorca).
Selected at *V Artnitcampos Festival de arte contemporáneo 2018*. Campos (Mallorca).
Finalist at *V Premi de Pintura Internacional Guasch Coranty* (Barcelona).
- 2017 Finalist at *III Certamen Arts Plàstiques Ciutat de Felanitx*.
Portfolio review with S. Porlán, director of Centro Párraga (Murcia). IEB (Palma de Mallorca).
Ciutat Subterrània 04 Residency Grant. Fundació Teatre Clavé, CCCB, Universitat de Barcelona.
- 2016 Finalist at *II Certamen Arts Plàstiques Ciutat de Felanitx*. Centre Cultural Felanitx (Mallorca).
- 2015 Finalist at *I Certamen Arts Plàstiques Ciutat de Felanitx*. Centre Cultural Felanitx (Mallorca).
Residency Fellowhsip at Fabra i Coats Fàbrica de creació with NAAG Collective (Barcelona).
Stripart Festival. Centro cívico Guinardó. NAAG Collective (Barcelona).

WORKS IN COLLECTIONS

- 2023 Museu de Pollença (Mallorca).
Fundació Guasch Coranty (Barcelona).

PUBLICATIONS

- 2023 *Work(in') work(out)*. Biel Llinàs. Sant Andreu Contemporani - Ajuntament de Barcelona.
53è Certamen Biennal d'Art de Pollença 2023 (catalogue).
- 2022 *Certamen d'Arts Plàstiques Ciutat de Manacor 2022* (catalogue).
- 2021 *ILLA Delta Art*. Catálogo editado por Jiser Reflexions Mediterrànies.
Primal distance (website). Curated by Carolina Lio. Looking Forward (Londres). SAC - IRL. *Self storage*. *Estéticas de la emergencia habitacional*. Ada Fuentes and Biel Llinàs. .
- 2019 *Jeune Création Européenne Biennale d'Art Contemporain 2019/21* (catalogue).
52 Certamen Biennal de Arte de Pollença 2019. Museu de Pollença (catalogue).
Idea 19'. Nous creadors de Felanitx. Centre Cultural Felanitx (catalogue).

- 2018 *Toni Molins. Raul Páez. Fer-se un lloc en el desert*. Catálogo Fundació Arranz-Bravo (catalogue).

AAEEEBGP, publicació a cura de l'equip On Mediation 5 (essay).

Matèria Primera. Entrevistes als artistes de Fabra i Coats Centre d'Art Contemporani (online).

V Premio de Pintura Internacional Guasch Coranty 2018 (catálogo).

LANGUAGES

Fluent English (First Certificate B2) - Spanish - Catalan (C2 Certificate) - Basic German (A2)

LINKS OF INTEREST

Un racó [im]propi, solo show at àngels barcelona gallery (2023). <http://bit.ly/3FWY5GW>

Review of *Un racó [im]propi* en PAC, por el curador Jordi Pallarès (2023). <https://bit.ly/3FUcqUr>

Review of *Un racó [im]propi*. Ara Balears (2023). <https://bit.ly/3QYoevu>

Ephemeral. Swab Art Fair 2022. <https://swab.es/es/swab-ephemeral-2022/>

Ola de calor, text by Marta Ramos Yzquierdo (2022). <https://bit.ly/3FTxN8i>

Interview by Art Super Magazine, Swab Radio (2022). <https://bit.ly/49Abxhm>

Polaritats Programme (2021). <https://www.polaritats.cat/?p=2092>

Illa Delta Art. Es Far Cultural (Menorca, 2021). <https://radiofarmenorca.com/residents-12-biel-llinas>

Illa Delta Art, a La Providence (Ille-sur-tet, 2021). <https://bit.ly/3SEf8VU>

Illa Delta Art. Radio Arrels (Ille-sur-Tet, 2021). <https://www.radioarrels.cat/noticia/1915/final-de-residencia-a-illa-per-als-artistes-representants-dels-territoris-de-leuroregio>

Illa Delta Art (2021). Interviews at Konvent Puntzero (Berguedà, 2021). <https://bit.ly/3QVq53V>

Shades of white - Homesession (2020). <https://www.homesession.org/biel-llinas/>

Shades of white - Belgrade artist in Residence (2020). <https://bit.ly/3u3pMLp>

Primal Distance (2020). Looking Forward London. <https://bit.ly/3QUnUh5>

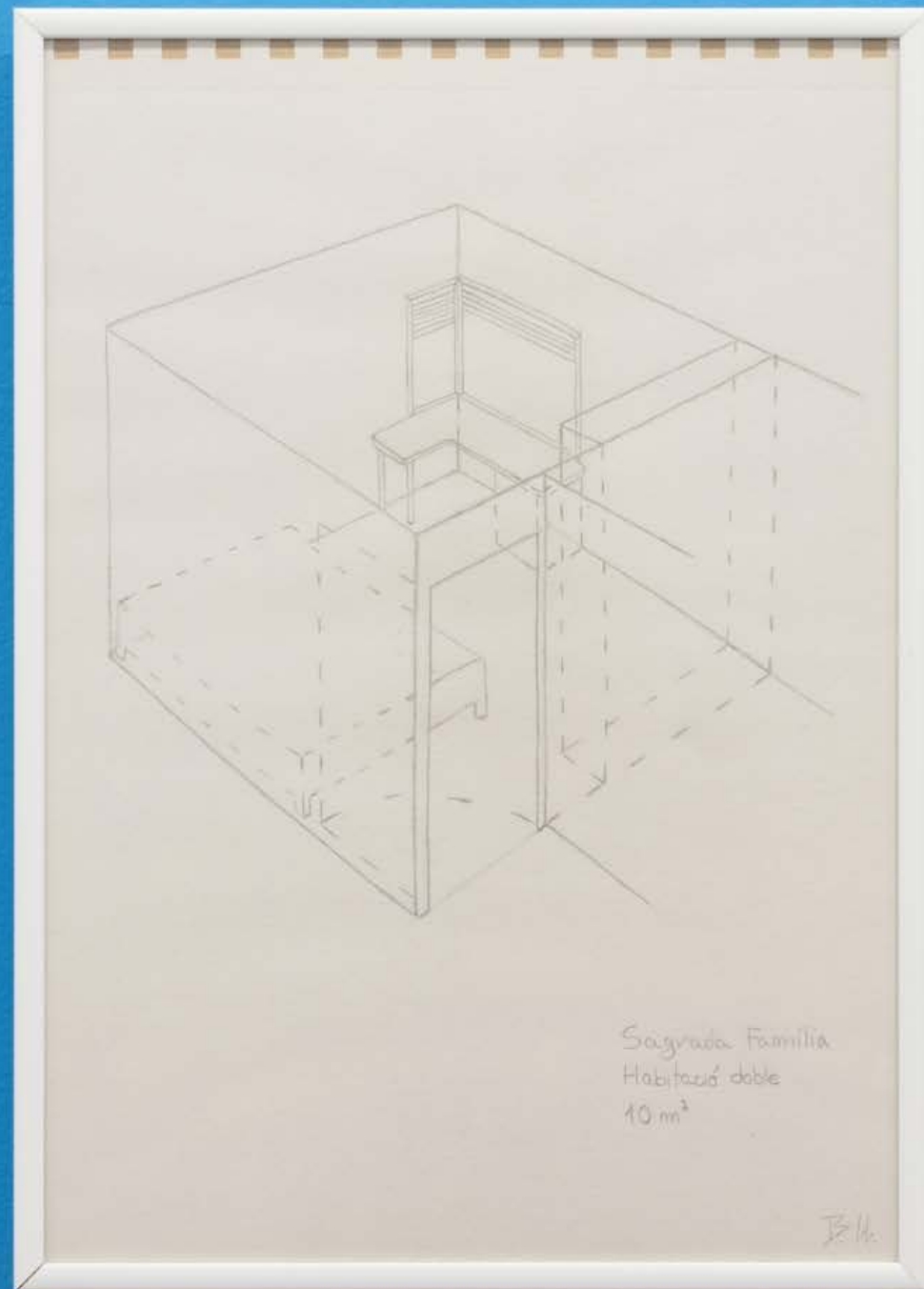
Primal Distance (2020). Converstion with curator Giulia Menegale. <https://bit.ly/3Qyau9i>

VIII Artnit Campos 2019 (Mallorca). <https://www.artnitcampos.com/portfolio/gabriel-llinas-soto/>

Toni Molins, Raúl Páez. Fer-se un lloc en el desert (2018). Curated at Fundació Arranz Bravo (L'Hospitalet de Llobregat). <https://bit.ly/3ukZwfy>

Ciutat Subterrània 04. CCCB (2018). <https://bit.ly/40xRxYE>

En Paral·lel, solo show at Can Timoner (2016). <https://cantimoner.org/event/En-Parallel>



STATEMENT

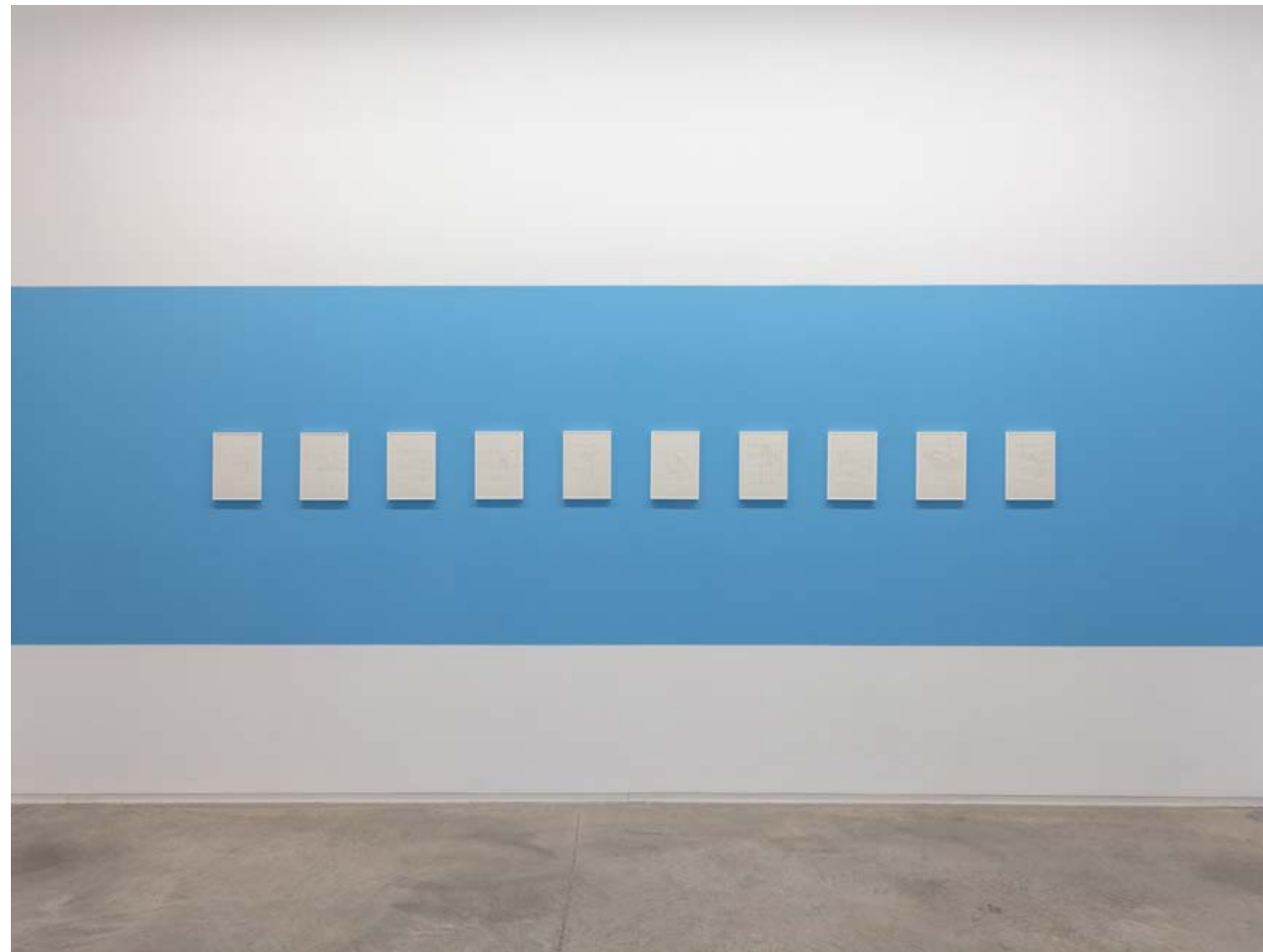
Biel Llinàs' artistic practice explores the relations between space, individual and experience. From a critical and situated perspective, he questions the discourses and tensions crossing urban life, addressing such fields as geography, urban planning and architecture. From this framework, he explores the material conditions that define creative work in the digital era, problematizing how it fits into an urban world defined by values as connectivity, flexibility or precarity. In this playing field, he is interested in issues such as biopolitics, the relationship between abstraction and alienation and the power relations of the global era.

Although at a formal level he comes from a pictorial background, his work unfolds from a multidisciplinary perspective, through photography, installation, action, drawing and writing.

Beyond his individual praxis, he is a founder member of NAAG Collective (Barcelona) and has developed several projects with artist Ada Fuentes, such as *Self storage. Estéticas de la emergencia habitacional* or *How to live in a Pantry*.

Module by module

Pencil on paper
Series of 10 drawings
29,7 x 21 cm /u
2023



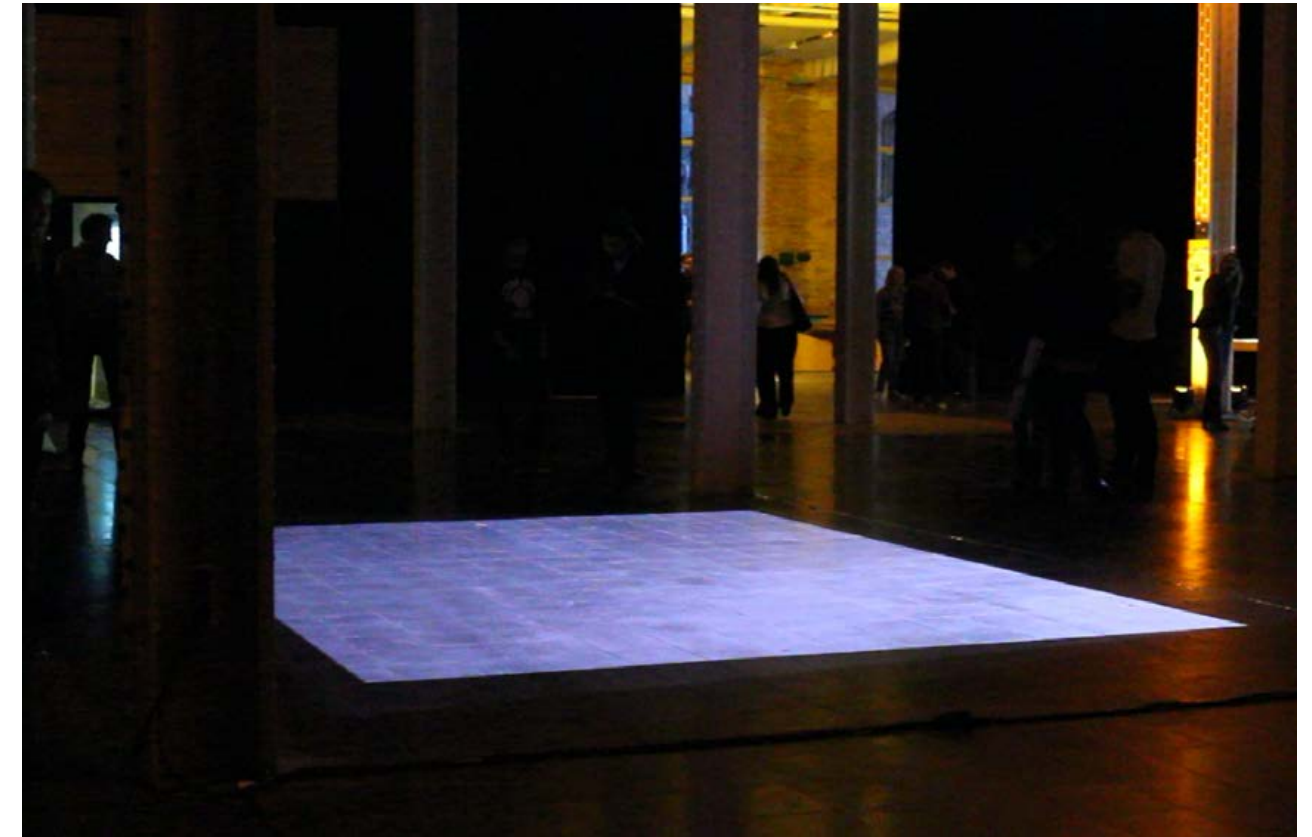
Foundations

11

Fabra i Coats Creative Residencies 2014/15

Site-specific installation
Sensors, software and projector
550 cm x 350 cm
NAAG Collective
2015

At a time when the border between the physical and the virtual is increasingly blurred due to the role of technology in the interaction with our environment, **Foundations** (the result of the project Interactive Definitions) proposes a reinterpretation of the concepts of public, intervention and space. The purpose of the piece is to transform a concrete physical environment, without any apparent interest (a fragment of a diaphanous space organised modularly under the same pattern), into a place where, due to the participation of the public as a constructive agent, an event takes place. To this end, the piece is materialised in an interactive installation activated by the visitor's action on a series of proximity sensors. Once activated, a series of figures are projected on the surface of the floor, exploring the creation and representation of a new space in dialogue with the visitor.

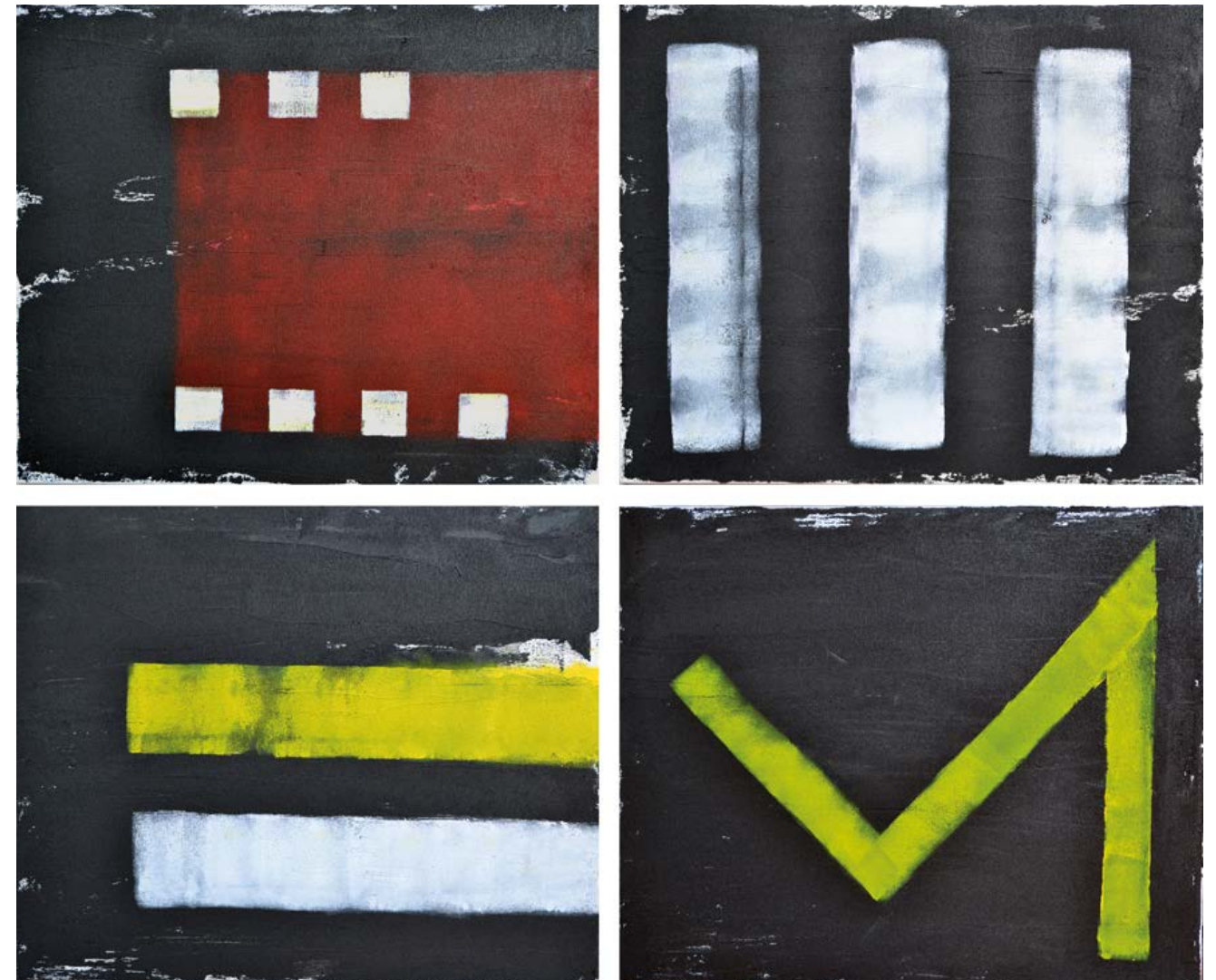
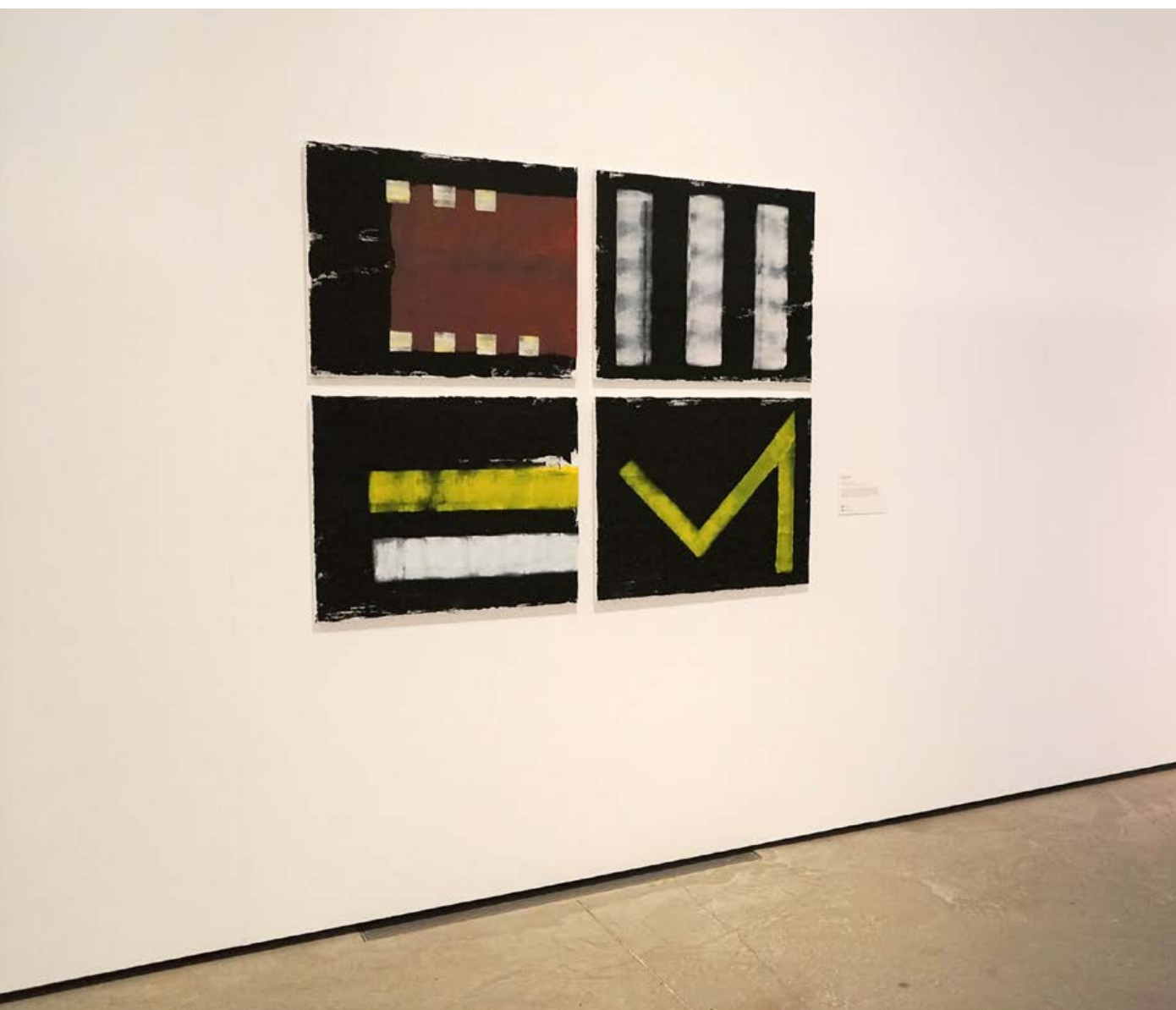


Black lava and acrylics on canvas
4 pieces of 60 x 73 cm / 126 x 152 cm
2017

At a time when the city is a productive and hyper-normative space, **Détournement** opens a reflection on the role of urban signs as a pictorial device mediating between society and urban space. This display is understood as a system of signs that regulates the circulation of citizens in public space, following a code of colour and form linked to a series of socially apprehended behaviours. Precisely what the project seeks to do is to question the naturalization of this biopolitical language, through its change of medium (from the urban surface to the pictorial). Thus, through an exercise in pictorial mimesis, a displacement of meaning is provoked, neutralising its disciplinary potential as a tool for the management of public space. From the normative and functional role played in the urban road, it passes, through this gesture, to its pure pictorial state in the exhibition space.

Finalist at V Guasch Coranty International Painting Award

From this point onwards, a series of concepts are put forward. Firstly, once all narrative objective has been discarded, it becomes an aesthetic, unproductive object, thus questioning the limits of painting as a discipline, through a conceptual twist. At the same time, there is a temporal change in the way we perceive the device, since the frenetic rhythm characteristic of the metropolitan drift contrasts with the stillness of the white cube, the spatial paradigm of the aesthetic contemplation of the artwork, traditionally hermetic, reserved to observation and reflection, but also mystification.... Finally, there is a third twist, as its classic horizontal layout is replaced, now as a painting, by the vertical plane, thus reinforcing its two-dimensionality and appealing to the hard-edge pictorial tradition.





Disciplinary archeologies

Dyptic of 2 pieces of 130 cm x 97 cm
Black lava and acrylics on linen
2021

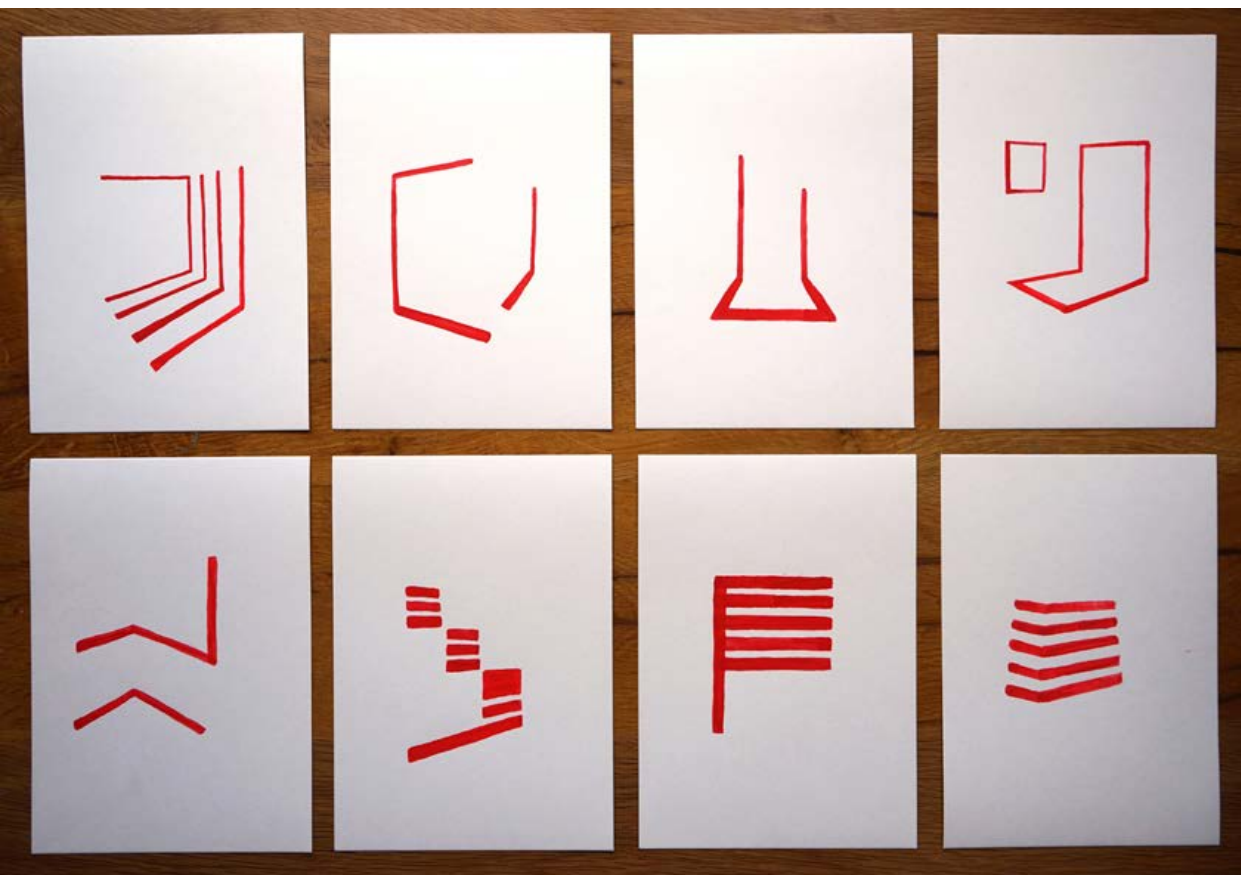
Installation
Acrylics on paper and tape
Variable dimensions
2018

Prototypes is an installation that reproduces on the walls of Sa Viqueria in Campos a series of geometric figures previously drawn on paper. These prototypes, elaborated intuitively, propose a series of abstract figures that will later be recreated in three dimensions. Thus, the various figures are gradually developed in parallel formats, starting from an anecdotal small-scale drawing to materialise on a human scale in a domestic space.

Through this speculative process of creation, which does not contemplate any preconceived installation space, the aim is to problematise the hierarchies established between model and representation, the mental and the material, and between project and execution, systemic binomials of contemporary creation.

The dialogue between eminently autonomous, two-dimensional and non-mimetic pictorial patterns and their materialisation on the walls of the exhibition space in question refer us to architecture and its design and construction processes. Although, at first, when they are reproduced on paper, they are anything but a mental image transcribed through a series of strokes, it is when they move from this support to the third dimension that they become site-specific structures of an installative nature that adapt to the exhibition space. From this moment on, the spectator, immersed in the perceptual game, becomes the protagonist, freely interpreting the space from alternative perspectives to those dictated by the form and function of the building.

VII Artnitcampos Contemporary Art Festival 2018



8 drawings of 21 x 14,8 cm





Acrylics on canvas and Lerberg easels
75 cm x 150 cm x 70 cm
2018

The acceleration of contemporary production and the transformation of time into capital end up abstracting many areas of our everyday life. In this way, we move from the singular to the generic, through the economic dynamics of the digital era. IKEA, the multinational leader in low-cost domestic furniture, is one of the most representative actors in these standardisation processes, designing products that can be quickly adapted to any home.

Far from being localised, this global phenomenon has also affected contemporary art in several ways. Among them, the canonisation of a series of formalisations, discourses and practices that, recognised by a series of experts, end up becoming institutionalised. Even in pictorial practice, a constantly reformulated discipline, the same styles, patterns and ways of research are often repeated. Likewise, the process of creation evolves conditioned by factors such as digitalisation or precarity, a factor that is already intrinsic to artistic practice. In this framework, the production of work frequently takes place in domestic spaces marked by provisionality and through increasingly intermittent rhythms, at the intersection between productive time and rest time.

According to this context, **Pla de treball / after M. Rothko**, refers both to the surface from which every pictorial work originates (the plane) and to the standardisation of the workspace. The canvas, mounted on a frame the same size as the LERBERG desk marketed by IKEA, rests horizontally on two easels of the same pack, interweaving the utilitarian (functional) and the aesthetic (dysfunctional). On the other hand, the composition of the work, based on a tonal gradation of ochre colour, highlights the production time of the piece, made in a fleeting three-day stay at the family residence in Mallorca, following the logic of a daily layer. Finally, the rust-red stripes make the structure of the stretcher visible, appealing to the normative background of the pictorial tradition, understood as a text that is revisited time and time again.



Jeune Création Européenne Biennale d'Art Contemporain 2019/21
Finalist at IV Certamen d'Arts Plàstiques Ciutat de Felanitx

Quan l'actitud esdevé forma

Installation

Giclée print 70 x 100 cm

193 cm x 280 cm x 245 cm x 288 cm

2019

Quan l'actitud esdevé forma is inspired by the title of the exhibition curated by Harald Szeeman at the Kunsthalle Bern in Switzerland in 1969 (*When Attitudes become Form*), an event that brought together and consolidated a series of proposals by international artists who would be defined as post-minimalists. All of them were defined by artistic practices centred on the poetics of gestures, processes and materials, which shunned the concept of the traditional artwork.

Starting from this background, the work is formalised in the recreation of the surface of the studio where the artist works in Barcelona, using more than 200 kg of earth extracted from the family land where he has lived most of his life in Mallorca. From this gesture, the work appeals to the conditions under which creative work is carried out in the digital era, governed by maximum productivity and the enthusiastic self-exploitation of bodies. The ploughed earth opens up an analogy with the methodical, routine, “from sun up to sun down” work associated with peasantry. Likewise, the emptiness resulting from the extraction of the earth from its place of origin has been photographed, exploring the relationship between positive and negative, empty and full.

Finally, the symbolic and material dialogue between the three spaces (the studio in Barcelona, the land of residence in Mallorca and the exhibition space) brings different meanings and reminiscences to the work, which points to the unrootedness in a world doomed to fragility and acceleration.

AN Campos Contemporary Art Festival 2019

II Award at Young Visuals Arts Contest of the Balearic Islands 2019



Installation and publication
Biel Llinàs and Ada Fuentes
2020/21

Self storage. Aesthetics of the housing emergency explores domestic rites and phenomenologies of by questioning the concepts of democratic design, self storage and habitat, the backbone of the commercial policies of companies such as IKEA (international), Bluespace (national) or Haibu 4.0 (local). In a certain way, these concepts respond to the emerging demand for standardised, economic and generic products, at a time of fierce globalisation in which housing is no longer a fundamental right and is rapidly becoming a financial product, degenerating into substandard housing, outside the legal framework. This dynamic only increases the degree of mobility of the individual, leading to what Andrés Jaque has called The Rolling Society and The Rolling House. In this sense, the home, far from being the identitary space associated with the nuclear family, is now consolidated as a space for temporary use subordinated to economic, professional or purely survival-related circumstances.

It is at this point that moving, the physical and symbolic transfer to a new home, becomes capitalised by a market specialised in the management of permanent temporariness. This demand has led to a diversified trans-aesthetic industry that offers products with a defined use value: from Haibu 4.0's nests for rent, passing by Bluespace's storage units, to IKEA's Ombyte collection, based on colorful trolleys and boxes to face the next move.

To analyse this reality, the project proposes an investigation based on the artists' experience of re-inhabiting the L shed of La Escocesa, closed for years and refurbished with a minimal investment of 46 €/m² in 2020. Through installations, actions and photographic documentation, the tensions between body and habitat are explored, looking for the minimum conditions that a working art space should accomplish.

La Escocesa Experimentation and research fellowship 2020



1. Almacén Bluespace
2. Proyecto APROP (Ajuntament de Barcelona)
3. Colección Ombyte (IKEA)

2

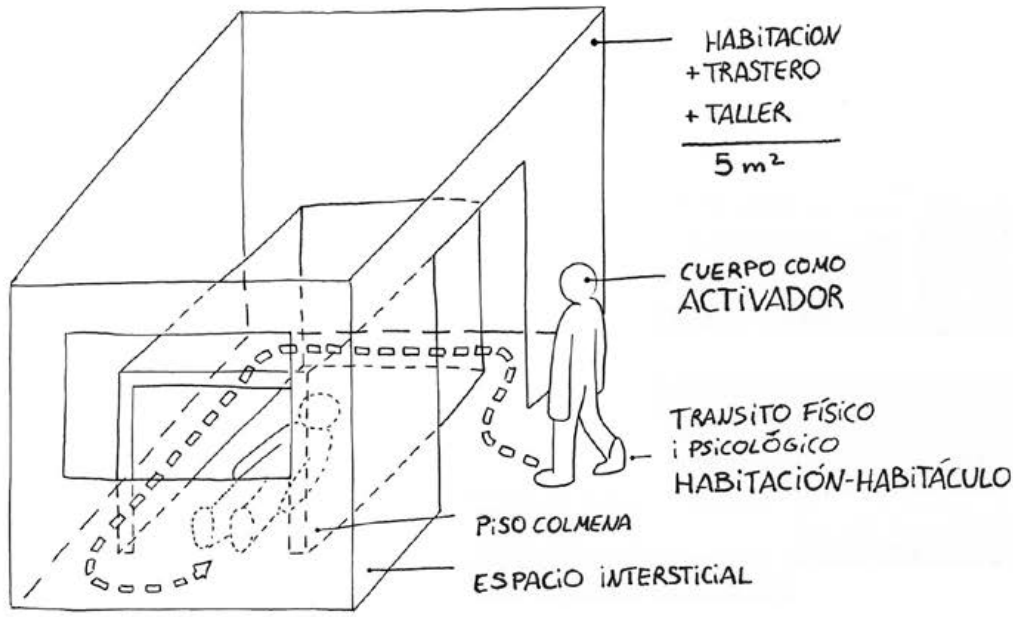
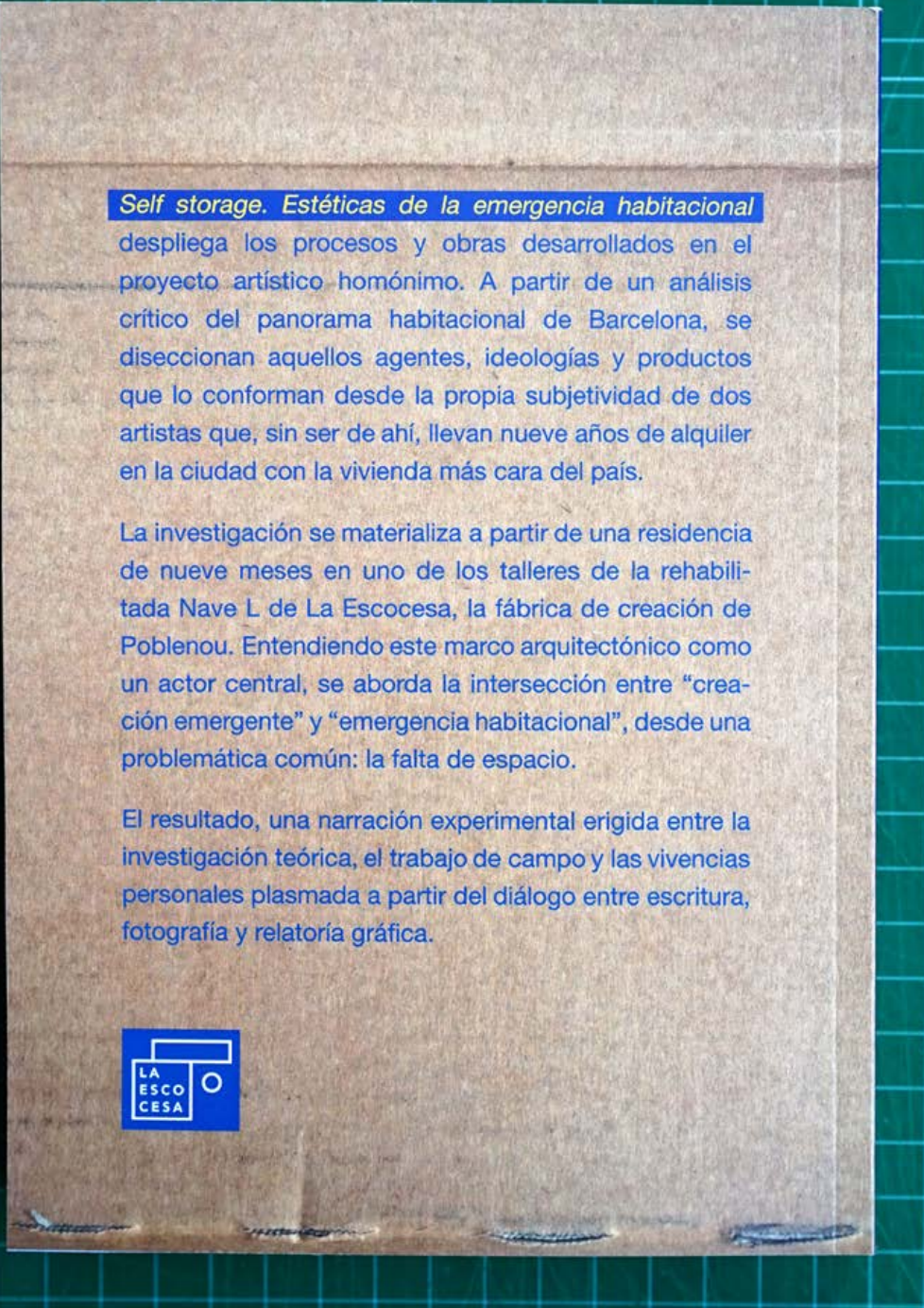


3





Interstitial spaces - L shed (La Escocesa, Barcelona) / Studio module of 15 m², room of 5 m² and Haibu 4.0 cabin of 2.5 m² / Tulle fabric / 2020



OTROS HABITÁCULOS

- | | | |
|--|----------|--|
| | TRASTERO | |
| | BALCÓN | |
| | CALLE | |
| | NICHO | |

¿INFRAVIVIENDA? EMERGENCIA HABITACIONAL



Home studio of 5 m²



Finally, I found the perfect tiny apartment.

Tiny Homes (IKEA)



Compartmented room (habitaclo)



Boxing at (La Escocesa)



Self Storage. Estéticas de la emergencia habitacional (2022) / 21 cm x 14,7 cm / 100 u / 142 págs / 2021. Ada Fuentes and Biel Llinàs

Shades of white

Instalación, dibujo e impresión fotográfica
Medidas variables
2020

Shades of white is an artistic investigation into the historical evolution of Belgrade, addressing its eclectic architectural heritage as a device for understanding the behaviours, traditions and relationships of its inhabitants with the urban space. The framework of the research goes from the Roman occupation of the so called 'Singidunum' in the 4th century to the present day, paying attention to the crucial episodes that underlie the European city where most battles have been waged, as stated in *The British Encyclopedia of Cities*. To delve into this background, the project starts with a speculative exploration of the Slavic toponym *Beograd* (The White City), which dates back to the 9th century, although no clear evidence of its origin has been found. This fact becomes an excuse to explore its identity in a broader and more experimental way, understanding the city as a melting pot of cultures. In this sense, the project maintains a tension between white, conceived as a peaceful and stable colour, and the city's endless history of conflicts and stories.

[Homesession Exchange Belgrade Residency Fellowship 2020](#)





Belgrade. Destroyed and rebuilt / Series of 12 photographs / Giclée print / 60 x 40 cm

Black lava and acrylics on canvas
140 cm x 210 cm
2020

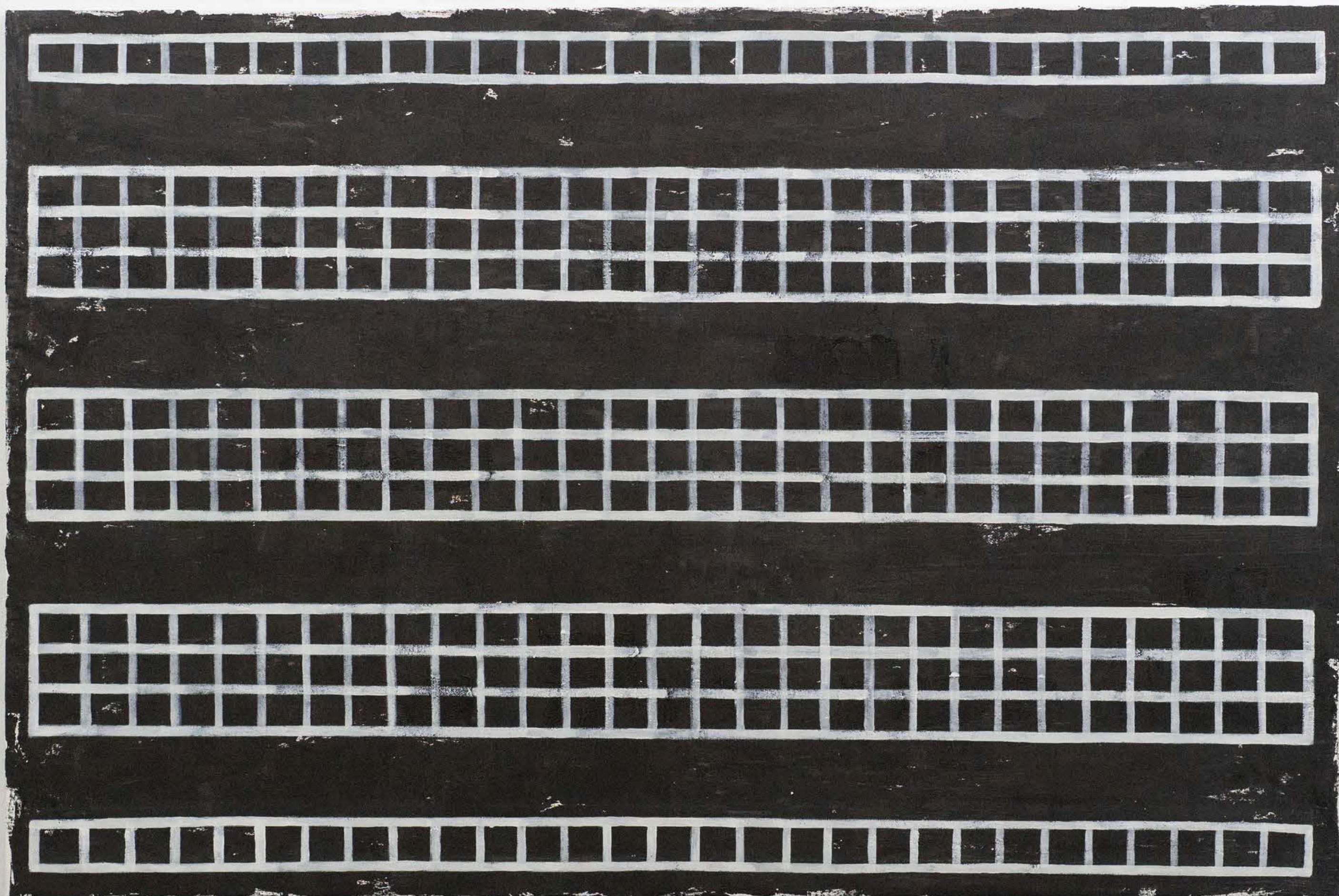
In the context of the health crisis triggered by Covid-19, many facilities (both public and private) have had to be temporarily reconditioned for the monitoring of patients with symptoms of contagion. In these large open-plan spaces, living standards are often minimal, to the point of being reduced to a surface on which to lie at ground level, as was the case in Las Vegas in April 2020. In this case, a car park became the temporary shelter for a group of 500 homeless people expelled from the shelter where they were staying, due to the detection of a contagion in the building. To this end, the refurbishment work was limited to painting on the asphalted ground (white on black) the perimeter that would correspond to each of the bodies that would inhabit this space, respecting the six-foot safety distance between each of them. In this way, the car park became a sort of checkerboard on which to “park” an economically unproductive and potentially contagious collective.

On the one hand, **¡Viva Las Vegas!** approaches this extreme case of substandard housing from the hard edge pictorial tradition, making visible the role of painting as a disciplinary device in its application to urban space through the repetition of a geometric pattern. Likewise, the fact that it is formalised on a pictorial canvas on a human scale, brings it closer to the corporal and individual, in contrast to the political anonymity under which decisions such as this one are concealed. At this point, the intersection between the voracious logic of an economic system such as neoliberal capitalism and the conception of the city as a space that provides and fosters human rights such as universal housing is problematised.

On the other hand, the reference to the theme of the acclaimed Elvis Presley refers to the paradox between the imaginaries of a city characterised by excess, investments and nightlife and the lack of minimum guaranteed living conditions, linked to neoliberal policies.



Photography of Las Vegas parking lot (2020)



B-sides

Giclée print
Variable dimensions
2018-2021

B-sides. Low season drifts proposes a reflection on the low season landscape of the island of Mallorca, contrasting it with the paradisiacal image of high season projected by the tourist industry. The project began in 2018 on the basis of a series of urban tours and has gone through different phases, materialised in three photographic series that critically question the tensions that cross the island after the lowest season in its history, the result of a global pandemic that has overturned what seemed immovable, the dialectic high season - low season. Low season (1), consists of a selection of fake postcards of hotels under construction, closed premises and empty car parks, which present a phantasmagoric and inhospitable image of the island, a state leader in terms of house prices. These scenarios also bring to the forefront the problems that underlie the current socio-economic model: job insecurity, gentrification, social conflict, holiday urbanisation...

Mallorca dreaming (2) is the result of an alternative tour along the coast during the winter of 2021, passing through towns such as Palma, Magaluf, Paguera and Cala Ferrera, a holiday destination for millions of tourists every year. The placement of a billboard built by the artist with the proportion of a postcard in each location addresses the relationship between architecture and landscape in the construction of the holiday imaginary driven by the tourist boom since the 1960s. This removable wooden prototype, halfway between a billboard and a postcard, becomes here an artistic device to question the hegemony of the current socio-economic model and the transformation that the island has undergone during these decades.

Image not found (3), finally, presents a series of more than thirty disused billboards, exploring the reverberations generated by the presence of this dysfunctional element in the landscape. As a central element of a semiocapitalist society articulated around the image as a means of consumption, billboards are mostly rented in summer by companies advertising everything from basic necessities to shows, while most of them fall into disuse in winter, becoming a strange and recurring presence on the horizon.

1



2



3







Villa Babel - Collective exhibition curated by Aina Pomar (2024) - Babel Mallorca



Mallorca Dreaming / Series of 7 photographs and wooden billboard / 60 x 90 cm / 150 x 180 cm / 2021

The artist and the surveyor

49

Installation
Variable dimensions
2022

Since I arrived to Barcelona in 2012, my life in the city can be summed up as a drift between a series of spaces united by one factor, their rather small dimensions. Underground trajects, little flats and even shared rooms have marked my everyday experience of the city, awakening an interest in questions such as urban density, the minimal dwelling and the Rolling House, all of them relevant in my recent practice. Suddenly, in 2017 I moved to Sants-Badal, the most populated neighbourhood in the city, in a flat located literally one street away from L'Hospitalet de Llobregat, the crowdest city in Europe. At the time I was unaware of the fact, but the everyday life of the building and the neighbourhood made me experience this reality defined by “paper walls”. One of the practices I frequently carry out with my partner and flatmate (also an artist) is to measure every wall and corner in order to introduce a new layout or piece of furniture, trying to squeeze the maximum possibilities out of our home. This action connects with the surveyor, the professional who used to measure and draw the surface where a building or plot of land would be erected in the origin of the first cities.

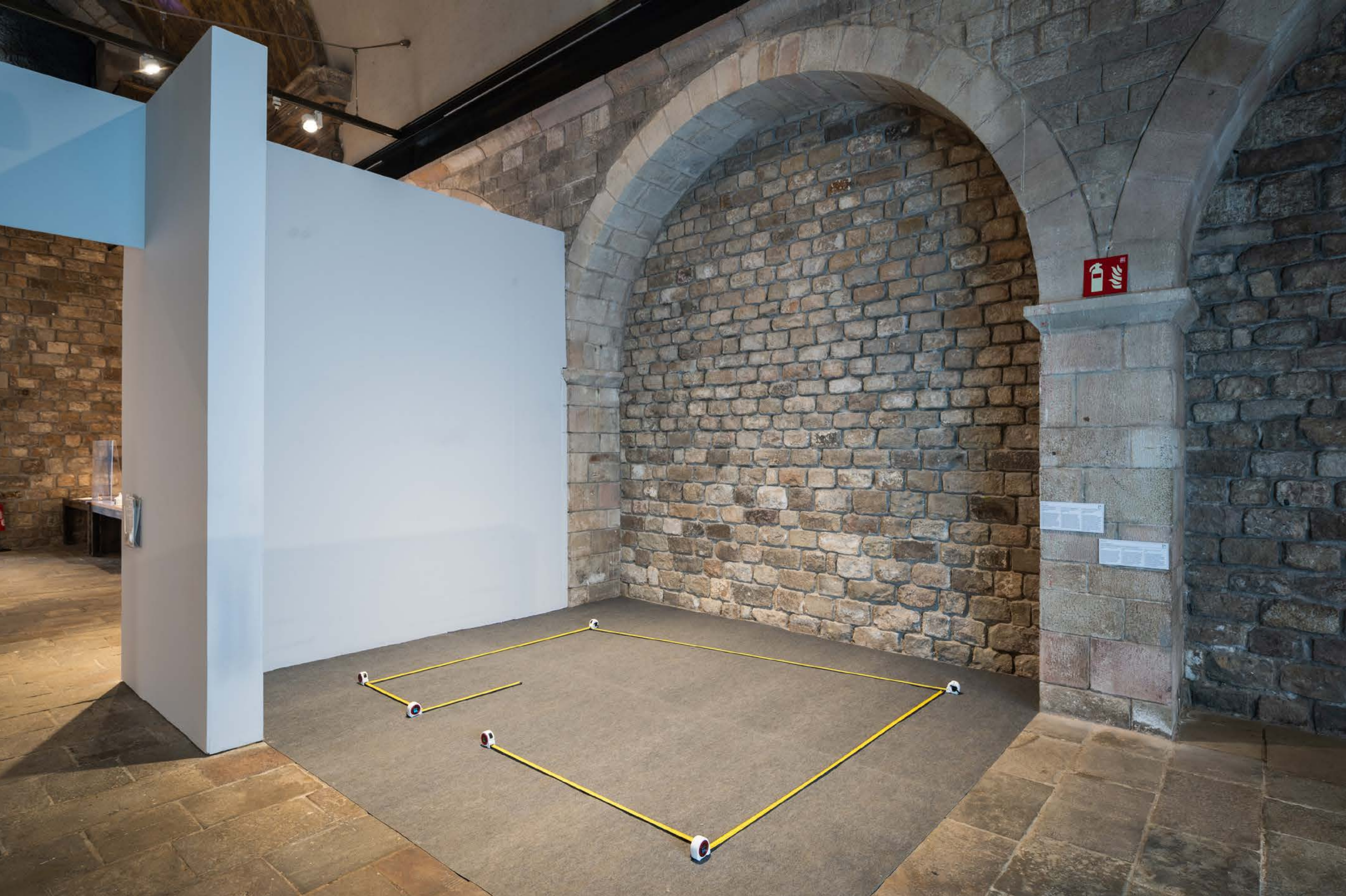
Though, *The artist and the surveyor* (re)presents the measurements of the room we used as studio in our flat during Covid_19, which coincidentally measures 5 m², the minimum legal size to be considered a room, according to the city council. From a minimalist sight, six measuring tapes arranged on the floor, display the exact number of centimetres of each wall. Beyond the anecdote, this device attempts to make visible a spatial issue, atomisation, which defines today's urban society, giving rise to phenomena such as housing emergencies, substandard housing, within a global panorama of housing commodification.

Text by spanish curator Marta Ramos-Yzquierdo on inhabitable spaces and precarity, related to the work:

<https://santandreucontemporani.org/es/activitats/onada-de-calor-2-3>



Finalist at Premi Miquel Casablanques 2022 - Work modality (La Capella Art Center)



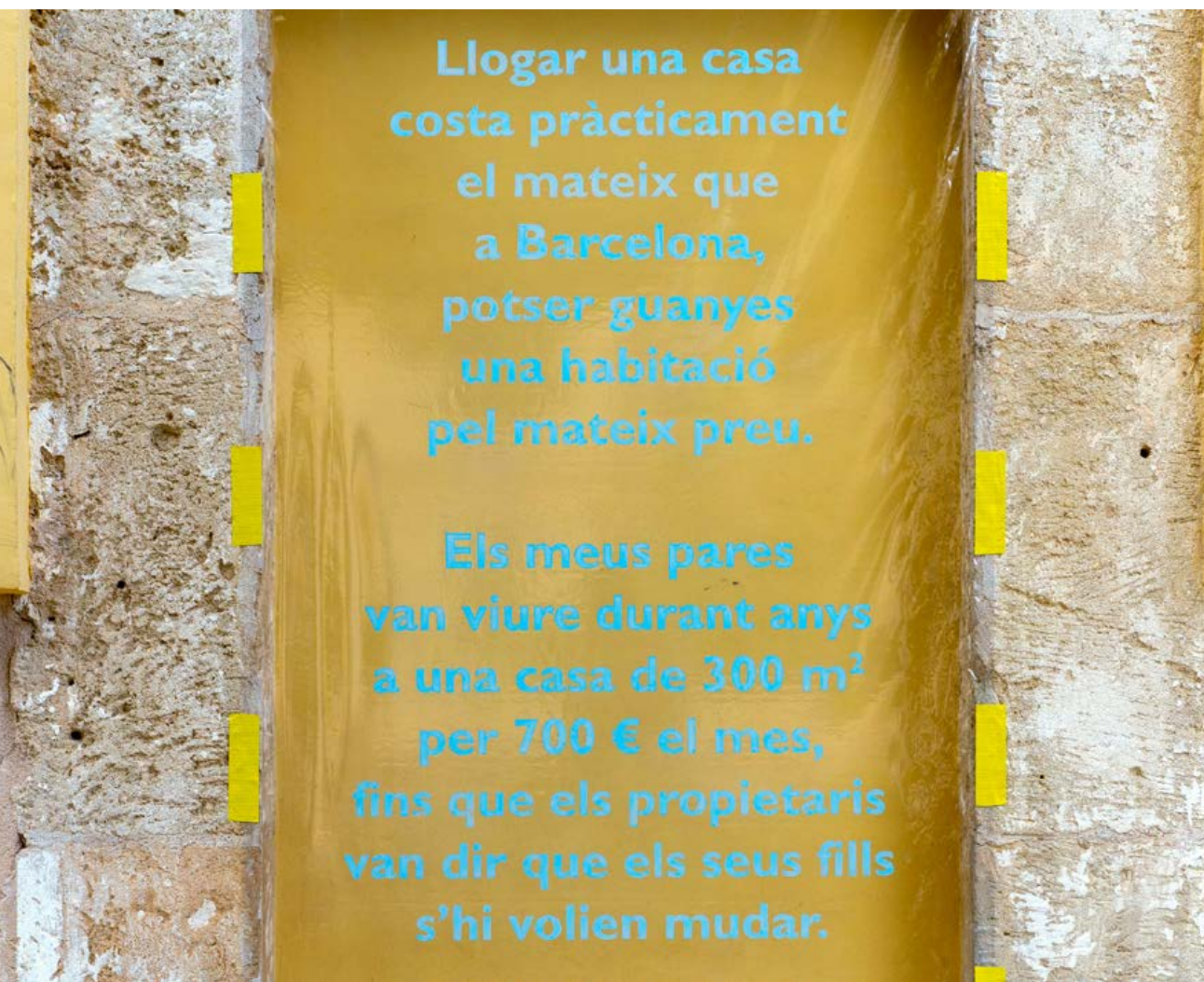
La Capella Art Center (2022)

Un veïnatge deslocalitzat

53

Site-specific installation
Tape, painted pvc and digital print
2022

Un veïnatge deslocalitzat reflects on a structural phenomenon of the territorial reality of the Balearic Islands: the implications of distance on those who left their village to move to cities like Barcelona, Zaragoza, Madrid or Houston, using Binissalem as a case study. The project stems from a fortunate discovery in La Pedrera, Gaudí's architectural work characterised by its self-supporting stone façade. While working on this icon of global tourism, the artist met Pablo, a resident of Binissalem, a village in the Raiguer region of Mallorca characterised by a series of Baroque stone houses, which have been declared cultural heritage, most of which no longer host inhabitants, but have been converted into cultural centers or wine cellars. To explore this situation, the project is based on four interviews with young people who no longer live in the village (nor in the island). Based on these conversations, mostly carried out virtually, issues such as emancipation (labour and residential), identity and uprooting are addressed, at a time when the Balearic Islands are already the leading region in terms of housing prices in Spain. Starting from this context and from an autobiographical perspective, the project proposes a reflection on "delocalised neighbourhood", offering a loudspeaker to those who have remained linked to Binissalem, even from hundreds of kilometers away.




One of the 3 municipal informative maps with the graphics designed by the artist where the intervened portals can be seen. Digital print on paper.

In any case, as the Finnish architect and academic Juhaani Pallasmaa would say, the images and experiences lived in the spaces that have shaped our existence are deeply rooted in our memory and our identity, consolidating a personal idea of that place with which we identify, that is, a space understood as an extension of ourselves, a *territorialisation* in the words of Deleuze and Guattari. From this perspective, distance would not imply the negation of the neighbour condition, but would rather lead us to understand it as a network of experiences and links with the place that go beyond presentiality.



Ara veus molt
el turisme,
aquesta façana
que està projectant
Mallorca com a terra
idíl·lica, agradable...
ho té, però em dona
la sensació que
és comercial.

Viure a Binissalem?
Jo sí pogués sí.
Si en un moment
tornés a Mallorca,
no diria que no.
Si aconseguís
una casa on viure...



Destacaría las casas
de piedra mallorquinas
con sus arcos y portales,
así como el hecho de que
la gente deje las puertas
de casa abiertas.

Sería impensable
en Zaragoza,
te robarían seguro.

Es verdad que hay
bastantes portales
tapiados,
quizás porque
son de casas
en mal estado y
quedan inutilizadas.

One of the four boarded-up doorways with extracts
from the interviews to the inhabitants who have been
relocated.

From the problem of creation to the creation of the problem

Ephemeral, curated by Margot Cuevas and Caterina Almirall
 With the contribution of Ada Fuentes
 Variable dimensions
 2022

Biel Llinàs is concerned with space, specifically with the cost of space and the possibility of occupying it and, consequently, with our way of inhabiting it. He talks about the precariousness and materiality of our lives in reduced spaces, sometimes too small or too expensive. In the specific case of the fair, he wonders about the value of the space he has been given, a market value that he contrasts with the creation of his work.

Swab Art Fair takes place in a city affected by a serious housing crisis caused by the commodification of housing at the hands of vulture funds, large landlords and real estate agencies. In this context, space goes from container to content, from a basic right to a product of speculation. Biel Llinàs' proposal is based on two shared units of measurement: the € and the m². It is a dialectic installation formed by TVs, models and found materials that reflect on binomials such as container/content, density/diaphanity, horizontality/verticality. From a situated perspective, the trade fair stand becomes an interstice between the problem of creation and the creation of the problem.

Extract of the text *Water on dust*, by the curators Margot Cuevas and Caterina Almirall.

From the problem of creation to the creation of the problem is an installation made up of a constellation of three elements that delve into some of the city's housing problems. The photograph of the blue container (Cara a cara, 2022) was taken from the window of the artist's flat, at a time when he was in the process of researching for *Self storage. Aesthetics of the housing emergency*. Nowadays, this type of goods containers are used for the construction of social housing (APROP). Dm's sculpture (Habitáculo, 2022) is a kind of 1:1 scale model of the substandard housing rented by the company Haibu 4.0. in various neighbourhoods of the city, built with a material used to divide studio spaces in institutions as La Escocesa, where the artist worked with the artist Ada Fuentes in 2020. Although these cubicles do not comply with the municipal habitability certificate, they are an exemplary case of substandard housing in which one can't even stand upright. Inside, one can see a series of posters of real state agencies rooms collected from Sants-Badal, Barcelona's most densely populated neighbourhood and the artist's place of residence since 2017. Finally, a prototype of a beehive (Colmena, 2022) made of the same material on a much smaller scale can be seen above the cabin.





The bridge, the house and the river

Installation

Digital print on canvas

10 pieces of 75 x 150 cm and 1 of 75 x 75 cm

2023

The bridge, the house and the river is an artistic cartography that speculates on a series of intersections between the historical floods of Girona (the city of the four rivers) and the social conflicts caused by the lack of decent housing during the 20th century. In this context, the bridge, an urban infrastructure associated with the connection (between stages, geographies, neighborhoods, etc..) becomes a trigger that brings together the construction of this dialogue, that is, a poetics between the built environment and its inhabitants, which appeals to issues such as home, environmental catastrophe or unpredictability at a time when various fields of knowledge are talking about concepts such as ecohumanities, ecofeminism or post-anthropocene, in relation to the climate (and civilizational) crisis in which we find ourselves immersed. In this device installed at the Pont de les Peixateries Velles (or Pont Eiffel) as part of the Inundart 2023 festival, a historical-artistic genealogy of these facts is presented, starting from a trigger: the circumstantial passage of the artist through the city as a worker of the Bòlit Contemporary Art Center of Girona, which we could call a bridge-job.

During this time, marked by the daily crossing of bridges and rivers, Biel Llinàs approached the fluvial phenomenon understanding it as an idiosyncratic agent, taking into account its historical role in the urban morphology, in the memory of the city and even in the cultural field, as he has been able to observe by immersing himself in the chronicles of historians, geographers and/or artists, that is, into the fluvial memory. One of the materials found was a collection of postcards remembering the floods from the 1960s in the Sant Feliu market. From a poetic point of view, it is as if the Onyar river had acted as an active principle, facilitating a series of elements that, through artistic inquiry and speculation, invites us to rethink the poetics of catastrophe, from the intersection between houses, bridges and rivers, structural elements for Girona society and that today are closely conditioned by issues such as mass tourism, climate change or the commodification of housing.





El pont, la casa i el riu. Views from the stone bridge (Girona)

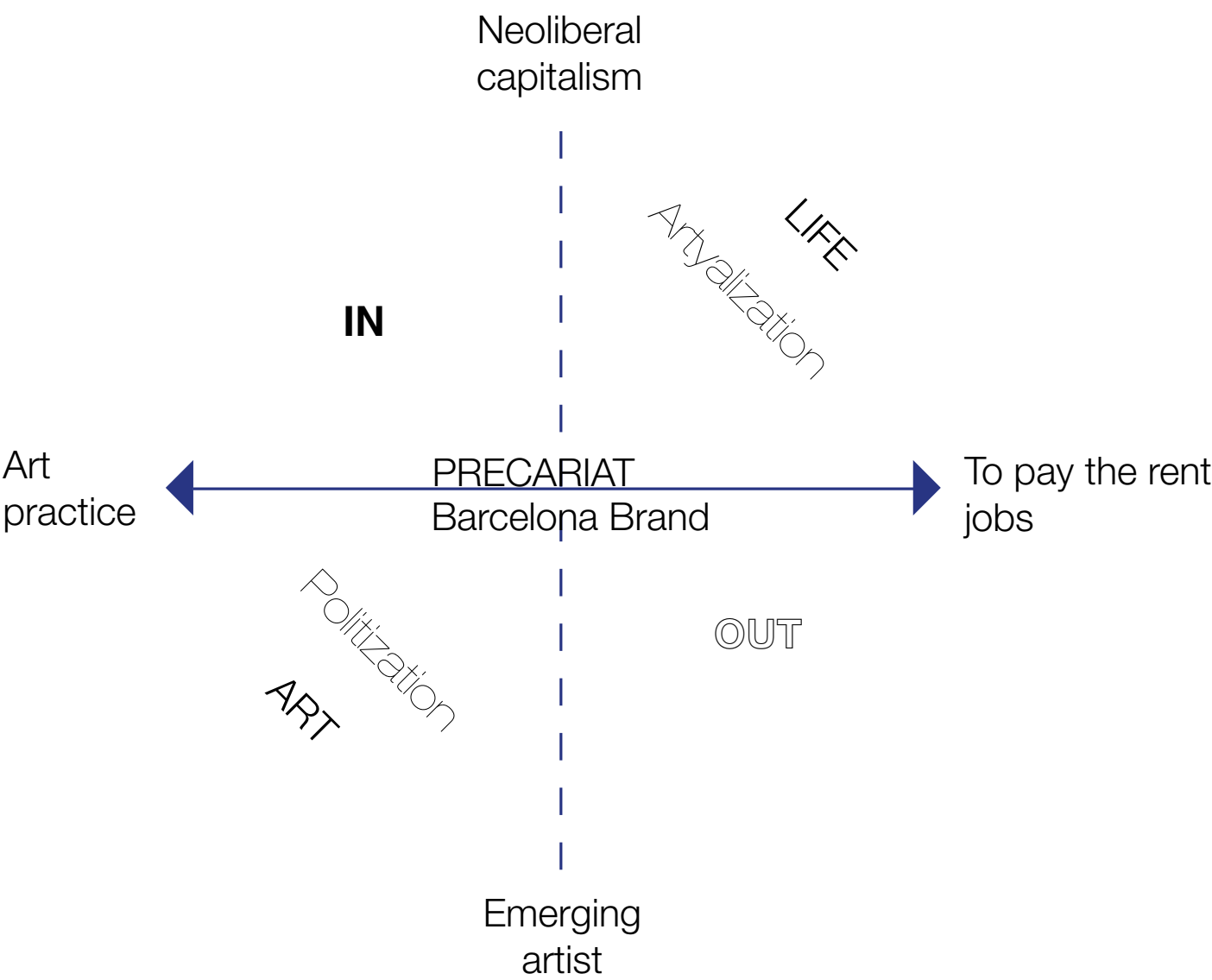


El pont, la casa i el riu. Views from Peixateries Velles bridge (Girona)

Work(in') Work(out)

Drawings, publication, t-shirt, acrylics on canvas
Variable dimensions
2023

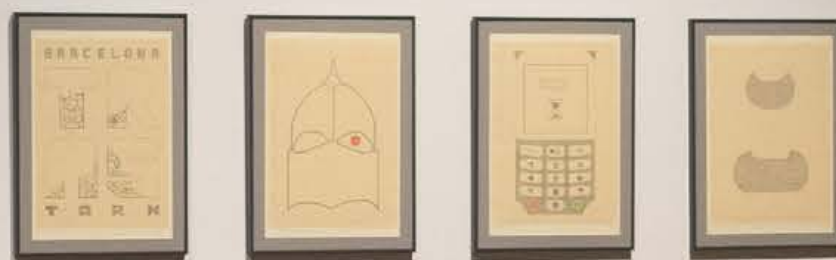
Miquel Casablanças Award 2022 - Project modality
SAC - FiC Residency Programme and Intensive Stage 2022



Work(in') work(out) is a performative research on the labor (mis)fit of the emerging artist in global Barcelona, based on my experience as a ~~room-controller~~ informer at La Pedrera between 2019 and 2022. From an autoethnographic methodology and a hacker perspective that visibilizes the irregularities underlying the job, the dialectic between *jobs that pay the rent* and *art practice* is explored, addressing new coordinates of work in the so-called liquid society. From a situated perspective, the project is articulated around experiences and materials extracted from the workplace, which dialogue with the theses of authors such as Remedios Zafra, Guy Standing or Michel Foucault from a trigger: the lack of time.

In this process, the exploration of the interstices between the two productive spheres is developed from the production of a series of works (drawings, conversations, photographs...) that parasite the job and, on the other hand, from the development of pictorial proposals in the studio. Finally, the research has been materialized in a publication edited with the support of the Miquel Casablanças Award 2022.





Si plou així, que no escampi! Collective exhibition at Fabra i Coats Contemporary Art Center (Barcelona, 2024)



Labour Spiral or how two dedications feed each other. Acrylics on linen



An [im]proper corner

75

Solo exhibition

àngels barcelona gallery

With the contributions of Jordi Pallarès and Ada Fuentes
2023

A renowned painter used to say that the first step in painting a table is to measure it. Measurements are every day gestures that grasp the background and the figures that make up the space that affects us; be it a house, a room, a corridor or a tiny corner. From these coordinates, **An [im]proper corner** unfolds in a series of temporarily occupied spaces (rooms in shared flats, workshop modules, the exhibition space of the gallery, etc.) to speculate on its relationship with issues such as emancipation, artistic practice, and everyday life in a global city like Barcelona. Perhaps the first step to occupy a space is to draw it. In this existential process, architecture ceases to be a construction and begins to be something more.

«A few days ago, I was thinking that almost every time I grab a brochure from an exhibition, I always end up folding it in half and then putting it in my bag» — Biel told me in one of our WhatsApp conversations—. Perhaps the act of folding a paper, which equates to a space, is a way of taking it home. I like to think about how we fold it so that it fits in the back pocket of our pants or inside the bag we carry. Some people will do it carelessly, and some of us will do it carefully, fitting the corners together. In either case, we reduce the scale of the paper in relation to ourselves. We move the space from its place and, with it, the body. It's a way of appropriating it without inhabiting it, maintaining no other relationship than that of being touched. Here there are no contracts, deposits, monthly payments, neighbors, sofa-beds, or even the tedious search through hundreds of listings of apartments and/or studios to share. It's about flimsy paper walls that don't bother anyone and that we voluntarily take, manipulate, and construct. A paper about a space and an event that links it. We get access to it when we are there and/or when someone hands it to us without expecting anything in return.

Extract of the text [To occupy the space that occupies us \(and to say it\)](#), by the curator Jordi Pallarès.



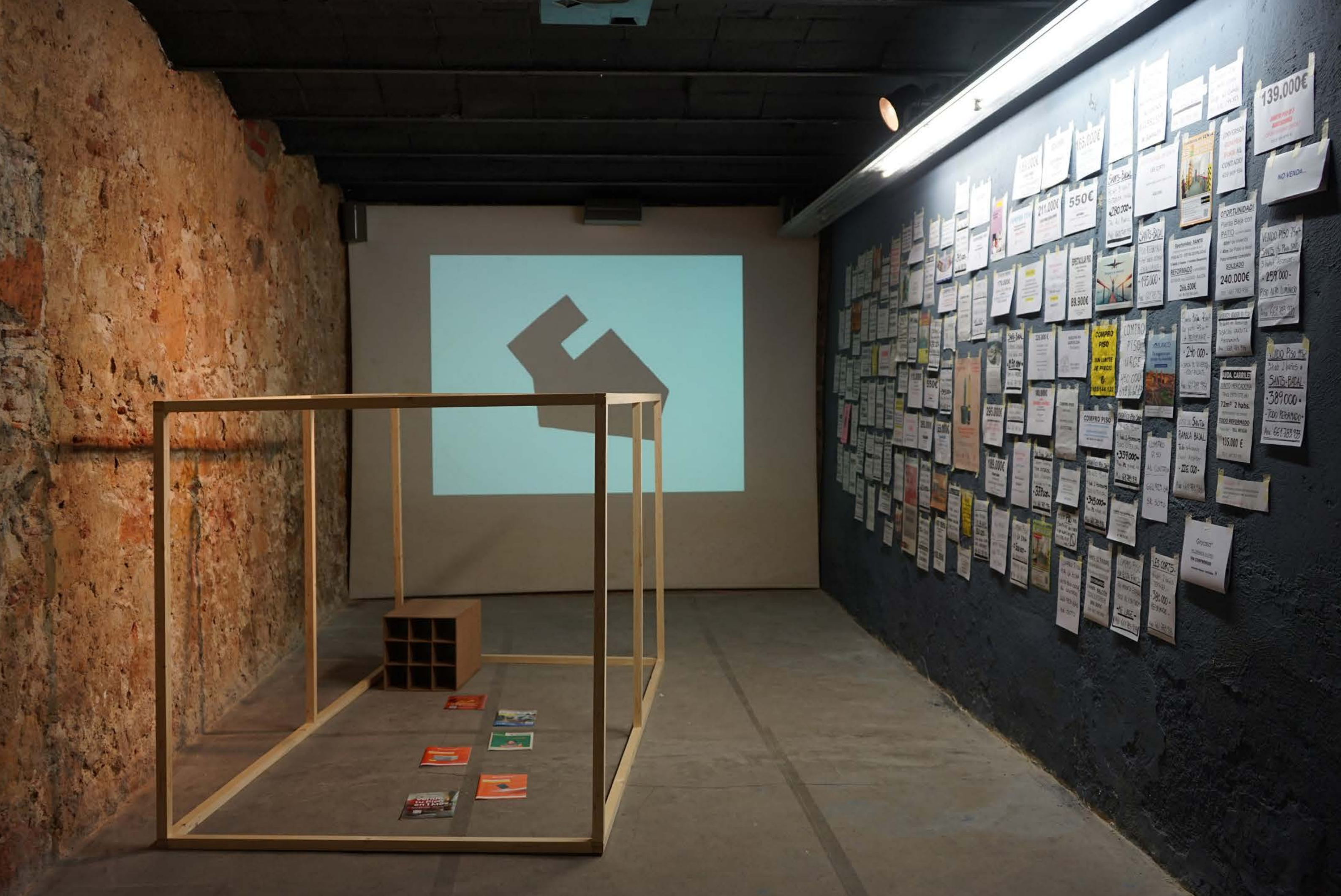
Obrir una finestra a Sants o com travessar un barri amb una línia / Acrylics on linen and tape / 2023



Un racó [im]propi (àngels barcelona). Photo by Pol Masip



Projections, occupations, inscriptions / Gouache on paper / 27 x 35 cm/u / 2020-2023



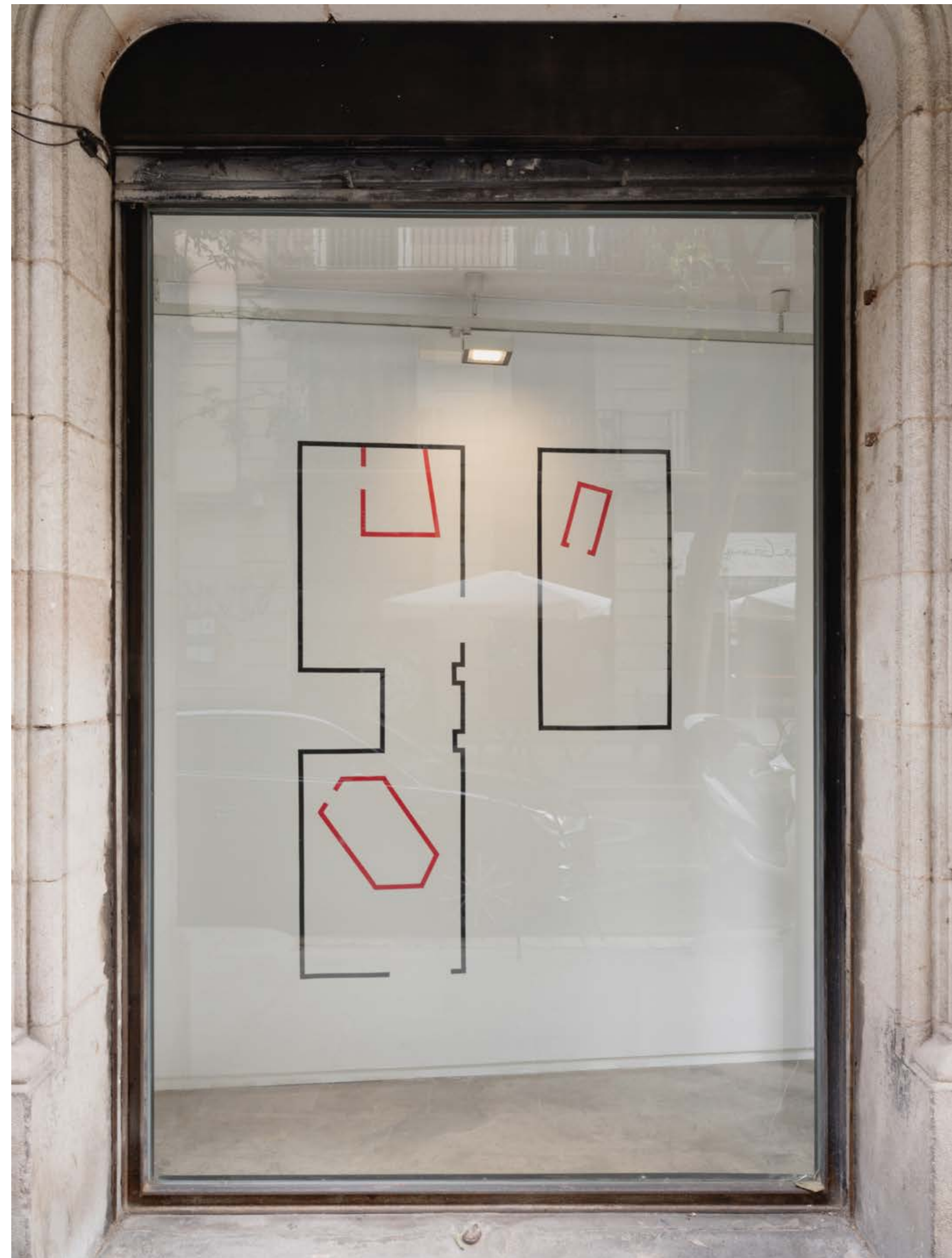
From the problem of creation to the creation of the problem / With the contribution of Ada Fuentes / Installation at the basement of the gallery / 2023

+INFO

Web àngels barcelona: <http://angelsbarcelona.com>

Publicación PDF: <http://angelsbarcelona.com>

Texto curatorial: <http://angelsbarcelona.com>



Gallery Map / Tape on wall / 270 x 210 cm / Photo by Pol Masip

At surface level

Installation

300 x 303 x 300 cm

2023

Lucky Day

Imagine playing the lottery and being one of the lucky ones. The world is a different colour when your pocket is full and you can consider buying a flat or acquiring that work of art that moves you so much, that aesthetic experience that is difficult to reproduce in a commentary. After moving one's ass from here to there, looking for a home that suits one's needs, one enters a moment of hope, of having what one would never have imagined. That flat with that much-desired painting hanging on the main wall of the dining room to show it off when we have guests. But in the end you can only opt for the cheapest option. It seems that even if you win the lottery, there is not enough to get what you want. Everyone says, the money you've won goes to fill holes, and if you're going to buy a house, you're going to have to take out a mortgage anyway. So the second option could be the solution. Just go to that gallery, walk into it proudly of what you are going to do, and buy that one painting among many that you want so badly. It turns out that you can live happily under a bridge, and on cold nights it helps to have a canvas as a blanket and a wooden frame as kindling for a good fire, allowing you to sleep warm while listening to Tom Waits' *Lucky Day* in the background.

(...)

Now when I was a boy

My daddy sat me on his knee

And he told me

He told me many things

And he said son

There's a lot of things in this world

You're gonna have no use for

And when you get blue

And you've lost all your dreams

There's nothin' like a campfire

And a can of beans

(...)



There is nothing like trying to build your house with four frames and forgetting that many things in this world are useless.

Martí Anson



Sin título (lateral) - Acrylics on linen - 110 x 110 cm - 2023



Sin título (frontal) - Acrylics on linen - 110 x 110 cm - 2023

Portable classroom

Installation and publication
Variable dimensions
Nou Barris Institute
Curated by A Bao A Qu
2024

In the 2023-24 school year, the Nou Barris Institute, which was born out of the mobilisations that have driven the neighbourhood of La Prosperidad in the 70's, celebrates its 40th birthday. With this milestone on the horizon, Biel Llinàs and the 4th course of secondary students of visual education have been exploring what place the institute occupies in the evolution of the neighbourhood, what struggles have made this classroom possible. One of the questions that emerged at the beginning of the process is the need to leave the classroom to enable new ways of being, of relating, either because of the mechanisms of formal education, or because of the pressure of passing from year to year, or simply because the life that takes place outside (whether in the digital or urban agora) affects us.

From this affective gaze, the **Portable Classroom** emerges, a surface sewn from felt modules made to real scale, which allows us to move the classroom to the street, in search of an ideal space, or one that is more habitable, asking the question not only of what a classroom is but also of all that it can become, or that we would like it to be. From the activation of this 60 m² device, a meeting space is generated to revisit the memory of the neighbourhood by the hand of its protagonists (members of the La Prosperidad neighbourhood association, the Sewers Women Network, the witness of a well-known couple of architects...) who become a mirror to put life at the centre and re-imagine new ways of inhabiting.





En Residència a l'Institut Nou Barris - Presentació a Fabra i Coats (2024)



